Course title: The Feminine Aura
Course code: FILM 3004 PRAG
Programs offering course: Central European Studies, Communication, New Media, and Journalism
Language of instruction: English
U.S. semester credits: 3.00
Contact hours: 45.00
Term: Spring 2021

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
By completing this course, students will:
- 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.

N.B. Course schedule is subject to change due to study tours, excursions, or local holidays. Final schedules will be included in the final syllabus provided to students on site.

Assessment and Final Grade
1. Final Essay 30%
2. Mid-term Quiz 20%
3. Presentation 10%
4. Film Festival Reflection 10%
5. Class Participation 30%
TOTAL 100%

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
Mid-term 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.

Class 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.

Attendance

Regular class attendance is required throughout the program.

If you will miss a class for any reason, notify the Program Coordinator and your instructor beforehand via Canvas. You are responsible for any materials covered in class during your absence, and except in the specific cases listed below, credit will not be granted for missed assessments.

Excessive absences will result in a notification letter, and finally a warning letter, sent to you and your home school, based on the following:

<table>
<thead>
<tr>
<th>% of course hours missed</th>
<th>Number of CIEE classes</th>
<th>Minimum penalty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up to 10%</td>
<td>One to Three 90-min. classes; or One 180-min. class</td>
<td>No penalty</td>
</tr>
<tr>
<td>10% - 20%</td>
<td>Four 90-min. classes</td>
<td>Written notification* to the student, followed by a warning letter to the student and home school; 3% reduction in the final grade</td>
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<tr>
<td></td>
<td>Five 90-min. classes</td>
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<tr>
<td></td>
<td>Two 180-min classes</td>
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</tr>
<tr>
<td>More than 20%</td>
<td>Six 90-min. classes; or Three 180-min. classes</td>
<td>Automatic course failure, and possible expulsion with notification to the home school</td>
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* The notification letters are intended to ensure that you are well advised in advance of any potential for failure or dismissal, so that you can take steps to avoid this.

As the table shows, **missing more than 20% of any class (e.g., due to undocumented illness, travel delays, flight cancellations, over-sleeping, etc.) results in automatic failure of the course.**

If you miss an assessment in class due to an absence, you will be able to make it up in the following instances:

- You provide a relevant doctor's note from a local medical professional to your Program Coordinator within 24 hours of your absence (a scan or photograph sent via e-mail are acceptable).
- A CIEE staff member verifies that you were too ill to attend class.
- You provide evidence of a family emergency to your Program Coordinator.
- You have an approved absence related to the observance of a religious holiday from the Academic Director based on a request submitted before you arrived onsite.

**Please note:** Absences incurred due to documented illness, documented family emergency or the observance of a religious holiday approved before arrival onsite do not count towards the total of absences. Students may self-certify one absence due to illness without providing a doctor’s note as long as they notify the Program Coordinator within 24 hours of their absence by e-mail or a text message.

**Other attendance-related policies**

If you transfer from one CIEE class to another during the Add/Drop period, you will not be considered absent from the first session(s) of the new class provided you were marked present for the first session(s) of the original class.

If you are over 15 minutes late for a class, the instructor is required to mark you absent.

In case of class conflicts (irregularities in the class schedule, including field trips and make-up classes), always contact the Academic Department to decide the appropriate course of action.

Please remember to track your attendance on the Canvas Course Sites and report any errors in the record to the Academic Department within one week of the discrepancy date, as later claims may not be considered.

These attendance rules also apply to any required co-curricular excursion, activity, or event, and to for-credit internships.

CIEE staff does not manage absences at partner institutions providing direct enrolment classes (FAMU, ECES and FSV), but they have similar attendance policies and attendance is monitored there. Grade penalties may result from excessive absences.

* **N.B. Course schedule is subject to change due to study tours, excursions, or local holidays. Final schedules will be included in the final syllabus provided to students on site.**

**Weekly Schedule**

**Week 1**

Class: 1.1 Class introduction

Class: 1.2 The Language of Film and How to Read It


**Week 2**

Class: 2.1 A Woman in Love

Screening Presentation: Brief Encounter (Lean 1946)

Reading: Benjamin (1937)

Class: 2.2 Symbol
Week 3
Class: 3.1 Woman as Object
Screening Presentation: Room At The Top (Jack Clayton, 1959)
Reading: Esslin (1988) 43 - 51

Class: 3.2 Historical Considerations of Female Representation
Reading: Deleuze (1989)

Week 4
Class: 4.1 Women Directing Men
Screening Presentation: Beau Travail (Claire Denis, 2000)
Reading: Merleau-Ponty (1969): 130 - 141

Class: 4.2 Women Directing the Masculine

Week 5
Class: 5.1 Gaze Theory
Screening Presentation: Bringing Up Baby (Howard Hawks, 1938)

Class: 5.2 Who Wears the Trousers?
Reading: Manlove (2007).

Week 6
Class: 6.1 Women in Comedy

Midterm Exam Period
Screening Presentation: Ninotchka (John Waters, 1939)
Reading: de Marneffe (1991): 71-111 (please read 71-90)

Class: 6.2 Are Women Allowed to Be Funny?
Reading: Foucault (1978), 77-131.

Week 7
Class: 7.1 Women and Vengeance

Midterm Exam Period
Screening Presentation: Three Billboards Outside Ebbing, Missouri (McDonagh 2017)
Reading: Baudelaire (1964).

Class: 7.2 Women, Violence, Hysteria
Reading: Baudelaire (1964).

Midterm Paper Due

Week 8
Class:  8.1  Women in Revolution
        Screening Presentation: Daisies (Vera Chytilova, 1966)

Class:  8.2  Women and Rebellion

Week 9
Class:  9.1  Women and Plot
        Screening Presentation: Thelma and Louise (Ridley Scott, 1991)
        Reading: Booker (2004). The seven basic plots.
Class:  9.2  Women and Story

Week 10
Class: 10.1 Women under Social Control
        Screening Presentation: Cathy Come Home (Ken Loach, 1966)
        Reading: Foucault (1990), 77-131.
Class: 10.2 Film Festival Screening

Week 11
Class: 11.1 Women in Music
        Screening Presentation: A Star is Born (Bradley Cooper, 2018)
        Reading: Baudrillard (1994), 1-42.
Class: 11.2 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: 12.1 Female Representation in Wider Media
Class: 12.2 Review of topics ready for final paper.

Week 13
Class: 13.1 Final Exam Week
        Closing discussion, course wrap up
Class: 13.2 Final Exam Week
        Final Essay due

Course Materials
Readings
Readings: