

**IDST 190 07**  
**EXPERIENCING LATIN AMERICA: BODIES, NATURE, BELONGING**



**I. COURSE OVERVIEW**

**Schedule:** T-Th, 11:00AM – 12:15PM

**Gen. Ed.:** Focus Capacities; III; Global Understanding and Engagement (GUE); Creative Expression, Practice, and Production (CEPP). **Credit:** 4 credits; may fulfill an elective requirement in both the geography minor and major. **Prerequisites:** none

**Instructors**

|                    | <b>Office Hours</b>   | <b>E-mail</b>  |
|--------------------|---|--|
| Gabriela Valdivia  | T and Th 12:30-1:30PM; W 1:30-2:30PM;<br>Geography, Carolina 315        | <a href="mailto:valdivia@email.unc.edu">valdivia@email.unc.edu</a> |
| Malgorzata Lee     | T and Th 8:00-9:00AM and 1:00-3:00PM<br>Romance Studies, Dey 337        | <a href="mailto:gosialee@email.unc.edu">gosialee@email.unc.edu</a> |
| Susan Harbage Page | Th 2:00-4:00PM, by appointment<br>Women’s and Gender Studies, 212 Smith | <a href="mailto:pages@email.unc.edu">pages@email.unc.edu</a>       |

**Teaching Assistants**

|                    | <b>Office hours</b>  | <b>E-mail</b>  |
|--------------------|--|--|
| Jhonn Guerra Banda | T 1:30-3:00PM and W 11:30AM-1:00PM,<br>Dey 315                   | <a href="mailto:jhonn@live.unc.edu">jhonn@live.unc.edu</a>     |
| Ingrid Diaz        | F 8:00-11:00AM, Carolina 317                                     | <a href="mailto:ingrida@live.unc.edu">ingrida@live.unc.edu</a> |
| Ana Maria Pozo     | M 11:00AM-12:00PM; W 9:00-10:00AM;<br>Th: 10:00-11:00AM, Dey 317 | <a href="mailto:anama@live.unc.edu">anama@live.unc.edu</a>     |

**Course Description.** In this Ideas, Information, and Inquire (III) course, students use design and making to learn about life in Latin America. The course is taught by a visual artist, a Spanish teacher, and a geographer and will cover topics such as border-crossings, well-being, and socio-environmental justice through Spanish language-based films and artwork. Students will engage with and create their own films and art through individual and collaborative assignments that involve performance, creative design, and fabrication. The assignments seek to forge connections between the arts, humanities, and social sciences. Students will create e-portfolios to feature their creations and the skills gained to a broader audience.

**Required readings.** Required readings in PDF or html format will be posted on our Sakai course site. Your instructors will use the Sakai page to assign and review your work. We will also ask you to view films outside of class, in the Undergraduate Library, on Netflix, or online. You are expected to complete readings and film viewings before we discuss them in class.

## **II. COURSE GOALS AND LEARNING OUTCOMES**

This course provides an arts- and language-rich environment that promotes a deeper understanding of power structures and identity in Latin America. The goal is to nurture basic Spanish language and geo-literacy (spatial data reasoning) to foster continued dialogue and engagement across difference. By the end of this course, students will be able to:

- Use critical analysis skills, social science concepts, and data literacy to address questions about current environmental transformation, inequities, and justice in Latin America.
- Demonstrate a basic level of use and understanding of Spanish language.
- Use media technology and creative design to showcase and disseminate data visualization and globally-oriented collaborations.
- Use an artist’s toolbox to communicate socio-environmental issues via an e-portfolio.

*As part of the General Education curriculum, this course will enable students to:*

- Compose, design, build, present, or perform a work that is the result of immersion in a creative process using appropriate media, tools, and techniques.
- Explain the roles and influences of creativity, technologies, materials, and design processes in the creation of knowledge, expression, and effective solutions.
- Evaluate their own and others’ creative work to demonstrate how critique creates value in creative domains.
- Classify and analyze diverse historical, social, and political exchanges that shape nations, regions, and cultural traditions of the world.
- Translate among contrasting civic cultures, social values, and moral commitments that characterize differences among peoples and societies, including those beyond the North Atlantic region.
- Assess ways that political and economic institutions shape contemporary global relations.
- Explain human and environmental challenges that transcend national borders.

## **III. ASSIGNMENTS AND ASSESSMENTS**

Your final grade will be based on the following assignments:

| <b>Assignments</b>                                | <b>Percentage of course grade</b> |
|---|-----------------------------------|
| A. Class Participation                            | 10                                |
| B. Oral Presentations                             | 10                                |
| C. Quizzes  | 20                                |
| D. Creative Projects:                             |                                   |
| • Mapping/Embroidery Project and Reflection Paper | 30                                |
| • Short Film Project and Reflection Paper         | 20                                |
| E. Final Exam                                     | 10                                |

### **GRADING SCALE**

|           |           |           |
|-----------|-----------|-----------|
| A =95-100 | B- =80-83 | D+ =68-69 |
| A- =90-94 | C+ =78-79 | D =64-67  |
| B+ =88-89 | C =74-77  | D- =60-63 |
| B =84-87  | C- =70-73 |           |

## Detailed description of assignments

**A. Class Participation.** Your instructors will organize oral presentations, prepare in-class activities, and introduce creative design elements in class. Your participation grade reflects attendance, preparation for class (keeping up with daily assignments, posting discussion questions on time, watching movies etc.); the effort made to pose and answer relevant questions that contribute to student learning goals; and your active participation in class activities. Your instructors will take attendance.

**B. Oral presentation.** Students will work in groups to make oral presentations based on the movies and topics discussed in class. These presentations should include: a brief introduction to the topic and an evaluation of how the film contributes to the ongoing class conversation. Presentations should be no more than 10 minutes long. There will be a sign-up sheet later in the semester. There will be only one presentation for each group.

**C. Quizzes.** Quizzes will be contextualized/multiple choice and will assess: the knowledge gained from the readings/movies and class discussions, control of the appropriate vocabulary, and command of the related grammar points studied. No make ups will be given without a prompt, valid excuse. Students will take quizzes in Spanish based on class discussion of films and vocabulary introduced in class.

**D. Creative Projects.** Students will complete two major fabrication and making projects. Students will create an e-portfolio that showcases both of these projects.

**1. Embroidery and the Cartography of Resistance.** This individual project includes a two-page written proposal and presentation of project, a three-page reflection paper, and an original embroidery completed by the student.

### *Due Dates*

Sept. 26: Two-Page Project Proposal

Oct. 10: Mapping/Embroidery Project and three-page Reflection Paper. Photographs and Reflection for this fabrication project should be submitted via an e-portfolio on Sakai. Your instructors will give you more instructions on how to do this during the semester.

### *Assignment description*

Design and embroider a map based on one of the films we are studying in class. Think about how meaning is made through your map/artwork's content, context, and process. You may choose to map time, space, location, class, meals, food, language, journeys, body language, doors, smells, power structures (institutions) or personal identities. Make this "your" work. Make it for yourself. Pay attention to what stands out for you in the film you are mapping.

Is your work based on an embroidery style/technique related to a specific country? Colors or objects found in the film? Can you layer two maps on top of each other based on multiple perspectives in the films or to represent layers of time? Can you incorporate your life and personal reflections into the map in some way? This does not have to be a traditional map.

The materiality of the piece is important. Think about alternative materials that you can embroider with, for example hair. How does the labor of your stitching add meaning to the piece? How does the timeline of its production add meaning to the piece? For example, you might do 1,000 stitches a day, or only embroider in the early mornings, or if your map talks about a journey that takes place over three days, you stitch the piece in three days, or each step

could be represented by a stitch. Will you embroider on a blanket, your skin, or a tablecloth, a shoe, your father's shirt? A piece of cloth from the country you are mapping, a woman's dress? A mop or broom to reference the labor of women? Every aspect of your embroidery will add to the meaning of your piece. Does your piece encourage connection or resistance? We will spend some time in class looking at specific examples of embroidery: Palestinian Maps, Kate Kretz, Religious Vestments, Border Crossing Handkerchiefs.

