

**CAMS 229 *Transnational Journeys in European Women's Filmmaking***

**Spring 2017 M. and Th. 9:50-11:00am**

**Flavia Laviosa**

**Founders Hall 224 ext. 2618**

**Office hrs: M. 11:00am-12:00pm & W. 10:00am-11:00am or by appointment**

**Course description**

The purpose of this course is to examine award winning films directed by European women, from activist documentaries to experimental and mainstream features. These artists set their narratives in a milieu of national contexts, diasporic identities, and post-national transformations. They also weave together private spheres and public events, revisit historical wounds, explore contemporary realities and assemble these elements as the tiles of a socio-cultural mosaic. Discussed through a feminist theory, the films selected for this course explore the poetics of presence and (in)visibility. This course also aims to develop a transnational comparative film analysis. (1 Unit)

**Policy, Assignments and Grading**

**Attendance:** Regular attendance is critical to the success of your learning process. The instructor will take attendance at the beginning of each class. Since individual progress, and that of the class as a whole, will be impeded by excessive absences, your presence in the classroom is imperative. Students arriving after attendance is taken will be marked tardy. Three tardy marks will count for one absence. After the third absence, you will start losing participation points for each class missed, which will strongly affect your final grade for the course.

**Participation:** Your participation in class is vital. Participation includes, but is not limited to: volunteering answers, being part of a discussion, listening to your classmates, doing your homework, presenting your work to the class for discussion, and coming to class prepared. All of these factors will be considered when participation points are determined at the end of the semester.

**Course structure:**

Mondays: Introduction to director and the film(s) of the week

Thursdays: In-class discussion of the film(s) guided by the questions provided by the instructor (available on the course Sakai site) and the readings of the week (photocopies provided by the instructor).

**Homework:** reading materials (introduction notes, film reviews, press-release kits, academic articles, book chapters), discussion questions, and films will be available on the CAMS 229 course Sakai site. For readings and assignments, click on the Resources tab, and look in a folder labeled Class Readings. For films to view, click on the Media Gallery button. You will watch films on your own and we will discuss them in class. For each film/reading you will have specific assignments. Weekly film response papers (**500 words double-spaced**) are due on Thursday and film questions/readings discussions are on Thursday.

The **Midterm Paper (about 2,500 words)** will be on a film of your choice among the first 7 film discussed prior to the Midterm date. It will include a theoretical introduction followed by a critical and detailed aesthetic analysis of a selected scene. **Due on March 23.**

**Final Presentation:** You will do a presentation at the end of the semester. Your presentation should include a visual aid (a powerpoint or a clip/frame of one of the films listed at the end of this syllabus or a film of your choice that would be pertinent to the themes and time periods outlined in the course description). It should be about 10 minutes long. Your presentation will be a general presentation of the film/director/theme of your choice and will NOT be different from the content of your final paper.

The **Final Paper (about 2,500 words)** will be a thorough cinematographic and thematic analysis of the film of your choice. **Due on May 7.**

**Final Grades** will be calculated as follows:

Attendance, participation	:	25%
Weekly discussion questions/film response papers:		30%
Midterm and final papers:		30% (15% each)
Final oral presentation:		15%

**Week I: 26 January - Introduction to the course**

Editing, Mise-en-scène, Elements of Narrative, Cinematography, Sound

**Week II: 30 January - 2 February - Italy I**

Film: *Viola di mare/Purple Sea* (2009), Donatella Maiorca

Readings: Introduction notes on the director and the film; Film reviews

Karagoz, Claudia. 'Assumed Identities: Transgression and Desire in Donatella Maiorca's Cinema'. *Journal of Italian Cinema and Media Studies*, 1:1, 2013, pp. 39-53.

