Women and Film: Gendering History in the Francophone World (Holocaust through 21st-century).

WOMEN’S STUDIES 481 / FRENCH 491B

W and E focus
3 credits

Monday, Wednesday, Friday, 11:30 a.m.-12:20 p.m.

Dr. Nathalie Ségeral
Spring 2019, Paris

Course Description
This course is designed to introduce students to the main historical events of the French and Francophone world from the mid-20th century to today (the Holocaust and WWII, decolonization, the French Women’s Liberation Movement, the Vietnam War, the Algerian War of Independence, the Rwandan Genocide, the Women’s Liberation Movement in the wake of May 68, up to the November 13, 2015 terror attacks) through films directed by women and/or centering on women. These films will span across different
genres: testimonies, autobiography, auto-fiction, play, coming-of-age narratives, documentaries, animé. The course being interdisciplinary in nature, we will also study a few other media, such as artwork (mostly by street artist Miss Tic and May 68 photographs), excerpts from Hélène Berr’s diary (nicknamed “the French Anne Frank”), a play adaptation (*Hiroshima mon Amour*), and a comic (*Persepolis*).

The course will be articulated around the following main questions: in which ways can films (and, to a lesser extent, other media) repair the omissions of history (whether these silenced aspects pertain to gender, race, or social class)? How have male-dominated historical discourses contributed to women’s alienation and lack of visibility and to what extent can films be used by women to reclaim agency over their (his)stories? How can films be used as testimonials bearing witness to a traumatic historical event? How are history, memory, gender, and literature intertwined and complement each other (for instance, in bridging the gap of the suppressed memory of October 17, 1961 or that of the specific gendered violence pertaining to wars, including WWII)?

Students will gain knowledge of major film genres and movements, as well as of some of the most famous directors, from Agnès Varda (the only female director in the French New Wave) to young, rising stars such as Karin Albou, Catherine Corsini, and Yasmina Adi, to major contemporary directors such as Claire Denis, Céline Sciamma and Marjane Satrapi. Films and directors will span over a large transnational context, well beyond France, from Iran to Algeria, Rwanda, Egypt, Cameroon, and Vietnam.

Emphasis will be placed on the gendering of memory and the representation of women’s roles in history, through historical films directed by women and/or centered on women, and how these challenge common male-dominated historical narratives.

Students will also be introduced to major critical approaches to gender, feminism, memory, and trauma, such as Rothberg’s notion of “multidirectional memory,” Marianne Hirsch’s notion of “postmemory” in the field of feminist memory studies, Joan Scott and Judith Butler’s theories of gender, etc…

Since the class can be taken for either Women’s Studies or French credits, films and some reading materials will be available in both languages. Students taking the class for French credits will be asked to write their papers in French.
Prerequisites:

This course is held in English and all class discussions and written assignments will be in English as well for students taking the course for WS credits; no knowledge of French is necessary. However, students can also take this course for French credits, since most films are in French, as well as some of the readings. Students taking the class for French credits will be asked to turn in their assignments in French. Students taking the course for WS credits must have already taken at least one course in the humanities. Students taking the course for French credits should already have taken FR 312 and FR 331 or FR 332.
Contact:
If you encounter any problem or need to talk to me, please do not hesitate to contact me at nsegeral@hawaii.edu. I am always available to see students individually outside class time by appointment.

Student learning outcomes:

1. Analyze orally and in writing, in French or in English, selected major twentieth- and twenty-first-century films pertaining to crucial historical events in the French and Francophone world.
2. Identify and differentiate various film genres.
3. Demonstrate understanding of specific issues relating to women and gender in history and film.
4. Draw parallels between past and current situations by analyzing ethical implications of a given historical moment.
5. Define and describe major critical approaches to cultural memory and gender (multidirectional memory, postmemory, feminism, trauma theory, gender studies).
6. Compare and contrast films generally considered masterpieces of the century.
8. Discuss and support film analysis by citing evidence from the works and using appropriate vocabulary.
9. Express analysis clearly and effectively, orally and in writing, in French or in English.
10. Demonstrate basic understanding of historical, cultural, and political contexts of 20th- and 21st-century French texts and films.
11. Demonstrate ability to: a) research appropriate secondary sources in French or English, using bibliographic research tools; b) read and comprehend secondary sources; c) incorporate secondary source works into analysis through citations, notes, and bibliography following the guidelines established by the Modern Language Association.
12. Organize small debates in class focusing on important ethical issues.
13. Work hard while having one of the most life-changing experiences in Paris!

Readings (all included in the course packet):


Butler, Judith. *Gender Trouble* (excerpt)


**Films (provided by the instructor and all available on Netflix):**

*Bande de filles* [Girlhood] (Céline Sciamma, 2014)

*Cléo de 5 à 7* [Cléo from 5 to 7] (Agnès Varda, 1962).


Indochine [Indochina] (Régis Wargnier, 1992).
La Belle Saison [Summertime] (Catherine Corsini, 2015).
L’Amant [The Lover] (Jean-Jacques Annaud, 1992)
La Petite Jérusalem [Little Jerusalem] (Karin Albou, 2005).
Les Femmes du bus 678 [Cairo 678] (Mohamed Diab, 2012).
Persepolis (Marjane Satrapi and Vincent Paronnaud, 2007).
Sophie’s Choice (Alan Pakula, 1982).
White Material (Claire Denis, 2009).

**Mandatory Field Trips:**
We will make the most of the opportunity of being in Paris and go on several field trips all over the city during the semester:

1) **The Holocaust Memorial Museum** in Paris (rue Geoffroy St-Hilaire, 75004, in the Marais district): **free of charge.**
2) Discovering Hélène Berr’s Paris: the Sorbonne/Latin Quarter area. **Free of charge.**
3) **The Quai Branly Museum** (Rwandan genocide and slavery collections) [Musée du Quai Branly-Jacques Chirac, 37 quai Branly, 75007]: **free for students under 28.**
4) To Be Confirmed: **Q&A with Scholastique Mukasonga**, a Paris-based Franco-Rwandan writer and genocide survivor. **Free.**
5) **Marguerite Duras and Simone de Beauvoir’s Paris**: St Germain-des-prés, rue St Benoît, Café de Flore, les Deux Magots, Cimetière du Montparnasse (Montparnasse Cemetery), Centre culturel Simone de Beauvoir (Beauvoir Cultural Center). **Free.**
6) **Belleville neighborhood**: where the November 13, 2015 attacks took place. We will look at famous street artist Miss. Tic’s feminist stencil graffiti and poems spread all over the neighborhood walls, many of them created in the wake of the November 13, 2015 Bataclan terror attacks. In the same neighborhood, we will stop by the Bataclan itself and the memorial on Place de la République. **Free.**
7) If it is still on display in Spring 2019: Women House exhibition (La Monnaie de Paris, 11 quai Conti, 75006). Exhibit displaying artwork by 40 women artists from all over the world, depicting how they perceive women’s representations and roles in the domestic sphere from the mid-20th century to today (in partnership with DC’s National Museum of Women in the Arts). 10 euros.

Optional Field Trip:
Caen War Memorial (Normandy): departure early on a Saturday morning (around 7 am) from St-Lazare train station, returning to Paris around 9 PM. Round trip Paris-Caen: around 40 euros. Entrance to the museum: 15 euros.

ADDITIONAL COST: about 40 euros for the course reader + 55 euros if you choose to take the trip to Caen.

Grades:

<table>
<thead>
<tr>
<th>Class participation/Attendance, including preparation of texts and films provided for reading, viewing, and discussion: 20%</th>
<th>Response Papers: 25%</th>
<th>Presentations and debates: 25%</th>
<th>Final project: 30%</th>
</tr>
</thead>
</table>

Grade Scale

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>100-98</td>
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<tr>
<td>B+</td>
<td>89-87</td>
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<tr>
<td>C+</td>
<td>79-77</td>
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<tr>
<td>D+</td>
<td>69-67</td>
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<tr>
<td>F</td>
<td>59 or lower</td>
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<tr>
<td>A</td>
<td>98-94</td>
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<td>B</td>
<td>86-84</td>
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<td>C</td>
<td>76-74</td>
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<td>D</td>
<td>66-64</td>
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<tr>
<td>A-</td>
<td>93-90</td>
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<tr>
<td>B-</td>
<td>83-80</td>
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<tr>
<td>C-</td>
<td>73-70</td>
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<tr>
<td>D-</td>
<td>63-60</td>
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</tbody>
</table>

Given the variety of skill levels likely to be present in class, your grade will reflect your personal engagement in the course and your progress.

Class Preparation and Participation
Careful preparation of the assignments prior to coming to class is required, and is instrumental to your learning and your success in this class. Lack of proper
preparation is immediately evident in the poor quality of your class participation, which I will observe closely. Preparation includes:

- Watching assigned films and reading assigned texts, including note-taking and the development of questions relating to content and style. **Simply reading the text or watching the film is not sufficient preparation!** A properly prepared student has not only read the texts and watched the movies, but consulted the dictionary for unknown vocabulary words, underlined important passages and main ideas, taken notes on difficulties of comprehension and on the structure, genre, register and context.

- **Seven response papers.** During this course, you will produce **seven** (FR 491B: 2 pages in French, WS 481: 3 pages in English) response papers to the readings and films assigned for class. You will develop and respond to one aspect of the reading and films in a critical way. These papers will help spark class discussions. Out of these seven papers, **four** will have to be **film analyses** responding to a precise essay question.

- **Sample directed essay questions:**

  1) The representation of gendered violence in many French films directed by men and staging a central female character is characterized by a troublingly masochistic enjoyment of women’s subordinate position. Discuss with reference to AT LEAST TWO films and TWO critical texts you have studied for this course.

  2) Discuss critically the extent to which theories of trauma are useful for understanding the gendered historical experience. Your answer should draw on at least 2 of the films and at least 2 of the theories studied during this course.

  3) In what ways do recent films by women directors about the banlieues (Sciamma’s and Albou’s, for instance) challenge the stereotypical female objectification depicted in films directed by their male counterparts?

  4) In *Sophie’s Choice*, *The Lover*, and *Hiroshima mon Amour* (to name just a few), historical trauma is solely depicted through the female body and the confinement of the private sphere. Analyze and discuss, using at least TWO critical readings studied in class.

  5) Using Michael Rothberg’s multidirectional memory framework, analyze and discuss the ways in which Claire Denis’s *White Material*, Marjane Satrapi’s *Persepolis*, and Yasmina Adi’s *Here We Drown Algerians: Oct. 17, 1961*, challenge notions

- A **final project**: in groups of 3, you will create a video, accompanied by a supporting narrative in which you will analyze in depth one (or several) of the texts or films studied in class, in the light of one of the critical approaches to which you will have been
introduced, and in which you will REWRITE this (these) narratives into more empowering versions or by switching the male gaze to a female one (these are just suggestions among many possibilities). The synopsis should be about 8 pages long and the video about 10 minutes long.

- **Three in-class presentations + debates:** you will give three presentations on the course materials. Two of these presentations will be historical/cultural (15 minutes), with a partner, on one of the topics studied this semester, the other one will be a literary or film analysis (8-10 minutes), on your own. The cultural and historical presentations have to be followed by a few questions that you will ask the class in order to create a debate among your classmates. You can also come up with a class activity that will help spark a debate on any ethical issue pertaining to the class.

- **A Final presentation (about 20 minutes).** With your group, you will present your final project to the class (this presentation constitutes a part of the grade for the final project). You will show the mini-film you shot to the class, then highlight the ways in which it subverts an aspect of women’s alienation discussed in class (ex: women’s objectification by the movie industry, or women’s relegation to an instrumental or secondary role in historical narratives).

- **NO LATE WORK WILL BE ACCEPTED,** unless you have an incontrovertible excuse (protracted illness, death of a family member, etc.). As relatively long-term projects towards which you should be working daily, losing a day to a virus is generally not a sufficient excuse.

