



University of
New Haven

Cinema & the City: Cinematic Representations of Florence

SECTION I: Course Overview

UNH Course Code: FLM375FLR/ CUL375FLR

Subject Area: Film Studies, Cultural Studies

Prerequisites: None

Language of Instruction: English

Contact Hours: 45

Recommended Credits: 3

Course Fee: \$30

COURSE DESCRIPTION

Since the beginning of the nineteenth century, cities and cinemas have been connected on many different levels: thematically, formally, and industrially. Cinema has always been interested in the representation of the city-life style as well as the human and social conditions it presents. As such cinema, has also greatly focused on the representation of the spatial complexities inherent in cities. Moreover, the city has always been the location for cinema production, distribution and exhibition.

Florence—with its historical buildings, narrow streets and its beautiful scenery—has been used by filmmakers from all around the world over the last sixty years. This course will focus mainly on the representation of Florence as a city in both Italian and Anglo-American movies, and it will explore the main themes and the different forms addressed and used by directors. The course will also draw comparisons between the “internal” and “external” cinematic gaze on the city—that is—between the Italian and the foreign representations of it.

Beginning with the Anglo-American visions of Florence that stem from the historical Grand Tour, the course will analyze movies such as *A Room with a View*, *The Portrait of a Lady*, *Tea with Mussolini*, *Romola*, and *September Affair*. It will explore the ways in which these non-Italian directors represent Florence as a place of beauty, art, seduction, and romanticism by focusing their cameras on the streets, buildings, artistic features, and scenery of the city, using these to exemplify the main character’s personal journey and growth. Beneath its artistic and suggestive beauty however, lurks a different reality that confers a Janus-like face to Florence. Its history, in fact, bestows the city an aura of darkness and mystery upon which the external eyes have largely dwelled, producing movies such as *Obsession*, *Hannibal*, and *Inferno*.

From here, the course will examine Italian-made movies, revealing a different perspective. Italian directors rarely seem so fascinated by the elements mentioned above. Rather, they tend to explore different aspects of

the city, allowing them to examine and reveal its society as well as its cultural and political elements. Movies like *La vita è bella*, *Le ragazze di San Frediano*, *La meglio gioventù*, *Amici Miei* present a Florence that is poorer, more grim (despite the humor), and more complex.

The course will provide students with an interdisciplinary framework that brings together Film Studies, Sociology, and Cultural Studies. It will take students not only on a metaphorical journey but also a physical one as students leave the classroom and take to Florentine streets, exploring the different locations where the movies were shot to better understand the spatial complexities of the city and the various forms and levels of cinematic representations.

LEARNING OBJECTIVES

- Critically analyze the literature of Film Studies and apply a critical approach to your own appreciation of the films you view
- Demonstrate a competence in the discipline of Film Studies which allows you to analyze and discuss the cinematographic elements of movies
- Develop an awareness of Italian (and Florentine) history and culture through the representations featured in the movies analyzed
- Value movies as a device for learning about history, cultural differences, and identity
- Develop sensitivity to the concept of “otherness”

SECTION II: Instructor & Course Details

INSTRUCTOR DETAILS

Name:	TBA
Contact Information:	TBA
Term:	Semester

INSTRUCTIONAL FORMAT

This course will meet twice weekly for 80 minutes for a total of 28 class sessions. Classes will be a mix of lectures, class discussions/debates, video and audio material, outside readings, independent or group onsite study, and a research project.

FORMS OF ASSESSMENT

The instructor will use numerous and differentiated forms of assessment to calculate the final grade you receive for this course. For the record, these are listed and weighted below. The content, criteria and specific requirements for each assessment category will be explained in greater detail in class. However, you must complete all grading assessment categories to receive a grade for this course. In addition, your work and behavior in this course must fully conform to the regulations of the [CEA Academic Integrity Policy](#) to which you are subject. Finally, all formal written work you carry out in this course (research papers, projects, studies, etc.) must be submitted in electronic format. Your instructor may also require that you hand in a hard copy of such work.

Class Participation	10%
3 Critical Essays/Reflection Papers	30%
Online Portfolio - Photomap of Florence	10%
2 Oral Presentations	10%

Midterm Exam	20%
Final Examination	20%

ASSESSMENT OVERVIEW

Class Participation (10%): When determining your class participation grade, traditional criteria such as material preparation, completed reading before class, and collaborative group work are all evaluated. But it is the active, meaningful and informed verbal and written contribution that you make that is most important to your overall participation grade. Whereas attendance and punctuality are expected and will not count positively towards the grade, laxity in these areas will have a negative effect on your grade. The instructor will use the following specific criteria when calculating your class participation grade:

Criteria for Assessing Class Participation	Grade
You make major and original contributions that spark discussion, offering both critical and analytical comments clearly based on readings and research and displaying a working knowledge of theoretical issues.	A+ (9.70–10.00)
You make significant contributions that demonstrate insight as well as knowledge of required readings and independent research.	A-/A (9.00–9.69)
You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	B/B+ (8.40–8.99)
You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	C+/B- (7.70–8.39)
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C-/C (7.00–7.69)
You very rarely make comments and resist engagement with the subject, attending class having manifestly done little if any preparation.	D (6.00–6.99)
You make irrelevant and tangential comments disruptive to class discussion, a result of frequent absence and complete un-preparedness.	F (0–5.99)

2 Oral Presentations (10% total): You will be asked to prepare 2 oral presentations with a partner. The topics of the presentations will be given at the beginning of the semester and will pertain to the readings and films.

3 Critical Essays/Reflection Papers (30% total): You will be asked to write three critical essays/reflection papers, each of 4-5 pages in length. These critical essays/reflection papers will deal with topics based on the films, readings, and themes touched upon in class. The instructor will provide further information and guidelines in class.

Online Portfolio – Photomap of Florence (10%): You will be asked to create a photo album of the most relevant shooting sites in the films analyzed and discussed in class. You should accompany each picture with an explanation of why the location is important, in which movie it appears, and its implications on the representation/perception of Florence (Anglo-American and Italian gaze alike).

Midterm & Final Examination (40% total): The midterm and final exams will be composed of three parts: 1.) A vocabulary section where you will be asked to define important terms learned during the semester, 2.) A short answer section, and 3.) An essay section where the students will write about themes covered in class.

WORKLOAD EXPECTATIONS

In conformity with CEA policy, all students are expected to spend at least two hours of time on academic studies outside of, and in addition to, each hour of class time.

CEA GRADING SCALE

Your grades will be calculated according to CEA's standard grading listed below:

CEA Grading Scale				
Letter Grade	Numerical Grade Low Range	Numerical Grade High Range	Percentage Range	Quality Points
A+	9.70	10.00	97.0 - 100%	4.00
A	9.40	9.69	94.0 - 96.9%	4.00
A-	9.00	9.39	90.0 - 93.9%	3.70
B+	8.70	8.99	87.0 - 89.9%	3.30
B	8.40	8.69	84.0 - 86.9%	3.00
B-	8.00	8.39	80.0 - 83.9%	2.70
C+	7.70	7.99	77.0 - 79.9%	2.30
C	7.40	7.69	74.0 - 76.9%	2.00
C-	7.00	7.39	70.0 - 73.9%	1.70
D	6.00	6.99	60.0 - 69.9%	1.00
F	0.00	5.99	0 - 59.9%	0.00
W	Withdrawal			0.00
INC	Incomplete			0.00

CEA ATTENDANCE POLICY

Every student is expected to attend all scheduled class sessions (including field studies), arriving on time, and thoroughly prepared for the day's class activities. In compliance with NEASC and UNH accreditation requirements, CEA instructors compile regular attendance records for every course and take these records into account when evaluating student participation and overall course performance. In this course, students are allowed to have the following number of absences due to sickness, personal emergency, inevitable transport delay, and other related impediments:

Courses that meet X days per week	Allowed absences	Automatic failing grade at X th absence
SEMESTER		
Courses that meet 2 day(s) per week	2	8 th absence

No documentation is required for such absences, as CEA does not distinguish between excused or unexcused absences. For every additional absence beyond the allowed number, the final course grade will drop down to the subsequent letter grade (e.g., A+ to A). The following table below outlines how your absence(s) will impact your overall grade:

Absence	1	2	3	4	5	6	7	8
Penalty	No Penalty	No Penalty	1/2 letter grade	1 full letter grade	1.5 letter grade	2 full letter grades	2.5 letter grades	Automatic Failure
Grade	A+	A+	A	A-	B+	B	B-	F