This project is specifically left open-ended so it allows more room for your creativity. Make this "your" work. Make it for yourself. Take some risks with it. Try something new. You got this!!

### *Design making at BEAM*

We are collaborating with Beam Makerspace. You are required to do an orientation training as part of this project. Please fill out the [BEAM Orientation Form found on the Sakai website](#) and turn it in with your final reflection paper. We will schedule extra trainings on the laser cutter and sewing machines which will be open for you but are not required. You might want to laser cut fabrics in intricate patterns that you then sew on a larger piece of fabric or object. You may want to embroider a brass tray or a record album (students in other classes have done this). BEAM staff will help you figure out how to do it.

### *Reflection papers*

Begin with a description of your map. Color, size, how is it displayed (in a frame, on a table, is it meant to be worn?). Explain your map and its meaning and some of the research you incorporated into it. Talk about the process of making it. How did it feel. Was it harder to make than you thought? Did it make you understand something additional about labor or about the film? Did you enjoy it? Does it look like you imagined it would look?

Include: two outside references in your bibliography (use APA style to cite these) and photographs of different stages of your creative process that tie into your reflection. Include a photograph of you with your piece.

All works will be exhibited in class on the day they are due. Also attach the Beam Makerspace Form (on Sakai) which shows you attended an orientation at BEAM. No late projects accepted.

**2. Short Film Project.** This is a group project and includes a short proposal, a three-page movie script, and the creation of a short film. The goal is to assess the progress and abilities of each student, e.g., the use of new vocabulary, idiomatic and regional expressions; synthetic understanding of content and form of communication, and the ability to use and relate course topics to create knowledge that represents Latin American experiences to a broader public.

### *Due dates for the movie project:*

Oct 29: Three-page first draft script for short film (needs to be a complete version with all details)

Nov 7: Three-page final version of script (this version will be used for your final movie filming)

Nov 14-26: In-class presentation of final movie (sign up required)

Dec 12: e-portfolio showcasing the preproduction and production of film

### *Assignment description*

Students will create a short 5-minute movie based on the parody/comedy/adaptation etc. of one of the movies seen in the class. Students will write, cast, and produce the movie. Students can write a script based on the topic of their choice as long as it is linked to a specific movie or

movies seen in class. The three-page movie script prepared in groups will be turned in together with the movie. Your instructors will provide more information about this project during the semester.

Students will incorporate Spanish vocabulary and idioms acquired during the semester in their script as well as be the actors in their own production. They can use the Undergraduate Library Media Center to produce, edit and complete their final version of the film. During the last two weeks of class all students will show their projects to the class, talk about their creation of the film and their own contribution as well as challenges of and learning opportunities through this experience. The short movie presentations should be directly related to the thematic units covered in the course, providing additional knowledge and insight.

Students will be graded on content and length; presence and fluidity; and pronunciation and grammar as well as artistic creativity and elaboration of their movie. Your instructor will take into consideration creativity, content and general interest, organization, vocabulary, grammar, voice and intonation, fluidity, and pronunciation to evaluate the final project. Each student should have a clear role in the preproduction and production stages of the film. Creativity, content, organization, vocabulary and grammar will receive a group grade, while individual abilities (pronunciation, fluidity, and expression) will be evaluated individually.

**E. Final exam.** The final exam will consist of a (1) in-class collaborative exercise on fabrication and making; (2) an individually-written short reflection about the creative embodiment experience (embroidering project and filmmaking project) and its relation to understanding power and difference in the Americas; and (3) the submission of the final e-portfolio via Sakai. Each student will provide a link to their **e-portfolio**, which should include the products of both fabrication and film creation projects. Your instructors will provide more information on the e-portfolio during the semester.

