**WMST 30095
Women and World Cinema
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RESOURCES for the COURSE
Text.
Women′s Cinema, World Cinema: Projecting Contemporary Feminisms
Author, Patricia White (Duke University Press)
READINGS NOTED per week**

 **COURSE DESCRIPTION** The course incorporates both investigative and critical approaches to World Cinema, its various treatments of gender, sex, sexuality—particularly, its handling of women—as symbols and subject matter, also as objects for use, gratification. Students will investigate culturally diverse, historically significant actors, writers, directors and social critics within the contexts of different regions’ own cinematic traditions as well as within the greater context of “global or world cinema.” Feature films serve as primary material; films selected for inclusion are regarded as accessible, significant and challenging—important both for their value as films and for their discussion potential and illumination of humanity—universality—and, of course, the particularities of distinct cultures, subcultures—their ways of knowing, being, doing gender and sexuality, the places, roles and contributions of women in their film industries. Per course design, they will serve to illustrate conformity to and challenge against prevailing ideologies and standards – not only the pertinent movie industry’s status quo but also the various nations’ and their multicultural components’.

**Assignments:**3 film analyses (3-5pps.); film diary (12 entries); 1 final retrospective report (10-12pps.)

**COURSE GOALS and LEARNING OUTCOMES**
Film offers a unique living text for Women’s Studies’ students—hence students may enhance their … 1) visual sense of women—and gender/race/class/”difference” as well as …
2) their experiential knowledge of women’s realities and truths. Students will also
3) gain insights—both collective and personal.
Like a short story given an incarnation, a film may be witnessed and experienced in a single sitting, real time—but importantly, for our purposes, together.
The course will afford students opportunities to learn through
1) discussions; 2) writing reflectively, introspectively in journals; 3) practicing critical analysis. Films—as commercial, aesthetic, socio-political, ideological [im]moral, “things”—project ideas and feelings, both idiosyncratic and cultural/subcultural, on gender, sex, personhood, relationships, power dynamics, oppression, difference, etc., the very material which engaged the earliest of academic feminist analyses.

It is both goal and hopeful outcome that Women and World Cinema provides a window to the interdisciplinary field of Women’s Studies. Not only does the course fit beautifully into our program, it offers a ready bridge to a range of other disciplines, thus realizing its potential for collaboration, interdisciplinary exchanges and a powerful illustration that women are not a niche.
 **Our Itinerary—Films of focus—and Topics for Discussion**

Week One:
a) WORLD CINEMA: Cinematic Art in both the global context generally and the specific contexts of regions with significant traditions as well as emerging traditions. A look at how the “rest of the world” does its movie-entertainment and film consumption. Also the relevant socio-political traditions, gender-based and gender-loaded legacies and lives of sites under investigation
b) WORLD CINEMA: A history—and a geography. Survey.
c) APPROACHES TO FILM—Sophistication: an evolving sense of cinema on a global scale.
Film #1—Great Britain: We Need to Talk about Kevin (dir. Lynne Ramsay)
**READING: Intro**

Week Two:
a) WOMEN and Girls … in the context of various “patriarchal” cinematic traditions.
b) Missing Narratives—and Missing Narrators
c) Influences: esp., Hollywood American Audience., “academic use”

d) APPROACHES TO FILM: Female as knower/teller/subject of story.
Film #2—Germany: NOWHERE IN AFRICA (dir. Caroline Link)
**READING: Claudia Llosa’s Transnational Address, pp. 187ff.**

Week Three:
a) Lead Female Actors Worldwide –The legends and award winners ,
b) Sex symbols –Comparing the Lorens, Bardots, Dietrichs and Ekbergs to our American set.
c) Icons and iconoclasts from nation to nation
d) APPROACHES TO FILM: embodiment, corporeality, woman as text
Film #3—France: WHITE MATERIAL—(dir. Claire Denis); Actor of Interest, Isabelle Huppert
**READING: Chapter One**

Week Four:
a) Screenwriters—the creators of characters&plot
b) Case Studies: Wertmuller, Campion, von Trotta, Varda
c) APPROACHES TO FILM: Tools and Texts—Language, Image, “Difference”
Film #4—Italy: Swept Away by an Unusual Destiny in the Blue Sea of August
 (wr/dir. Lina Wertmuller)
**READING: Chapter Two**
**Analysis #1 is due.**

Week Five and Six: Sustaining Attention to Artist and Context
a) Director/woman-director/feminist-director

b) Early pioneers—and lifelong artistes
c) CASE STUDY: Marleen Gorris (Netherlands) *A Question of Silence, Antonia’s Line*
d) APPROACHES TO FILM: Aesthetics, Ethics, Ideologies, Dramatism—and Feminism

a) Denmark! Lone Scherfig
b) DenmarkII! Susanne Bier
c) APPROACHES TO FILM: Theoretical Perspectives on Sexual Difference (Does a woman director make “all the difference”? Does she direct *as a woman?)*Film #5—Netherlands: Antonia’s Line (dir. Marleen Gorris)
Film #6—Denmark: An Education (dir. Lone Scherfig)
**READINGS: Chapter Three**

Week Seven: The Biographical Film – Real women’s lives translated into film

1. *Hannah Arendt*
2. *Camille Claudel*
3. APPROACHES TO FILM and Narrative

Relational feminism

Film #7—Germany: Hannah Arendt (dir. Margarethe von Trotta)
**READING: Chapter Four**