Written assignments: Discussion questions and response paper on *Purple Sea*

**Week III: 6 - 9 February - Spain I**

Film: *Te doy mis ojos/Take my Eyes* (2003), Iciar Bollain

Readings: Introduction notes on the director and the film; Film reviews

Cantero, Mónica. 'Visions and Voices of the Self in *Take My Eyes*'. In *Visions of Struggle: Women's Filmmaking in the Mediterranean*. (Ed.) F. Laviosa. Palgrave Macmillan, 2010, pp. 45-60.

Santaolla, Isabel. '*Te doy mis ojos* (2003, Spain) eyes wide open'. in *The Cinema of Iciar Bollain*, Manchester University Press, 2012, pp. 139-170.

Written assignments: Discussion questions and response paper on *Take my Eyes*

**Week IV: 13 - 16 February – United Kingdom**

Film: *Ginger & Rosa* (2012), Sally Potter

Readings: Introduction notes on the director and the film;

Murray, Jonathan. '*Ginger & Rosa*', *CINEASTE*, Summer 2013 p. 43.

Written assignments: Discussion questions and response paper on *Ginger & Rosa*

**Week V: 20 February Presidents Day – No class**

## **21 (Tuesday) - 23 February - Germany**

Film: *Toni Erdmann* (2016), Maren Ade

Readings: Introduction notes on the director and the film; Film reviews

Written assignments: Discussion questions and response paper on *Toni Erdmann*

## **Week VI: 27 February - 2 March – Italy II**

Film: *Don't Tell/The Beast in the Heart/La bestia nel cuore* (2005), Cristina Comencini

Readings: Introduction notes on the director and the film; Film reviews

Laviosa, Flavia. 'Cristina Comencini, Novelist and Filmmaker: From *La bestia nel cuore* to *Don't Tell*'. In *Watching Pages, Reading Pictures: Cinema and Modern Literature in Italy*. Daniela De Pau and Georgina Torello (Eds.) Cambridge Scholars Press, Cambridge, 2008, pp. 128-145.

Written assignments: discussion questions and response paper on *Don't Tell*

## **Week VII: 6 - 9 March - Turkey**

Films: *Bulutlari Beklerken/Waiting for the Clouds* (2003), Yeşim Ustaoglu

*Sirtlarindaki Hayat/Life on Their Shoulders* (documentary, 2004), Yeşim Ustaoglu

Readings: Introduction notes on the director and the film; Film reviews; and Press kit

Öztürk, S. Ruken. 'Hard to Bear: Women's Burdens in the Cinema of Yeşim Ustaoglu'. In *Visions of Struggle: Women's Filmmaking in the Mediterranean*. (Ed.) F. Laviosa. Palgrave Macmillan, 2010, pp. 149-164.

Written assignments: Discussion questions on *Waiting for the Clouds*; response paper on *Life on Their Shoulders*

## **Week VIII: 13 - 16 March - Austria**

Film: *When We Leave/ Die Fremde* (The foreign) (2010), Feo Aladag

Pratt Ewing, Katherine. 'From German Bust Stop to Academy Award Nomination. The Honor Killing as Simulacrum'. In *Gender, Violence and Human Security: Critical Feminist Perspectives*. (Eds.) Aili Mari Tripp, Myra Marx Ferree, and Christina Ewig. NYU Press, 2014, pp. 163-188.

Böcking, Cordula. 'Beyond Binary Identity Politics? Ethnic, Cultural and Gendered Othering in Feo Aladag's *Die Fremde*'. *Studies in European Cinema* 11:3, 2014, pp. 212-22.

Berghahn, Daniela. 'When We Leave – But Fail to Leave the Traditions of the Homeland Behind ...' in Chap. 'Gender, Generation and the Production of Locality'. In *Far-flung Families in Film: The Diasporic Family in Contemporary European Cinema*. Edinburgh University Press, 2013, pp. 129-134.

Film: *Two Sides of the Moon* (documentary, 2010), David Gould

Laviosa, Flavia. Review of *Two Sides of the Moon*, 2011.

Readings: Introduction notes on the directors and the films; Film reviews

Written assignments: Discussion questions on *When We Leave*; response paper on *Two Sides of the Moon*

**Week IX: 20 - 23 March – Spain II**

Film: *El olivo/The Olive Tree* (2015), Iciar Bollain

Readings: Introduction notes on the director and the film; Film reviews

Written assignments: Discussion questions and response paper on *The Olive Tree*

**Midterm paper due 23 March**

**Week X: 27 - 31 March Spring break**

**Week XI: 3 - 6 April - Poland I**

Film: *Cialo/Body* (2015), Malgorzata Szumowska

Readings: Introduction notes on the director and the film; Film reviews

Written assignments: Discussion questions and response paper on *Body*

**Week XII: 10-13 April - Poland II**

Film: *Burning Bush* (Czech: *Hořící keř*) (2013), Parts I, II, III, Agnieszka Holland

Selected youtube interviews and TV programs

Readings: Introduction notes on the director and the film; Film reviews

Written assignments: Discussion questions and response paper on *Burning Bush*

**17 April Patriots' Day – No class**

**Week XIII: 20 April – France**

Film: *Abus de Faiblesse/Abuse of Weakness* (2013), Catherine Breillat

Selected youtube interviews and TV programs

Readings: Introduction notes on the director and the film; Film reviews

Written assignments: Discussion questions and response paper on *Abuse of Weakness*

**Week XIV: 24-27 April - Italy III**

Film: *Vergine giurata/Sworn Virgin* (2015) Laura Bispuri

Readings: Introduction notes on the director and the film; Film reviews

Written assignments: Discussion questions and response paper on *Sworn Virgin*

**Week XV: 1 May - Final presentations**

**Final papers due on May 7 by 4:00pm**

**Suggested list of films and directors for final projects**

**Denmark:** Lone Scherfig, *One Day* (2011); Susanne Bier, *In a Better World/Hævnen* (Revenge) (2010)

**France:** Catherine Breillat, *Anatomy of Hell* (2004); *Bluebeard* (2009)

Claire Denis, *Trouble Every Day* (2002); *White Material* (2009); *Bastards* (2013); Marina de Van, *In My Skin* (2002)

**Germany:** Margarethe Von Trotta, *Hannah Arendt* (2014)

**Greece:** Maria Iliou, *Alexandreia* (2001); Kleoni Flessa, *Pame gia ena ouzo/ Let's Go for an Ouzo* (2002)

**Poland:** Agnieszka Holland, *In Darkness* (2011)

**Spain:** Iciar Bollain, *Katmandu* (2011); *Even the Rain* (2010); Isabel Coixet, *The Secret Life of Words* (2005)

**Switzerland:** Anna Luif, *Madly in Love* (2010)

**Turkey:** Yeşim Ustaoglu, *Araf* (2012); Handan Ipekci, *Cinar Agaci* (2010)

**United Kingdom:** Andrea Arnold, *Fish Tank* (2009)

**Austria:** Jessica Hausner

**Belgium:** Chantal Akerman, Fien Troch, Sabine Lubbe Bakker

**Bosnia:** Jasmila Žbanić

**Czech Republic:** Věra Chytilová

**France:** Agnès Jaoui, Céline Sciamma, Uda Benyamina, Rachel Lang, Mia Hansen-Løve, Sandrine Bonnaire,

Coline Serreau, Julie Delpy

**Germany:** Nicolette Krebitz, Lexi Alexander, Caroline Link

**Greece:** Athina Rachel Tsangari

**Monaco:** Danièle Thompson

**Netherlands:** Mijke de Jong

**Poland:** Agnieszka Smoczyńska

**Sweden:** Sara Jordenö

**United Kingdom:** Samantha Louise, Ana Lily Amirpour, Amma Asante, Susanna White, Phyllida Lloyd, Samantha Morton, Ester Gould