**Each student should keep all returned, graded work until the final grade is received.**

#### **IV. POLICIES, RESOURCES AND EXPECTATIONS**

**Attendance:** No right or privilege exists that permits a student to be absent from any class meetings, except for these University Approved Absences: (1) Authorized University activities, (2) Disability/religious observance/pregnancy, as required by law and approved by [Accessibility Resources and Service](#) and/or the [Equal Opportunity and Compliance Office](#) (EOC). Significant health condition and/or personal/family emergency as approved by the [Office of the Dean of Students](#), [Gender Violence Service Coordinators](#), and/or the [Equal Opportunity and Compliance Office](#) (EOC).

We understand that, in some cases, things outside of our control can affect class attendance. For situations when an absence is not University approved (e.g., a job interview or club activity), please contact your instructors and teaching assistants with an adequate excuse as soon as you know that you will be absent. You are responsible for catching up on missed classes, in-class instructions, and assignments.

Finally, we notice when you don't come to class. Students who read the material and hand in assignments on time do best in the class. You are responsible for information disseminated in class and on Sakai about course requirements, deadlines, schedule changes, and final projects.

**Late work:** No late work can be accepted for a grade without a valid excuse and prior agreement with your instructors. Your instructors reserve the right to deduct points for homework or classwork handed in late. No exams can be taken late unless officially excused. To take the final exam at a time other than scheduled requires the permission of your Dean.

**Extra Credit:** Note that extra credit assignments cannot be made to individuals as such assignments are unfair if not made to the entire class.

**Honor code:** Students are bound by the Honor Code in taking exams and in written work. The Honor Code of the University is in effect at all times, and the submission of work signifies understanding and acceptance of those requirements. Plagiarism will not be tolerated. Please consult with me if you have any questions about the Honor Code.

Consulting with or receiving help from another individual (or the computer) is not permitted on any work that is submitted for a grade. When in doubt, always ask your instructor. Always keep in mind the honor code to which you are bound as a student of the University of North Carolina (<https://studentconduct.unc.edu/>). Academic dishonesty in any form is unacceptable, because any breach in academic integrity, however small, strikes destructively at the University's life and work.

Any form of cheating on quizzes or exams is in violation of the honor code; and, all quizzes and exams should contain the written pledge and your signature: "I have neither given nor received unauthorized aid on this exam." Students may not work together or seek any help on homework assignments; "homework" includes any written contributions to the class electronic discussion forum. You must write your own compositions without help from friends, tutors, native speakers, or anyone else. It is in violation of the Honor Code for your composition or any portion of your composition to be written by another person. It is also in violation of the honor code to copy, translate, paraphrase or transcribe your composition or any portion of your composition from any source. If you have questions pertaining to what constitutes an honor violation in this course, please contact your instructors.

**University Testing Center.** The College of Arts and Sciences provides a secure, proctored environment in which exams can be taken. The center works with instructors to proctor exams for their undergraduate students who are not registered with the office for Accessibility Resources & Services (ARS) and who do not need testing accommodations as provided by ARS. In other words, the Center provides a proctored testing environment for students who are unable to take an exam at the normally scheduled time (with pre-arrangement by your instructor). For more information, visit <http://testingcenter.web.unc.edu/>.

**Technology use in class:** We generally allow computers to be used in class, especially if an assigned reading was available electronically. We reserve the ability to disallow the use of computers when I feel doing so will enhance discussion. If you choose to use your laptop, we expect you to be 100% "with us," which means no e-mail, no Facebook, no Twitter, no ESPN, and so on.

**Accessibility:** UNC-Chapel Hill facilitates the use of reasonable accommodations for students with learning disabilities, physical disabilities, mental health struggles, chronic medical conditions, temporary disability, or pregnancy complications, all of which can impair student success. Students needing accommodations should contact the office for Accessibility Resources & Services (ARS) to obtain the necessary accommodations to help them succeed in

the course. In order to receive the necessary accommodations, students must first register with ARS, and contact the instructor.

CB# 7214 SASB  
450 Ridge Road, Suite 2126  
UNC-Chapel Hill, Chapel Hill, NC 27599-7214  
(919) 962-8300 (V/T) <https://ars.unc.edu/about-ars/contact-us>

**Diversity Statement (UNC Chapel Hill):** “At Carolina, diversity and inclusion are about building understanding across differences, creating conditions to ensure the equitable educational and social benefits of diversity and cultivating an inclusive and supportive environment for undergraduate, graduate and professional students, faculty and staff – where every person feels valued and has an opportunity to add value.”

**Counseling and Psychological Services (CAPS):** CAPS is committed to addressing the mental health needs of a diverse student body through timely access to consultation and connection to clinically appropriate services, whether for short or long-term needs. Go to their website: <https://caps.unc.edu/> or visit their facilities on the third floor of the Campus Health Services building for a walk-in evaluation to learn more.

**Trigger Warning:** In this class, you will be exposed to ideas, themes, and language that may be explicit and challenge your position/s in terms of race, sexuality, gender, nation, and class. Throughout the semester we will discuss difficult and sometimes traumatic issues. If you, or someone you know, are dealing with these issues, these units may be especially hard. Please thoroughly review the syllabus so you will know in advance if you need extra support and can take the necessary steps to prepare yourself for each class. If you feel particular course material may be traumatic for you feel free to take a break from the class (leave the classroom) or not participate in the discussions. You are responsible for all course material.

**Discrimination, Harassment, and Interpersonal Violence:** Discrimination and harassment based on any protected status, interpersonal (relationship) violence, sexual assault or sexual violence, sexual exploitation, and stalking are prohibited at UNC-Chapel Hill. Visit [safe.unc.edu](http://safe.unc.edu) for information about these forms of prohibited conduct, support resources, reporting options, and prevention programs.

**\*\*\*A Note to Survivors\*\*\***

All participants in this class should be aware that we will have frank discussions about relationship violence and sexual assault in this course. It is your responsibility in this course to read ahead and know what is covered in the course material. If you need to leave class and take a breather please do. Take care of yourself and set your own boundaries in terms of difficult material. Due to course size we cannot change reading or assignment expectations. There are many resources for you on campus, which can be found at <http://safe.unc.edu>. Your instructors will introduce some of these resources early in the semester. The Carolina Women’s Center (<http://womenscenter.unc.edu>) also has a wealth of resources.

## V. SCHEDULE (SUBJECT TO CHANGES)

| DAY           | Topic  |
|---------------|--|
| <b>Week 1</b> |  |
| Aug 20        | <b>Introductions: Bodies, Nature, Belonging</b><br>Introducing course, instructors, and expectations<br><b>Watch:</b> <a href="#">Latinoamerica</a> (Calle 13)   |
| Aug 22        | Introducing major assignments & student learning outcomes: research, art, language<br><br>Fabrication (Susan H. Page); Language & film (Gosia Lee); ; E-portfolio (Gabriela Valdivia)  |
| <b>Week 2</b> |  |
| Aug 27        | <b>“Experiencing” Latin America.</b><br>(Counter)mapping, design, and cartography collectives (Gabriela Valdivia)<br><br><u>Activity:</u> Designing worlds/‘graphing’ the world.<br><br><b>Read:</b> (1) <a href="#">By Way Of Prologue: On How We Arrived At The Watchtower And What We Saw From There</a> (2) <a href="#">3Cs at the Feminist Geography Conference</a> (3) Excerpt from <i>Designs for the Pluriverse</i> (A. Escobar) (In Sakai: Read pages 1-2 from <i>Designs for the Pluriverse</i> ) (4) What is counter-mapping? (Sebastian Cobarrubias) |
| Aug 29        | <b>What is BEAM?</b><br>Be A Maker - Guest Anna Engelke<br><br>Introduce: BEAM Form<br><br><b>Read:</b> (1) <a href="#">Why I am not a Maker</a> (Debbie Chacra) (2) <a href="#">Is Making Learning?</a> (Rafi Santo) (3) <a href="#">Invention Education</a> (4) <a href="#">Recontextualizing the Makerspace</a>   |
| <b>Week 3</b> |  |
| Sep 3         | <b>Data: Mapping flows and experiences with <i>EI Norte</i></b><br>Feminist (counter)mappings: Migration, Central America, and the US<br><br>Spanish Language structures: <b>ser &amp; estar &amp; haber</b><br><br><b>Read:</b> (1) Regina Jose Galindo (by Francisco Goldman) (2) Border Arte: Nепantla (Anzaldua) (3) <b>TBD</b><br><br><b>Homework: Post a discussion question.</b>  |
| Sep 5         | <b><i>EI Norte, continued</i></b><br>Science Fiction from Below: The work of Alex Rivera<br><br>Spanish language structures: <b>pretérito &amp; imperfect</b><br><br><b>Read:</b> (1) Anzaldua (Borderlands, Chapters 1-2) (2) <a href="#">Living Without Water</a> (Nina Lahkani) (3) <a href="#">Science Fiction from Below</a> (4) <a href="#">The Borders Trilogy</a><br><br><b>Homework: Post a discussion question.</b>  |
| <b>Week 4</b> |  |
| Sep 10        | <b>Geopolitics, revolutions, and <i>Diarios de Motocicleta</i></b><br>Latin America in the 20th century: Class, patriarchy and nation<br><br>Spanish language structures: <b>el condicional</b>  |



|               |   |
|---------------|---|
|               | <p><b>Read:</b>(1) Anzaldua (the new mystique of the nation); (2) A century of US interventions; (3) <a href="#">The Solitude of Latin America</a> (E. Galeano)</p> <p><b>Homework: Post a discussion question.</b></p>   |
| Sep 12        | <p><b>Geoeconomics and <i>Diarios de Motocicleta</i></b><br/>Banana Republics: Dependency theory and internal colonialism</p> <p>Spanish language structures: <b>el futuro</b></p> <p><b>Read:</b> The Free Market Experiment (<a href="#">Part 1</a>)</p> <p><b>Homework: Post a discussion question.</b></p>  |
| <b>Week 5</b> |   |
| Sep 17        | <b>Quiz 1</b>   |
| Sep 19        | <p><b>Social cartographies with <i>La Teta Asustada</i></b></p> <p>Spanish language structures: <b>por &amp; para</b></p> <p><b>In class: Workshop ideas for Mapping/Embroidery Project</b></p> <p><b>Beam Form due today</b></p> <p><b>Read:</b> (1) The Free Market Experiment (<a href="#">Part 2</a>); (2) <a href="#">The Virtues of Disobedience</a> (R. Segato)</p> <p><b>Homework: Post a discussion question.</b></p>  |
| <b>Week 6</b> |   |
| Sep 24        | <p><b>Rural-urban relations and Intersectionality with <i>La Teta Asustada</i></b><br/>Bodies as territory (women's bodies). The Shining Path, population control, genocide, and sterilization</p> <p>Spanish language structures: <b>verbos como gustar</b></p> <p><b>Read:</b> (1) Free Choice or Poverty Alleviation? Population Politics in Peru under Alberto Fujimori; (2) Race and gender in Brazil (Selected poems, photographs, etc. Sonia Alvarez in Meridians); (3) Watch: <a href="#">At High Risk. Maternal Health Care in High Peruvian Andes</a></p> <p><b>Homework: Post a discussion question.</b></p> |
| Sep 26        | <p>(continued)</p> <p><b>Mapping/embroidery project (proposal due)</b></p> <p><b>Read: (1)</b> The Free Market Experiment (<a href="#">Part 3</a>)</p> <p><b>Homework: Post a discussion question.</b></p>  |
| <b>Week 7</b> |   |
| Oct 1         | <p><b>In-Class Embroidery Workshop (led by Susan H. Page)</b></p> <p>Supplies provided in class</p>   |