Week Eight: Critical Viewing—getting beneath what we saw happen

1. The great women film critics
2. Feminist standpoint—and other standpoints (cf. bell hooks)
3. The range of perspective, philosophy, purpose, potentiality and practice in film … for women

APPROACHES TO FILM CRITICISM: survey

Film #8—Iran: Writer-Director [Ana Lily Amirpour](http://www.rogerebert.com/cast-and-crew/ana-lily-amirpour)’s A Girl Walks Home Alone at Night

**READING: Chapter Five—Part One—Fictions of Women’s Human Rights**

Week Nine: Yin Yang

1. Collaboration with Men—Co-writers, Writer&Director: Bergman and Ullmann
2. Collaboration with Men II – Co-writers, Writer&Director: Bier and Jensen;
Kenneth Branagh and Emma Thompson
3. Collaboration with Men III – Writing/Directing: Agnes Jaoui and Jean-Pierre Bacri
4. APPROACHES TO FILM: embedded issues, verisimilitude, equanimity

Film #9—Sweden: Autumn Sonata (Dir. Ingmar Bergman)
**READING—online**

<https://www.filmlinc.org/daily/liv-ullmann-ingmar-bergman-persona-scenes-from-a-marriage-autumn-sonata/>
**Analysis #2 is due.**

Week Ten: Fluff and Gravity—Comedy and Drama

1. The great comedic writers, directors and actors: Agnes Jaoui
2. The great dramatic writers, directors and actors: Deepa Mehta
3. Other genres—choosing and adapting critical lenses
4. APPROACHES to FILM: Genre and the twist on Ism’s

Film #10—India: Water (Dir. Deepa Mehta) & clips from an assortment of comedies (on Blackboard)
**READING: Chapter Five—Part Two—Democratic Cinema**

Week Eleven: THE conscious, deliberate feminist film—

1. Oppositionality: Joan Chen, Lucretia Martel, Marleen Gorris, Lynne Ramsay et.al.
2. Agency: women-informed, women-driven, even women-centered films
3. “The difference difference makes” (Jean Baker Miller—Towards a Psychology of Women)
4. APPROACHES to FILM: feminism, womanism and ways of seeing, experiencing, judging film

Film #11—China: Xiu Xiu: The Sent Down Girl (Dir. Joan Chen)
**READING: Chapter Five—Part Three—Incommensurable Gazes**Week Twelve: SUSTAINED FOCUS > Director

 YOUR PRESENTATIONS—reports on 3 women

Week Thirteen: SUSTAINED FOCUS > Writer

 YOUR PRESENTATIONS—reports on 3 women

Week Fourteen: SUSTAINED FOCUS > Actor

 YOUR PRESENTATIONS—reports on 3 women
**Analysis #3 is due.**

Week Fifteen: Race, class, gender, sexuality: The feminist critic and beyond.
Reapproaching film.

Rethinking how we receive, view and appraise a film … as a medium that matters

1. New feminist theoretical approaches
2. Critical race theory
3. Queer theory
4. Pioneering voices on film

**READING: MEDIA MASALA—Online**<http://scholarship.law.berkeley.edu/cgi/viewcontent.cgi?article=1067&context=bglj>

**Film Diary Due by Friday of Finals Week
Report – the written document – due by Friday of Week 15
Analyses Due Weeks 4, 9 & 14.
Percentage of Earned Points**
Earned Points Grade 93% -100% (930-1000) A /// 90%-92% (900-929) A-
88%-89% (880-899) B+ /// 83%-87% (830-879) B /// 80%-82% (800-829) B-
78%-79% (780-799) C+ /// 73%-77% (730-779) C /// 70%-72% (700-729) C-
68%-69% (680-699) D+ /// 60%-67% (600-679) D /// Under 60% (599 and under) F

**University Policies** Students are required to be aware of and follow all general and academic policies established by Kent State University. A list of the general academic policies is listed on the Kent State University Policy Register, which can be found in the University policies section of the Getting Started in Your Online Course link within the Start Here folder. Specific policies related to the successful completion of this online course can be located and reviewed in your Blackboard Learn course. University policies are available online.
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(Revised 6/01/07) University policy 3342-3-01.3 requires that students with disabilities be provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact the instructor at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify your eligibility for these through Student Accessibility Services (contact 330-672-3391 or visit www.kent.edu/sas for more information on registration procedures).
The Blackboard accessibility statement can be found in the University policies section of the Getting Started in Your Online Course link within the Start Here folder.
**Course Enrollment and Withdrawal**
University policy requires all students to be officially registered in each class they are attending. Students who are not officially registered for a course by published deadlines should not be attending classes and will not receive credit or a grade for the course. Each student must confirm enrollment by checking his/her class schedule (using Student Tools in FlashLine) prior to the deadline indicated. If registration errors are not corrected by this date and you continue to attend and participate in classes for which you are not officially enrolled, you are advised now that you will not receive a grade at the conclusion of the semester for any class in which you are not properly registered. Also, it is your responsibility to check the withdrawal dates for each semester.

**Plagiarism and Academic Integrity**

Students enrolled in the university, at all its campuses, are to perform their academic work according to standards set by faculty members, departments, schools and colleges of the university; and cheating and plagiarism constitute fraudulent misrepresentation for which no credit can be given and for which appropriate sanctions are warranted and will be applied. For more information see the Kent State policy on plagiarism in the University policies section of the Getting Started in Your Online Course link within the Start Here folder.
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