REQUIRED READINGS

Listed below are the required course textbook(s) and additional readings. Whether you buy your books from our locally affiliated merchants or whether you acquire these text(s) before arrival, you must have constant access to these resources for reading, highlighting, and marginal note-taking. It is required that you have unrestricted access to each. Additional copies will be placed on reserve in the Academic Affairs office for short-term loans. Access to additional sources required for certain class sessions will be provided in paper or electronic format. The Academic Affairs Office compiles a bank of detailed information about the many libraries, documentation centers, research institutes, and archival materials located in the host city and accessible to CEA students. You will be required to use these resources throughout your studies. Please find the required reading(s) and/or text(s) for this course below:

Allen Richard and Murray Smith, *Film Theory and Philosophy* (Oxford: Oxford University Press, 1997)

Balázs, Béla, *Theory of the Film*, trans. Edith Bone, New York: Dover, 1970

Bordwell David and Balshaw, M. and L. Kennedy, "Introduction: Urban Space and Representation" in *Urban Space and Representation*, London: Pluto, 2000

Bazin, André, *What is Cinema?* Vol. I & II, trans. Hugh Gray, Berkeley: University of California Press, 196

Bingham, Dennis, *Whose Lives are they anyway?: the Biopic as Contemporary Film Genre* New Brunswick, N.J.: Rutgers University Press, 2010.

Black, J., *The History of the Grand Tour* (Yale University Press: 2003)

Bondanella, P, (1989) *Italian Cinema From Neorealism to the Present*, London: Continuum.

Ginsborg, P, 1990, *A History of Contemporary Italy. Society and Politics 1943 1988*, London: Penguin.
Mast, Gerald and Marshall Cohen, *Film Theory and Criticism*, 2004 (5th edition)

Mennel, B. *Cities and Cinema* (London: Routledge, 2008)

Shiel, M. and Tony Fitzmaurice (eds), *Cinema and the City. Film and Urban Society in a Global Context* (Oxford: Blackwell, 2001)

Orr J. & O. Taxidou, *Post-War Cinema and Modernity: A film Reader* (EUP 2000)

Rafter, Nicole Hahn, *Shots in the mirror: crime films and society*, Imprint Oxford; New York: Oxford University Press, 2006.

Shiel, M. (2006) *Italian Neorealism: Rebuilding the Cinematic City*. London: Wallflower.

Stam, Robert, *Film Theory: An Introduction*, Blackwell, MA: Blackwell, 2000

Zambenedetti alberto, *World Film Location: Florence* (Bristol: Imprint, 2004)

Wilton, A. and I. Bignami, eds., *Grand Tour: The Lure of Italy in the Eighteenth Century*, London: Tate Gallery Publishing, 1996

RECOMMENDED READINGS

Please find the recommended reading(s) and/or text(s) for this course below:

- Bazin, A. (2011) *André Bazin and Italian Neorealism*. New York/London: Continuum.
- Corrigan Timothy, *A Short Guide to Writing About Film*, New York: Harper Collins, 2009.
- Cucco, M. (2013) 'The State to the Regions: The Devolution of Italian Cinema', *Journal of Italian Cinema and Media Studies*, 1:3, pp. 253-277.
- Dennison, Stephanie, and Song Hwee Lim, eds. Remapping World Cinema: identity, culture and politics in film (London: Wallflower,2006)
- Farber Manny, Negative Space, *Manny Farber on the Movies*. New York: Da Capo Press, 1998.
- Ferrero-Regis, T. (2009) *Recent Italian Cinema: Spaces, Contexts, Experiences*. Leicester: Troubador.
- Frey Mattias and Cecilia Sayad (eds.), *Film Criticism in the Digital Age*. New Brunswick, NJ: Rutgers University Press, 2015.
- Haaland, T. (2012) *Italian Neorealist Cinema*. Edinburgh: Edinburgh University Press.
- Hoberman J., *The Dream Life: Movies, Media, and the Mythology of the Sixties*. New York: New Press, 2003.
- Hjort, Mette, and Scott Mackenzie, eds. *Cinema & Nation* (London: Routledge, 2000).
- Kawin Bruce, *How Movies Work*, London: University of California Press, 1992.
- Nagib, Lucia. *World Cinema and the Ethics of Realism* (New York: Continuum, 2011)
- Thompson Kristen, *Film art: an introduction* (New York: McGraw Hill,1993)
- Marcus, M, (1986) *Italian Film in the Light of Neorealism*, Princeton: Princeton University Press, Princeton.
- Monaco J., *How to read a film: the art, technology, language, history and theory of film and media* (OUP, 1981)
- Parker Tyler, *Magic and Myth of the Movies*. New York: Henry Holt and Company, 1947.
- Sorlin, P. (1996) *Italian National Cinema*. London/ New York: Routledge.
- Taylor Greg, *Artists in the Audience: Cults, Camp, and American Film Criticism*, Princeton and Oxford: Princeton University Press, 1999.
- Vitali, V. and Willemen, P. (2006) *Theorising National Cinema*. London: BFI.
- Willemen, Paul, and Valentina Vitalli, eds. *Theorising National Cinema* (London: BFI, 2006).
- Williams, Alan, ed. *Film and Nationalism* (New Brunswick, NJ: Rutgers, 2002).

ADDITIONAL RESOURCES

UNH Online Library: As part of this program, you are provided with direct access to additional resources and databases available through the online library of the University of New Haven. To access the online UNH library, go to <http://www.newhaven.edu/library/Services/CEA/> .

Students at CEA Study Abroad Centers have access to the several online research databases through the University of New Haven Library for the purposes of research. Access to these online databases is granted only during the time of enrollment, requires the use of a UNH ID number, which is issued individually to all Study Abroad Center students at the start of the semester. Access to the UNH Library is available through the

MyCEA Account. You must comply with UNH policies with regard to library usage. Policies can be found at: <http://www.newhaven.edu/library/general/Policies/>

CEAClassroom – CEA's Moodle CMS: CEA instructors use the open source course management system (CMS) called Moodle that creates an interactive virtual learning environment for students and educators alike. This web-based platform provides you with 24/7 access to the course syllabus, daily schedule of class lectures and assignments, non-textbook required readings, and additional resources directly related to your studies. Moodle includes the normal array of forums, up-loadable and downloadable databases, wikis, and related academic support designed for helping you achieve the many course learning objectives. The ceaClassroom website is located here: <https://www.ceaClassroom.com/>

During the first week of class, the CEA academic staff and instructors will provide you with log-in information and corresponding passwords to access this site. They will also help you navigate through the many functions and resources Moodle provides. While you may print a hard copy version of the syllabus that is projected on the first day of class, it is the class schedule on Moodle that is the definitive and official one, given that the instructor will be announcing updates and additions there and nowhere else. It is your responsibility to ensure that you have access to all Moodle materials related to your course and that you monitor Moodle on a daily basis so as to be fully informed of required course assignments and any scheduling changes that might occur.

Course Calendar:
Cinema & the City: Cinematic Representations of Florence

Week	Topic	Activities	Student Assignments
1	Introduction to course Review of syllabus Film Studies: What Do We Know?	Ice-Breaking Activities	None
	Film Studies: Theory & Practice How to Read a Movie	Lecture & Class Discussion	Extracts from: <ul style="list-style-type: none"> • Richard and Smith, <i>Film Theory and Philosophy</i> • Béla, <i>Theory of the Film</i>, • Bordwell and Bazin, <i>What is Cinema?</i>
2	Film Studies: Theory & Practice How to Read a Movie (Continued)	Lecture & Class Discussion	Continue Extracts from: <ul style="list-style-type: none"> • Richard and Smith, <i>Film Theory and Philosophy</i> • Béla, <i>Theory of the Film</i>, • Bordwell and Bazin, <i>What is Cinema?</i>
	The development of the Narrative film: An Historical Approach Cinema & Nationalism	Lecture & Class Discussion	Extracts from: <ul style="list-style-type: none"> • Ginsborg, <i>A History of Contemporary Italy. Society and Politics</i> • Orr and Taxidou, <i>Post-War Cinema and Modernity</i> • Stam, <i>Film Theory: An Introduction</i> • Mast and Cohen, <i>Film Theory and Criticism</i>
3	Cinema & the City: A Sociopolitical Approach	Lecture & Class Discussion	Extracts from: <ul style="list-style-type: none"> • Mennel, B. <i>Cities and Cinema</i> • Shiel and Fitzmaurice (eds), <i>Cinema and the City</i> • Balshaw and Kennedy, "Introduction: Urban Space and Representation"
	Florence: Some Historical Facts	Lecture & Class Discussion	Extracts from: <ul style="list-style-type: none"> • Ginsborg, <i>A History of Contemporary Italy. Society and Politics</i>

4	The Anglo-American Gaze: Grand Tour – An Overview	Lecture & Class Discussion Student Presentations	Extracts from: <ul style="list-style-type: none"> • Black, <i>The History of the Grand Tour</i> • Wilton and Bignami, <i>Grand Tour: The Lure of Italy in the Eighteenth Century</i>
	The Anglo-American Gaze Walking the City: A Personal Journey	Lecture & Scenes from: <i>A Room with a View</i> <i>The Portrait of a Lady</i> <i>Tea with Mussolini</i>	Extracts from: <ul style="list-style-type: none"> • Black, <i>The History of the Grand Tour</i> • Wilton and Bignami, <i>Grand Tour: The Lure of Italy in the Eighteenth Century</i>
5	The Anglo-American Gaze Understanding the City: Art & History	Lecture & Scenes from: <i>A Room with a View</i> <i>The Portrait of a Lady</i> <i>Tea with Mussolini</i>	Extracts from: <ul style="list-style-type: none"> • Black, <i>The History of the Grand Tour</i> • Wilton and Bignami, <i>Grand Tour: The Lure of Italy in the Eighteenth Century</i> 1st reflection paper due next class session
	The Anglo-American Gaze: Visit to the English Cemetery	Outside Activity 1st reflection paper due	Review for Midterm Exam
6	REVIEW FOR MIDTERM		
	MIDTERM EXAM		
7	FALL BREAK		
8	The Anglo-American Gaze The Creative Genius: Michelangelo on Film	Lecture & Scenes from: <i>The Agony and the Ecstasy</i>	Extracts from: <ul style="list-style-type: none"> • Bingham, <i>Whose lives are they anyway</i>
	“Criminal Minds” Crime & Serial Killers in Florence	Lecture & Scenes from: <i>Hannibal</i> <i>Obsession</i> <i>The Stendhal Syndrome</i> <i>Inferno</i>	Extracts from: <ul style="list-style-type: none"> • Rafter, <i>Shots in the mirror: crime films and society</i> 2nd reflection paper due next class session

9	<p>Cinema & the Construction of National and Local Identities Challenging Stereotypes</p>	<p>Lecture & Scenes from: <i>Amici Miei/My friends</i> <i>Ricomincio da tre/I'm starting from three</i> <i>La meglio gioventù/The best of youth</i></p> <p>2nd reflection paper due</p>	<p>Extracts from:</p> <ul style="list-style-type: none"> • Willemen and Vitalli, <i>Theorising National Cinema</i> • Williams, <i>Film and Nationalism</i>
	<p>The Insiders' Gaze: Italians on Italians Drama and the City</p>	<p>Lecture & Scenes from: <i>Le ragazze di San Frediano/The girls of San Frediano</i></p>	<p>Extracts from:</p> <ul style="list-style-type: none"> • Bondanella, <i>Italian Cinema From Neorealism to the Present</i>
10	<p>The Insiders' Gaze: Italians on Italians Comedy and the City</p>	<p>Lecture & Scenes from: <i>Amici Miei/My friends</i> <i>Ricomincio da tre/I'm starting from three</i> <i>La vita è bella/Life is beautiful</i> <i>A Ovest di Paperino/West of Paperino</i></p>	<p>Extracts from:</p> <ul style="list-style-type: none"> • Bondanella, <i>Italian Cinema From Neorealism to the Present</i>
	<p>The Insiders' Gaze: Italians on Italians History and the City</p>	<p>Lecture & Scenes from: <i>Paisan/Paisà</i> <i>La meglio gioventù/The best of youth</i> <i>Florence: Days of Destruction</i></p> <p>Student Presentations</p>	<p>Extracts from:</p> <ul style="list-style-type: none"> • Shiel, <i>Italian Neorealism: Rebuilding the Cinematic City</i> <p>3rd reflection paper due next class session</p>
11	<p>The Insiders' Gaze: Italians on Italians History and the city (Continued)</p>	<p>Lecture & Scenes from: <i>Paisan/Paisà</i> <i>La meglio gioventù/The best of youth</i> <i>Florence: Days of Destruction</i></p> <p>Student Presentations</p> <p>3rd reflection paper due</p>	<p>Extracts from:</p> <ul style="list-style-type: none"> • Bondanella, <i>Italian Cinema From Neorealism to the Present</i> • Shiel, <i>Italian Neorealism: Rebuilding the Cinematic City</i>
	<p>The Anglo-American Gaze vs the Insiders' Gaze Compare and contrast</p>	<p>Lectures & Group Activities</p>	

12	A Mapping of the City Photographic Portfolio of the Settings	Outside Activity	
	The Economic Impact of Cinema on the City Movie Theatres in Florence	Lecture & Class Discussion	Extracts from: <ul style="list-style-type: none"> • Mennel, B. <i>Cities and Cinema</i> • Shiel and Fitzmaurice (eds), <i>Cinema and the City</i> • Balshaw and Kennedy, "Introduction: Urban Space and Representation"
13	Visit to Historical Movie Theatres in Florence	Outside Activity	
	Visit to the Museo del Novecento: Cinematic Installation	Outside Activity	
14	Deadline for Submitting Online Portfolio - Photomap of Florence		Review for Final Exam
	FINAL EXAM		

SECTION III: CEA Academic Policies

CEA is committed to providing excellent educational opportunities to all students. The policies outlined in this section outline general expectations for CEA students. Please carefully review the course policies outlined below to ensure your success in your courses and during your time abroad. Furthermore, as a participant in the CEA program, you are expected to review and understand all [CEA Student Policies](#), including the academic policies outlined below. CEA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time.

A. CLASS/INSTRUCTOR POLICIES

PROFESSIONALISM & COMMUNICATION: As a student, you are expected to maintain a professional, respectful, and conscientious manner in the classroom with your instructors and fellow peers as well as in CEA Moodle classrooms. You are expected to take your academic work seriously and engage actively in your classes while abroad. Advance class preparation, completing your assignments on time, and showing a focused and respectful attitude are expected of all CEA students. Additionally, it is critical to your success abroad that you express effective interpersonal and cross-cultural communication. Demonstrating your effort to do the best work possible will be recognized whereas unconstructive comments, failure to make adequate academic progress, and lack of compliance with CEA Policies will not be tolerated.

ARRIVING LATE / DEPARTING EARLY FROM CLASS: Late arrivals or early departures from class may result in being marked absent and are ultimately determined by your course instructor. Students must comply with in-country immigration regulations and CEA internal policies by maintaining full-time student status while abroad. Full-time student status for semester programs constitutes enrolling and regularly attending at least 12 US credit hours per week. Full-time student status for summer programs constitutes enrolling and regularly attending at least 3 US credit hours per week per summer term. Consequently, CEA will dismiss from all CEA courses, programs, activities, and housing any student who fails to maintain satisfactory academic progress or full-time student status.

SUBMITTING WORK: All formal written work you carry out in this course (research papers, projects, studies, etc.) must be submitted in the format your instructor requests. Your instructor may require you to hand your assignments in electronically and/or in a hard-copy format during class time. You should keep copies of your work until your academic records have been recorded at your home institution, which may take 3 – 12 months after the completion of your program. As a student, you are responsible for providing copies of your work in the event of grade appeals, credit transfer requirements, faculty requests, etc.

LATE HOMEWORK: Homework is due at the specified date and time stated by your instructor. Late homework may not be accepted and/or points may be deducted as a result as to be determined by your instructor. Typically, homework submitted several days after the deadline, with no previous discuss with your instructor will not be accepted. It is up to your instructor's discretion to determine penalties for homework submitted after the deadline.

EXTRA CREDIT: Individual student requests for extra credit are not permitted. Extra credit for students' who miss classes, quizzes, exams is not available in any circumstance. Typically, extra credit will not be awarded, however, in the special event your instructor determines extra credit is available for the class, it is up to his/her discretion on how and when to award opportunities for credit. Under no circumstance will extra credit exceed more than 5% of your overall course assessment.

SECTIONS: Students must attend the class section they are enrolled in and may not switch sections after the add/drop period unless special permission is granted by the instructor and the onsite Academic Director. Students who attend a section of a class they are not enrolled in will not be able to stay for the lesson and will not be considered present unless they attend their assigned section that week.

MAKE-UP CLASSES: CEA reserves the right to schedule make-up classes in the event of an unforeseen or unavoidable schedule change. All students are expected to attend any make-up classes and the standard attendance policy will apply. Make-up classes may be scheduled outside of typical class hours as necessary.

MISSING EXAMINATIONS: Examinations will not be rescheduled. Pre-arranged travel or anticipated absence does not constitute an emergency and requests for missing or rescheduling exams will not be granted.

ELECTRONIC DEVICES: Always check with your instructor about acceptable usage of electronic devices in class. Students who create a disturbance or fail to pay attention in class due to electronic devices will receive a warning and must immediately put the device(s) away unless otherwise instructed by the instructor. Inappropriate usage of electronic devices or repeat warnings may lead to a deduction in participation grades and/or class dismissal. Any students asked to leave class will be counted absent for the day.

Cell Phones: Use of a cell phones during class is impolite, inappropriate and prohibited. Students are asked to show common courtesy to others in order to create a positive learning environment and eliminate distractions for everyone. Cell phones, tablets, watches, and other electronic devices are to be turned off or silenced (do not set to vibrate) and placed in your purse, backpack, briefcase, etc. during class. The same policy applies for any parts of the course that may take place outside of the classroom, including guest lectures, academic excursions, site visits, AICAP activities, and so forth.

Laptops: Your instructor will determine whether laptops will be allowed in class. The use of a laptop may be limited to specific purposes including note taking as allowed by special needs/academic accommodations, and/or at the discretion of the instructor. The use of a laptop is prohibited during all tests and quizzes unless otherwise specified by your instructor. If you have any questions, regarding the use of laptops or cell phones, please inquire with your instructor onsite.

ACTIVE LEARNING, ACADEMIC EXCURSIONS, FIELD TRIPS, AICAP ACTIVITIES, & GUEST LECTURES: Students will have the opportunity to participate in a variety of experiential learning activities throughout the course. These activities may take place during regular class hours or they may occasionally be scheduled outside of class hours. Students should arrive well-prepared and on time for these activities. Moreover, students are expected to be engaged and respectful as it is a privilege to be invited to these visits and meet with local experts. Disrespectful behavior will result in a warning and/or dismissal from the activity and may result in a grade deduction or absence for the class period.

B. CEA GENERAL ACADEMIC POLICIES

COURSE ENROLLMENT: It is your responsibility as a student to ensure that your course enrollment records are accurate for all enrolled courses throughout the semester. At the beginning of the semester and at the end of course enrollment, check your *MyCEA Account* to ensure you are properly enrolled in all of your desired courses. If a course is missing or an additional course is present, you must resolve the issue with CEA onsite academic staff immediately.

ADD/DROP POLICIES: Students may make changes to course enrollments during the designated Add/Drop period. Add/Drop periods will be opened according to the scheduling of the CEA Study Center you are attending. All Add/Drop periods will close at the end of the first week of classes during a semester program or on the second day of classes during summer programs. Some limitations may apply to the add/drop period—including but not limited to—the inability to change sections of foreign language courses. You are responsible for notifying your home institution of any schedule changes made during the add/drop period and ensuring that your home institution will accept credit for all adjusted courses.

COURSE WITHDRAWAL: Students wishing to withdraw from a course may do so until the Course Withdrawal Deadline, which is the end of the ninth week of classes for semester programs or at the end of the first week

of classes for summer programs. Course withdrawal requests approved during this timeframe will appear as a “W” on your academic transcript. To request a course withdrawal, you must complete the *Change of Course Petition Form* and submit it to your onsite academic staff. You must also notify your instructor in writing of your intent to withdraw from the course. It is critical that you remain academically eligible as a full-time student while abroad, thus course withdrawals will be denied if you are unable to remain enrolled as a full-time student. Full-time student status for semester programs is defined as enrolling in 12 US credits. Full-time student status for summer programs is defined as enrolling in 3 US credits per summer term. No tuition or course fees refunds will be granted for approved course withdrawals.

MONITORING GRADES & ATTENDANCE: You are responsible for monitoring your grades and attendance records throughout the course. Any questions or concerns should be discussed immediately with your instructor and/or onsite academic staff. Your grades and attendance records can be accessed via your *MyCEA Account* online at any time throughout the semester. You are responsible for adhering the attendance policy as outlined earlier in this syllabus.

ACADEMIC INTEGRITY: CEA is an academic community based on the principles of honesty, trust, fairness, respect and responsibility. Academic integrity is a core value which ensures respect for the academic reputation of CEA, its students, faculty, and staff. CEA expects that you will learn in an environment where you work independently in the pursuit of knowledge, conduct yourself in an honest and ethical manner and respect the intellectual work of your peers and faculty. Students, faculty and staff have a responsibility to be familiar with the definitions contained in, and adhere to, the CEA Academic Integrity Policy. For the complete policies, please see the [CEA Academic Integrity Policy](#) in its entirety. Violations of CEA’s Academic Integrity Policy may result in serious consequences, including program dismissal. CEA also reserves the right to share information of such violations with your home institution.

ACADEMIC & SPECIAL NEEDS ACCOMMODATIONS: CEA is supportive of students with academic and/or special needs accommodation(s) on its study abroad programs. In order to accommodate such requests, students must notify CEA in advance and provide documentation no later than one month prior to the start of classes. Students requesting academic and/or special needs accommodation(s) must submit CEA’s Academic & Special Needs Accommodation(s) Form. CEA will review requests to determine what accommodation(s) can be granted. The extent to which accommodations can be provided depends on the nature of the accommodation needed, the availability of accommodations at the host country, and the costs of available services. Late requests for accommodations will be review, but CEA may not be able to provide accommodations without sufficient notice. Retroactive requests for accommodations will not be considered. Finally, please note that due cultural norms and/or the availability of resources onsite, select academic and/or special needs accommodations may not be available in all cases.

RELIGIOUS HOLIDAYS: CEA is sensitive to and supportive of the fact that faculty, staff and students constitute a rich mixture of religious and ethnic groups. CEA recognizes that many religious holidays merit or require absence from class. To strike a reasonable balance between accommodating religious observance and meeting academic needs and standards, CEA instructors will make reasonable accommodations when a student must miss a class, exam, or other academic exercise because of a required religious observance. In order to be considered for religious accommodations, you must inform your instructor and CEA academic onsite staff of the religious conflict within the first two weeks of classes for semester programs or by the end of the second class meeting for summer programs. Students must submit any missed work in advance of the holiday and will be required to make up missed class time through alternate assignments to receive full credit for time out of class. Students must submit a written request for religious accommodations using *CEA’s Religious Observance Request Form* in the timeline stated above for full consideration.

ACADEMIC ELIGIBILITY: You must remain academically eligible to participate in CEA classes. Factors determining eligibility are outlined in [CEA Student Policies](#), including: full-time status, satisfactory academic progress and complying with academic and attendance policies. Whether you plan to transfer course grades

back to your home institution or not, CEA expects that you will complete all graded assessment categories in each course in which you are enrolled. Failure to complete course requirements will result in grade penalties, and may lead to academic probation and/or program dismissal if you are unable to maintain satisfactory academic progress or full-time student status in your program.

EARLY PROGRAM DEPARTURE: CEA understands that occasionally unforeseen circumstances warrant a temporary leave of absence of a program withdrawal from your study abroad program. CEA is committed to working with students to ensure each case is carefully evaluated and all academic options within reason are considered. All students requesting a temporary leave of absence (not to exceed 2 weeks in a semester program, some exceptions apply), or those wishing to withdraw from their academic program for medical or other reasons, must complete the Leave of Absence and Withdrawal Form at the time of the request. Academic credit may/may not be available, depending upon the request. All requests are subject to review by CEA Academic Staff.

COURSE & INSTRUCTOR EVALUATIONS: Students will have the opportunity to evaluate both the class and the instructor at the conclusion of the course. Your constructive participation in the evaluation process is important and appreciated.

TRANSCRIPTS: Academic transcripts for this course will be available approximately 90 days following your program's end date. Transcripts for all CEA Study Center courses will be provided by CEA's School or Record, the University of New Haven (UNH) of West Haven, Connecticut. For any questions regarding your academic transcripts, please contact: Transcripts@ceaStudyAbroad.com

GRADE APPEALS: Students who decide to appeal a course grade must do so within the **60-day period** following the end of your academic program (or, for academic year students, the end of the semester in which the course was taken). Upon receiving course grades through the *MyCEA Account*, you may initiate the appeal process by filling out and submitting the CEA Grade Appeal Application form to Academics@ceastudyabroad.com and your onsite academic staff.

The grade appeal must concern an end-of-semester form of assessment calculated after your program's end date. It is your responsibility to address all interim grading issues directly with your instructor(s) while onsite. The appeal procedure and the grade re-evaluation it requires do not guarantee a change in grade and could result in an increase, no change, or decrease in the final grade. Any change is subject to a ruling by the course instructor in consultation with the onsite Academic Director and must be based on the academic evidence provided by you. Please note that you may need to submit copies of your work and/or emails conversations with your instructor if you are disputing a grade. CEA recommends keeping records of your academic work and communication with instructors until your academic records have been recorded at your home institution which may take 3 – 12 months after program completion.

Upon receiving the results of the review and the decision of the instructor, CEA staff will inform you of the outcome of the appeal. Students who decide to submit a secondary appeal must submit a *Grade Appeal Review Petition* to the Department of Academic Affairs at academics@ceaStudyAbroad.com within 15 days of being informed of the initial appeal decision. Secondary appeals will be reviewed by CEA's Academic Review Board. All decisions from the Academic Review Board are final.

A FULL LIST OF CEA POLICIES IS AVAILABLE ONLINE:

<http://www.ceastudyabroad.com/student-policy/cea-policies>