|                |   |
|----------------|---|
| Oct 3          | In class activity: <b>Embroidery Projects work</b><br>Spanish language structures: <b>el subjuntivo I</b>   |
| <b>Week 8</b>  |   |
| Oct 8          | <b>Mexico through Roma</b><br>"The fourth transformation"<br><br>Spanish language structures: <b>el subjuntivo II</b><br><br><b>Read:</b> (1) <a href="#">A New Hope for Mexico?</a> (2) <a href="#">AMLO's First One Hundred Days</a> (3) <a href="#">Mexico's 'Tren Maya'</a> (4) <a href="#">A Look at indigenous women in Mexican cinema</a> (5) Roma: <a href="#">Reparation y Exploitation</a><br><br><b>Homework: Post a discussion question.</b>  |
| Oct 10         | <b>Final mapping embroidery projects exhibited in class</b>   |
| <b>Week 9</b>  |   |
| Oct 15         | <b>Quiz 2</b><br><br><b>Roma discussion, continued</b><br><br>Spanish language structures: <b>cláusulas condicionales con si</b><br><br><b>Read:</b> To the Last Consequences (Mujeres Creando)<br><br><b>Homework: Post a discussion question.</b>   |
| Oct 17         | <b>FALL BREAK – Enjoy!!!</b>  |
| <b>Week 10</b> |   |
| Oct 22         | <b>Introduce second creative project: Spanish language short film (Gosia Lee)</b>   |
| Oct 24         | <b>Topic: Indigeneity and <i>The Embrace of the Serpent</i></b><br>Colombia and the Amazon<br><br>Spanish language structures: <b>cláusulas condicionales con si</b><br><br><b>Read:</b> (1) Still in the Cage, thoughts on 2 undiscovered Amerindians (Danny Christiansen) (2) Ccofusco and Guillermo Gomez Pena<br><br><b>Homework: Post a discussion question</b>  |
| <b>Week 11</b> |   |
| Oct 29         | <b>First Draft of movie script due</b> (the script needs to be complete, as if it were a final version. This draft will be corrected for errors in Spanish and cultural content). No late assignments will be accepted!<br><br><b><i>The Embrace of the Serpent, continued</i></b><br>Environmental defenders<br><br>Spanish language structures: <b>si clauses</b><br><br><b>Read:</b> (1) <a href="#">Mapping Boundaries and Free Space in Brazil</a> (2) <a href="#">Will Megaprojects Destroy Colombia's Peace Process?</a> (3) <a href="#">Latin America is the deadliest region for environmental activists</a> |

|                 |   |
|-----------------|---|
|                 | <i>Homework: Post a discussion question;</i>  |
| Oct 31          | Quiz 3  |
| <b>Week 12</b>  |   |
| Nov 5           | Final movie projects/ group work in class   |
| Nov 7           | <b>FINAL movie script due</b> (this version needs to incorporate all corrections made by your TA/instructor-you will make your movie project based on this final version of the script).<br><br>Preproduction: Students prepare props for filming |
| <b>Week 13</b>  |   |
| Nov 12          | Production: Filming of the final project  |
| Nov 14          | Production: Filming of the final project  |
| <b>Week 14</b>  |   |
| Nov 19          | Presentations of final movie projects in class  |
| Nov 21          | Presentations of final movie projects in class  |
| <b>Week 15</b>  |   |
| Nov 26          | Presentations of final movie projects in class  |
| Nov 28          | THANKSGIVING, no class  |
| <b>Week 16</b>  |   |
| Dec 3           | Closing & Course Evaluations<br><i>Last day of class</i>  |
| Dec 12,<br>noon | <b>Final Exam</b>   |

Add attachments