



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:	Spring 2020

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:

<i>Number of 90-minute classes</i>	<i>Equivalent percentage of the total course hours missed</i>	<i>Minimum penalty</i>
one to two 90-minute classes	up to 10%	no penalty
three 90-minute classes	10.1–15%	reduction of the final grade by 3%
four 90-minute classes	15.1–17%	reduction of the final grade by 5%; written warning
five 90-minute classes	17.1–20%	reduction of the final grade by 7%; written warning
six and more 90-minute classes	more than 20%	automatic course failure and possible expulsion



180-minute semester classes:

<i>Number of 180-minute classes</i>	<i>Equivalent percentage of the total course hours missed</i>	<i>Minimum penalty</i>
one 180-minute class	up to 10%	no penalty
two 180-minute classes	10.1–20%	reduction of the final grade by 5%; written warning
three and more 180-minute classes	more than 20%	automatic course failure and possible expulsion

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

Week 1	<p>Class 1: Class introduction</p> <p>Class 2: The Language of Film and How to Read It Reading: Monaco (2000): 152-225.</p>
Week 2	<p>Class 1: A Woman in Love Screening Presentation: Brief Encounter (Lean 1946) Reading: Benjamin (1937)</p> <p>Class 2: Symbol Reading: Esslin (1988), 52 - 54</p>
Week 3	<p>Class 1: Woman as Object Screening Presentation: Room At The Top (Jack Clayton, 1959) Reading: Esslin (1988) 43 - 51</p> <p>Class 2: Historical Considerations of Female Representation Reading: Deleuze (1989)</p>
Week 4	<p>Class 1: Women Directing Men Screening Presentation: Beau Travail (Claire Denis, 2000) Reading: Merleau-Ponty (1969): 130 - 141</p> <p>Class 2: Women Directing the Masculine Reading: Merleau-Ponty (1969): 142-155.</p>
Week 5	<p>Class 1: Gaze Theory Screening Presentation: Bringing Up Baby (Howard Hawks, 1938) Reading: Mulvey (1975): 6-18.</p> <p>Class 2: Who Wears the Trousers? Reading: Manlove (2007).</p>



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).
Week 8	Midterm Paper Due Class 1: Women in Revolution Screening Presentation: Daisies (Vera Chytilova, 1966) Reading: Hames (1985): 206-214. Class 2: Women and Rebellion Reading: Hames (1985): 215-228.
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 Reading: Booker (2004). Three types of 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

Final Exam Week

Class 2: Final Essay due

Course Materials

Readings:

Baudelaire, Charles. "The Painter of Modern Life" in *The Painter of Modern Life and Other Essays*. Phaidon: 1964

Baudrillard, Jean. "The Precession of Simulacra" in *Simulacra and Simulation*. The University of Michigan, 1994.

Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction," 1937.

Deleuze, Gilles. "Recapitulation of images and signs," Ch. 2 in *Cinema 2: The Time Image*: 1989, The Athlone Press.

Esslin, Martin, "The Signs of Drama: Icon, Index, Symbol" in *Field of Drama*. London: Methuen, 1988.

Foucault, Michel. "Right of Death and Power over Life" in *The History of Sexuality: An Introduction*, Vol. 1. Vintage Books, 1990

Foucault, "Part Four: The Deployment of Sexuality," in *A History of Sexuality*, Penguin: 1978, pg. 77-131

Manlove, Clifford. "Visual 'Drive' and Cinematic Narrative: Reading Gaze Theory in Lacan, Hitchcock, and Mulvey." *Cinema Journal*, Vol 46, No. 3, Spring 2007

de Marneffe, Daphne. "Looking and Listening: The Construction of Clinical Knowledge in Charcot and Freud" in *Signs*, Vol. 17, No. 1 (Autumn, 1991), pp. 71-111 (please read 71-90)



Merleau-Ponty, "The Intertwining—The Chiasm" in *The Visible and the Invisible*. Northwestern University Press: 1969, p130-155.

Monaco, James. "The Language of Film: Signs and Syntax" in *How to Read a Film, 2000*: Oxford University Press, New York and Oxford, pg. 152-225.

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen*, Vol 16, no. 3 (1975), pg. 6-18.

Hames, Peter. "Literature, Fantasy, and Experiment: Vera Chytilova" in *Czechoslovak New Wave*. 1985: University of California Press, Berkeley.

Lane, Christina. "From Loveless to Point Break": Kathryn Bigelow's Trajectory in Action. *Cinema Journal*, Vol.37, No. 4 (Summer 1998), pg. 59-81.