- In preparing homework, compositions, and projects you **may not** use any other form of assistance (including but not limited to assistance from a person, any print or electronic source, an electronic translation, spelling or grammar check). Use of unauthorized sources constitutes cheating and is a serious violation of the UHM Student Conduct Code.

University of Hawaii, excerpt from the Student Conduct Code:

Engaging in, or attempting to engage in any of these behaviors subjects a student to the disciplinary process and sanctions on each campus.

1. Acts of dishonesty, including but not limited to the following:
   a. Cheating, plagiarism, or other forms of academic dishonesty.
   b. Furnishing false information to any UH official, faculty member, or office.
   c. Forgery, alteration, or misuse of any UH document, record, or form of identification.

The term "cheating" includes, but is not limited to: (1) use of any unauthorized assistance in taking quizzes, tests, or examinations; (2) use of sources beyond those authorized by the
instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; (3) the acquisition, without permission, of tests or other academic material belonging to a member of the UH faculty, staff or student (4) engaging in any behavior specifically prohibited by a faculty member in the course syllabus or class discussion.

The term "plagiarism" includes, but is not limited to, the use, by paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgement. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

http://studentaffairs.manoa.hawaii.edu/policies/conduct_code/proscribed_conduct.php

**Attendance and Behavior:**

**Attendance is compulsory.** You start the semester with 100 points. Each unexcused absence will cost you 10 points. If you have to miss class for medical reasons, do try to get a doctor’s note.

**Punctuality is mandatory.** Students must arrive in class on time: since the class is only 50 minutes long, if you are more than 15 minutes late you will be marked down as absent.

On days when we have scheduled field trips, please arrive 5 minutes early at the meeting point. These visits are considered regular classes to all effects. If a student arrives late, the class will not be able to wait for him/her.

**Proper behavior and dress code must be observed during visits.**

Do not hesitate to contact me or see me after class if you need to talk to me about any issue whatsoever, be it with the class or with your host family and/or experience in Paris.

**CLASS SCHEDULE**

**Spring 2019**

<table>
<thead>
<tr>
<th>Dates</th>
<th>In-Class Activities, Preparations and Discussions</th>
<th>Response papers and final project due dates + oral presentations.</th>
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<tbody>
<tr>
<td>Monday, January 7, 2019</td>
<td>- Introduction:</td>
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<tr>
<td>Date</td>
<td>Activity</td>
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</table>
| **Wednesday, January 9, 2019** | - Class presentation. Explanation of assignments, course work, and final project.  
- Student introductions. |
| **Friday, January 11**   | - WWII, the Holocaust, the Vichy Government, and Occupied France:  
- Read *Le Journal d’Hélène Berr* (Hélène Berr’s diary) for in-class discussion (course reader): first 10 pages. |
| **Monday, January 14**   | - Field trip: discovering Hélène Berr’s Paris (the Latin Quarter). |
| **Wednesday, January 16**| - Film discussed this week: *Sophie’s Choice*.  
- Reader: Cathy Caruth, “Trauma and the Possibility of History.”  
- Reader: “Writing a Critical Analysis of a Film” |
2 student presentations:  
1) A film analysis. |
<table>
<thead>
<tr>
<th>Date</th>
<th>Content</th>
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<tbody>
<tr>
<td></td>
<td>2) France’s “Liberation” and the treatment of women suspected of collaboration.</td>
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<td>- Film discussed this week: Marguerite Duras and Alain Resnais, <em>Hiroshima mon amour</em>.</td>
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<td>- Reader: “Film Genre”</td>
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<td>Wednesday,</td>
<td>- Reader: Zwigenberg.</td>
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<tr>
<td>January 23</td>
<td>1 presentation: film analysis.</td>
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<tr>
<td>Monday, January 28</td>
<td>Film discussed this week: <em>L’Amant [The Lover]</em>.</td>
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<td>- <strong>Reader:</strong> Marianne Hirsch (“Waiting outside the Closed Door in Duras’s The Lover”), p. 146-154.</td>
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<td>2) Presentations:</td>
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<td></td>
<td>- Vietnam</td>
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<td>- Decolonization in the Francophone World.</td>
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<tr>
<td>January 30</td>
<td>2) Response paper 2 due.</td>
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<tr>
<td>Friday, February 1st</td>
<td>- <em>The Lover</em> (continued).</td>
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<td>Date</td>
<td>Event</td>
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<tr>
<td>Monday, February 4</td>
<td>Film discussed this week: <em>Indochine.</em></td>
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<td>- Reader: Joan Scott, “Gender: A Useful Category of Historical Analysis.”</td>
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<tr>
<td>Wednesday, February 6</td>
<td><em>Indochine</em> and Scott text.</td>
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<tr>
<td>Friday, February 8</td>
<td><em>Indochine</em> (conclusion).</td>
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<tr>
<td>Friday, February 15</td>
<td><em>Here We Drown Algerians</em> (continued).</td>
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<td>- Reader: “What Is a Documentary?”</td>
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<td>- Reader: Gourevitch, <em>We Wish to Inform You That Tomorrow We Will Be Killed With Our Families.</em></td>
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<tr>
<td>Wednesday, February 20</td>
<td>- Mothers of War (continued).</td>
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<tr>
<td>Friday, February 22</td>
<td>- Q&amp;A with Scholastique Mukasonga (Paris-based Rwandan writer and genocide survivor). TBC.</td>
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<tr>
<td>Monday, February 25</td>
<td>- Film discussed this week: White Material (Claire Denis).</td>
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<tr>
<td>Wednesday, February 27</td>
<td>- White Material (continued).</td>
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<tr>
<td>Friday, March 1st</td>
<td>- Field Trip : Musée du Quai Branly – Jacques Chirac</td>
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<tr>
<td>Monday, March 4</td>
<td>- Film discussed this week: Persepolis.</td>
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<tr>
<td>Wednesday, March 6</td>
<td>- Reader: Judith Butler, “Gender Trouble.”</td>
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<tr>
<td>Friday, March 8</td>
<td>- Persepolis (continued).</td>
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<td>Date</td>
<td>Events</td>
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<tr>
<td>Monday, March 11</td>
<td>- Film discussed this week: <em>La Petite Jérusalem.</em></td>
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<td>Wednesday, March 13</td>
<td>- <em>Ni Putes Ni Soumises</em> feminist organization, the <em>Beurette.</em></td>
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<tr>
<td>Friday, March 15</td>
<td>- <em>La Petite Jerusalem</em> (continued).</td>
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<tr>
<td>March 18-22, 2019</td>
<td>- Spring Recess</td>
</tr>
<tr>
<td>Monday, March 25</td>
<td>- Film discussed this week: <em>Bande de filles</em> (<em>Girlhood</em>).</td>
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<tr>
<td>Wednesday, March 27</td>
<td>- Reader: Kiran Grewal, “Racialized Gang Rape.”</td>
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<tr>
<td>Friday, March 29</td>
<td>- <em>Girlhood</em> (continued).</td>
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<tr>
<td>Monday, April 1</td>
<td>- <em>Les Femmes du bus 678</em> [<em>Cairo 678</em>]</td>
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<td>Date</td>
<td>Activity</td>
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<tr>
<td>Wednesday, April 3</td>
<td>- Cairo 678 (continued).</td>
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<tr>
<td>Friday, April 5</td>
<td>- Cairo 678 (continued).</td>
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<tr>
<td>Monday, April 8</td>
<td>- May 68 and the Women’s Liberation Movement.</td>
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<td>- Film discussed this week: Cléo de 5 à 7 [Cléo from 5 to 7].</td>
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<td>- Reader: “The French New Wave”</td>
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<td>Wednesday, April 10</td>
<td>- Reader: Laura Mulvey, “The Male Gaze.”</td>
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<tr>
<td>Friday, April 12</td>
<td>- Field trip: Marguerite Duras and Simone de Beauvoir’s Paris.</td>
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<tr>
<td>Monday, April 15</td>
<td>- Film discussed this week: La Belle Saison [Summertime]</td>
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<tr>
<td>Wednesday, April 17</td>
<td>- La Parité: gender equality laws in France.</td>
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<tr>
<td>Date</td>
<td>Event</td>
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<tr>
<td>Friday, April 19</td>
<td>Good Friday: No class.</td>
</tr>
<tr>
<td>Monday, April 22</td>
<td>Summertime (continued).</td>
</tr>
<tr>
<td>Wednesday, April 24</td>
<td>Class trip to the Belleville neighborhood to see feminist street artist Miss Tic’s stencil graffiti and poems, as well as the Nov. 13, 2015 Memorial on Place de la République and the Bataclan.</td>
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<tr>
<td>Friday, April 26</td>
<td>Conclusion + Final Project Presentations</td>
</tr>
<tr>
<td>Monday, April 29</td>
<td>Final Project Presentations.</td>
</tr>
<tr>
<td>Wednesday, May 1st</td>
<td>Final Project Presentations.</td>
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</tbody>
</table>

Final projects due one week after the last class.

### I. Assessment Criteria for Response Papers and Essays:

<table>
<thead>
<tr>
<th>Form (spelling, grammar, punctuation, sentence structure, appropriate tenses…)</th>
<th>Below Expectations</th>
<th>Meets Expectations</th>
<th>Exceeds Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Many spelling and syntax mistakes. Inappropriate punctuation.</td>
<td></td>
<td></td>
<td>Writing style and language register are excellent, with use of a varied vocabulary,</td>
</tr>
</tbody>
</table>
18

<table>
<thead>
<tr>
<th>Syntactic problems hinder comprehension of message.</th>
<th>university-level essay.</th>
<th>avoidance of repetitions, and complex sentence structures.</th>
</tr>
</thead>
</table>

**Organization**

(well-written intro, transitions within the body of essay, conclusion as closure, one argument per paragraph…).

<table>
<thead>
<tr>
<th>Lack of basic organization. For instance, no clear introduction, no break-down of arguments into paragraphs, no conclusion.</th>
<th>Good and clear structure, with a well-written intro, clear transitions in the body of the essay, and concise conclusion.</th>
<th>Introduction is outstanding, with stylistic efforts in the presentation of the thesis; well-organized paragraphs, and a conclusion that not only summarizes the arguments but also provides closure.</th>
</tr>
</thead>
</table>

**Content**

(thesis relevance, grasp of ethical issues at stake, adequate use of the material covered in class…)

<table>
<thead>
<tr>
<th>Lack of basic understanding of ethical issues and critical approaches covered in class. No clear thesis, or thesis is irrelevant to the topic.</th>
<th>Clear, relevant thesis with adequate use of the material covered in class and demonstration of a good grasp of ethical issues at stake.</th>
<th>Highly relevant thesis, well-argued body that efficiently uses materials covered in class and discusses in depth the ethical issues at stake.</th>
</tr>
</thead>
</table>

**Logic**

<table>
<thead>
<tr>
<th>Lack of a logical coherence throughout the essay. No transitions between paragraphs and arguments.</th>
<th>Clear, logical progression of arguments throughout the essay, with conclusion answering questions raised in the thesis.</th>
<th>Well-structured essay with good transitions, arguments, and examples leading to a powerful and convincing conclusion.</th>
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</thead>
</table>

II. **Assessment Criteria for Ethical Content of the Course:**

1) **Class presentations and debates:**

<table>
<thead>
<tr>
<th>Below Expectations</th>
<th>Satisfactory</th>
<th>Exceeds Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Organization</td>
<td>Lack of apparent organization. Student reads notes jotted randomly on paper.</td>
<td>Presentation is well-structured and easy to follow.</td>
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<tr>
<td>--------------</td>
<td>-----------------------------------------------------------------</td>
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</tr>
<tr>
<td>Content</td>
<td>Content lacks depth and does not demonstrate any grasp of ethical issues at stake.</td>
<td>Content highlights ethical issues at stake without expanding much about them.</td>
</tr>
<tr>
<td>Style</td>
<td>Language used is too casual, inappropriate for an academic context.</td>
<td>Appropriate language register for an academic presentation.</td>
</tr>
<tr>
<td>Debate/discussion</td>
<td>Did not prepare questions for initiating a class debate.</td>
<td>Prepared adequate questions for class debate, but has trouble sparking the debate (perhaps due to shyness and lack of confidence, or because questions are too narrow).</td>
</tr>
</tbody>
</table>

2) Sample of Assessment of Ethical Issues Evaluation (for in-class discussions, oral presentations, group presentations, and essays):

Examples of ethical skills and debates:

- The representation of women as sexual objects in film.
- How the semantic field of Tutsis as cockroaches paved the way for the genocide.
- How can the concept of multidirectional memory be applied to today’s refugee crisis?
Pitfalls and issues of depicting gendered violence in film.

<table>
<thead>
<tr>
<th>Ethics Skill</th>
<th>Unacceptable</th>
<th>Acceptable</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student can identify an ethical issue in a film or text.</td>
<td>Unable to identify ethical issue.</td>
<td>Able to identify but cannot elaborate clearly</td>
<td>Able to identify the issue and give detailed explanation of underlying human rights violation or unethical stakes.</td>
</tr>
<tr>
<td>Can point out which filmic devices are used so as to denounce a given situation</td>
<td>Unable to do so clearly.</td>
<td>Able to do so half of the time.</td>
<td>Able to point out all filmic strategies using varied vocabulary and techniques.</td>
</tr>
<tr>
<td>Can identify what issue the film director is aiming at showing</td>
<td>Unable to identify the main issues. Only mentions subplots.</td>
<td>Identifies most of the issues, but sometimes remains on the surface of things.</td>
<td>Identifies all issues clearly, with in-depth discussion and precise vocabulary.</td>
</tr>
<tr>
<td>Can relate issue to other films or texts covered in class</td>
<td>Unable to relate to other films or texts in a relevant manner.</td>
<td>Can relate to other films or texts, but not always in a convincing manner.</td>
<td>Can relate issue(s) to other films and texts in a convincing, well-thought manner, and also relates to other issues or films or texts not covered in class.</td>
</tr>
<tr>
<td>Can draw cause-and-effect relationships between different historical moments</td>
<td>Unable to replace in a larger historical context.</td>
<td>Can draw some cause-and-effect relationships but sometimes in an erroneous manner or is unable to apply theories covered in class efficiently.</td>
<td>Can draw cause-and-effect relationships between different historical moments, efficiently applying theories covered in class, and also incorporates historical moments not covered in class.</td>
</tr>
<tr>
<td>Can discuss a given ethical issue in a transnational and transhistorical context</td>
<td>Unable to do so.</td>
<td>Able to do so but only within the limits of the materials and events covered in class.</td>
<td>Able to do so in an insightful manner, adding contemporary ethical debates or historical issues to the discussion.</td>
</tr>
</tbody>
</table>

### III. Assessment Criteria for Final Project:

<table>
<thead>
<tr>
<th>Video (form)</th>
<th>Below Expectations</th>
<th>Meets Expectations</th>
<th>Exceeds Expectations</th>
</tr>
</thead>
</table>

| Video (content) | Does not subvert any of the narratives covered during the semester. Does not stage any ethical issue. | Subverts one or several aspects of the filmic narratives or of feminist issues covered during the semester. Stages an ethical issue in a clear and convincing manner. | Subverts one or several aspects of feminist issues or films covered during the semester, in a very efficient and creative manner. Ethical issues are staged in an innovative, experimental way. |

| Supporting narrative | Does not take into account the instructions given by the professor. Does not | Brings a more in-depth discussion of the issues challenged in the video and | Instead of repeating or summarizing the visual narrative, adds a critical and |
| demonstrate understanding of the instructions and the stakes. | efficiently justifies the chosen approach. | ethical discussion to the plot. |