CIEE Prague, Czech Republic

Course Name: The Feminine Aura
Course Number: FILM 3004 PRAG
Programs offering course: CES, CNMJ
Language of instruction: English
U.S. Semester Credits: 3
Contact Hours: 45
Term: Fall 2019

Course Description
This interdisciplinary course contrasts the construction of the feminine in male-directed features with the portrayal of typically masculine-themed topics (such as war) in female-directed films. The films are grouped according to themes (violence, insanity, incarceration, rebellion) and each film is paired with a theoretical text. The texts range in style from film criticism, gender theory, cinematic narration, and film philosophy and provided multiple lenses for film interpretations. Readings include but are not limited to: James Monaco, Gilles Deleuze, Michel Foucault, Laura Mulvey, Charles Baudelaire. Films screened are by Claire Denis, Kathryn Bigelow, Alfred Hitchcock, Jean-Luc Godard, Vera Chytilova among others.

Learning Objectives
After completing the course students are expected to be able to:
- Analyze isolated sequences in films and integrate their thoughts with the support of academic texts
- Critique theoretical concepts and utilize the readings when reflecting on specific film topics
- Construct and articulate individual stand points supporting their thesis ideas with solid well-grounded argumentation
- Compare, evaluate and reconstruct personal interpretations through class discussions

Course Prerequisites
There are no prerequisites for this course, although a background in film theory, gender studies, psychology or philosophy would prove useful.

Methods of Instruction
The style of the course is that of an interactive seminar. The lecturer will introduce the ideas and material to the class and the students are expected to come prepared and to elaborate on these themes in different forms of discussions. The students are expected to screen the films outside of class; in class, clips will be screened totaling no more than 20 minutes total class time. If there are screenings in Prague of relevance or a film festival, we will visit them outside of class.
Assessment and Final Grade
The assessment by percent of final grade totaling 100% is as follows:
1. Final Essay: 30%
2. Mid-term Quiz: 20%
3. Presentation: 10%
4. Film Festival Reflection: 10%
5. Class participation: 30%

Course Requirements
Final Essay
The student is expected to present an original thesis and to support their idea using examples of film clips and excerpts of readings from the class. The use of outside sources is recommended but not required. The paper should total 1,500 words minimum.

Midterm Quiz
A midterm in-class quiz will be conducted. The quiz will test the student’s knowledge of the films screened thus far in the class and the readings. The form of the test will be short answer.

Presentation
Each week a student will be expected to present on the week’s film and reading. Particular emphasis will be on presenting the information in the reading in a concise manner to the class. Connections should be made to the film’s themes as well.

Film Festival Reflection
Students will produce a reflection of course-related topic attending a film screening of a current film festival. Detailed instruction will be provided by the instructor based on the choice of the film.

Participation
Assessment of students’ participation in class is an inherent component of the course grade. Students are required to actively, meaningfully and thoughtfully contribute to class discussions and all types of in-class activities throughout the duration of the class.

Students are responsible for following the course content and are expected to ask clarification questions if they cannot follow the instructor’s or other students’ line of thought or argumentation.

The use of electronic devices is only allowed for computer-based in-class tests, assignments and other tasks specifically assigned by the course instructor. Students are expected to take notes
by hand unless the student is entitled to the use of computer due to his/her academic accommodations. In such cases the student is required to submit an official letter issued by his/her home institution specifying the extent of academic accommodations.

Class participation also includes students’ active participation in Canvas discussions and other additional tasks related to the course content as specified by the instructor. If missing a class, the student is expected to catch up on the class content and to submit well-reflected and in-depth contributions to Canvas discussions on the particular topic or reflections to the instructor to ensure that his/her absence from the class will not significantly affect his/her participation grade.

Students will receive a partial participation grade every three weeks.

**CIEE Prague Attendance Policy**

Regular class attendance is required throughout the program, and **all absences are treated equally regardless of reason** for any affected CIEE course. Attendance policies also apply to any required co-curricular class excursions or events, as well as Internship.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

**Missing classes** will lead to the following penalties:

**90-minute semester classes:**

<table>
<thead>
<tr>
<th>Number of 90-minute classes</th>
<th>Equivalent percentage of the total course hours missed</th>
<th>Minimum penalty</th>
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<tbody>
<tr>
<td>one to two 90-minute classes</td>
<td>up to 10%</td>
<td>no penalty</td>
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<tr>
<td>three 90-minute classes</td>
<td>10.1–15%</td>
<td>reduction of the final grade by 3%</td>
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<tr>
<td>four 90-minute classes</td>
<td>15.1–17%</td>
<td>reduction of the final grade by 5%; <strong>written warning</strong></td>
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<tr>
<td>five 90-minute classes</td>
<td>17.1–20%</td>
<td>reduction of the final grade by 7%; <strong>written warning</strong></td>
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Persistent absenteeism (students approaching 20% of the total course hours missed, or violating the attendance policy in more than one class) will result in a written warning, a notification to the student’s home school, and possibly a dismissal from the program.

**Missing more than 20% of the total class hours** will lead to a course failure, and potential program dismissal. This is a CIEE rule that applies to all CIEE courses and is in line with the Participant Contract that each CIEE student signs before arriving on-site.

**Late arrival to class** will be considered a partial (up to 15 minutes late) or full (15 or more minutes late) absence. **Three partial absences due to late arrivals will be regarded as one full class absence.**

**Students must notify their professor and Program Coordinators (PC) beforehand if they are going to miss class for any reason** and are responsible for any material covered in class in their absence.

If missing a class during which a test, exam, the student’s presentation or other graded class assignments are administered, **make-up assignment will only be allowed in approved circumstances**, such as serious medical issues. In this case, the student must submit a local doctor’s note within 24 hours of his/her absence to the PC, who will decide whether the student qualifies for a make-up assignment. Doctor’s notes may be submitted via e-mail or phone (a scan or a photograph are acceptable), however **the student must ensure that the note is delivered to the PC.**

Should a truly **extraordinary situation** arise, the student must contact the PC immediately concerning permission for a make-up assignment. Make-up assignments are not granted automatically! The PC decides the course of action for all absence cases that are not
straightforward. **Always contact the PC with any inquiry about potential absence(s) and the nature thereof.**

**Personal travel** (including flight delays and cancelled flights), handling passport and other document replacements, interviews, volunteering and other similar situations are not considered justifiable reasons for missing class or getting permission for make-up assignments.

**For class conflicts** (irregularities in the class schedule, including field trips, make-up classes and other instances), **always contact the Academic Assistant** to decide the appropriate course of action.

Course attendance is recorded on individual Canvas Course Sites. **Students are responsible for checking their attendance regularly to ensure the correctness of the records.** In case of discrepancies, students are required to contact the Academic Assistant **within one week of the discrepancy date** to have it corrected. Later claims **will not** be considered.

CIEE staff does not directly manage absences at FAMU and ECES, but they have similar attendance policies and attendance is monitored there. Grade penalties may result from excessive absences.

**CIEE Academic Honesty Policy**

CIEE subscribes to standard U.S. norms requiring that students exhibit the highest standards regarding academic honesty. Cheating and plagiarism in any course assignment or exam will not be tolerated and may result in a student failing the course or being expelled from the program. Standards of honesty and norms governing originality of work differ significantly from country to country. We expect students to adhere to both the American norms and the local norms, and in the case of conflict between the two, the more stringent of the two will preside. Three important principles are considered when defining and demanding academic honesty. These are related to the fundamental tenet that one should not present the work of another person as one’s own.

**The first principle** is that final examinations, quizzes and other tests must be done without assistance from another person, without looking at or otherwise consulting the work of another person, and without access to notes, books, or other pertinent information (unless the professor has explicitly announced that a particular test is to be taken on an “open book” basis).

**The second principle** applies specifically to course work: the same written paper may not be submitted in two classes. Nor may a paper for which you have already received credit at your home institution be submitted to satisfy a paper requirement while studying overseas.

**The third principle** is that any use of the work of another person must be documented in any written papers, oral presentations, or other assignments carried out in connection with a course. This usually is done when quoting directly from another’s work or including information
told to you by another person. The general rule is that if you have to look something up, or if you learned it recently either by reading or hearing something, you have to document it. The penalty ranges from an F grade on the assignment, failure in the course to dismissal from the program. The Academic Director is consulted and involved in decision making in every case of a possible violation of academic honesty.

**Weekly Schedule**

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<tr>
<th>Week</th>
<th>Class 1</th>
<th>Class 2</th>
<th>Reading</th>
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<tbody>
<tr>
<td>1</td>
<td>Class introduction</td>
<td>The Language of Film and How to Read It</td>
<td>Monaco (2000): 152-225.</td>
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<td></td>
<td>Screening Presentation:</td>
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<td></td>
<td>Brief Encounter (Lean 1946)</td>
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<td>3</td>
<td>Woman as Object</td>
<td>Historical Considerations of Female Representation</td>
<td>Esslin (1988) 43 - 51.</td>
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<td></td>
<td>Screening Presentation:</td>
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<td></td>
<td>Room At The Top (Jack Clayton, 1959)</td>
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<td></td>
<td>Screening Presentation:</td>
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<td></td>
<td>Beau Travail (Claire Denis, 2000)</td>
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<td>Screening Presentation:</td>
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<td>Bringing Up Baby (Howard Hawks, 1938)</td>
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Week 6
Midterm Exam Period

**Class 1:** Women in Comedy
Screening Presentation: Ninotchka (John Waters, 1939)
Reading: de Marneffe (1991): 71-111 (please read 71-90)

**Class 2:** Are Women Allowed to Be Funny?
Reading: Foucault (1978), 77-131.

Week 7
Midterm Exam Period

**Class 1:** Women and Vengeance
Screening Presentation: Three Billboards Outside Ebbing, Missouri (McDonagh 2017)
Reading: Baudelaire (1964).

**Class 2:** Women, Violence, Hysteria
Reading: Baudelaire (1964).

Midterm Paper Due

Week 8

**Class 1:** Women in Revolution
Screening Presentation: Daisies (Vera Chytilova, 1966)

**Class 2:** Women and Rebellion

Week 9

**Class 1:** Women and Plot
Screening Presentation: Thelma and Louise (Ridley Scott, 1991)
Reading: Booker (2004). The seven basic plots.

**Class 2:** Women and Story

Week 10

**Class 1:** Women under Social Control
Screening Presentation: Cathy Come Home (Ken Loach, 1966)
Reading: Foucault (1990), 77-131.

**Class 2:**
Film Festival Screening

Week 11

**Class 1:** Women in Music
Screening Presentation: A Star is Born (Bradley Cooper, 2018)
Reading: Baudrillard (1994), 1-42.
Class 2: Contemporary Female Representations
Required: Students bring examples from popular culture, including YouTube, pop video, film, TV, podcast, etc.

Film Festival Reflection due

Week 12
Class 1: Female Representation in Wider Media

Class 2: Review of topics ready for final paper.

Week 13
Class 1: Closing discussion, course wrap up

Class 2: Final Essay due

Course Materials

Readings:


