

Fall 2014

Stony Brook University

Departments of English, Cultural Analysis and Theory and Hispanic Languages and Literature

College of Arts and Sciences

CST 609/WST 610/ SPN 612

Topic: Global Women's Cinema

Class meeting: Tues. 4:00-7:00 p.m.

Melville Lib. N 3060

Course instructors: Ann Kaplan and Katy Vernon

Section: 01

E. Ann Kaplan Office Hours: Tues/Thurs 12.00-2.00 & by appointment

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Katy Vernon Office Hours: Tuesday 1-2; Wednesday 11-1; Thursday 12-1 & by appointment

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COURSE DESCRIPTION:

From its earliest manifestations, cinema was born with global ambitions, but throughout time, films have also served as privileged outlets of expression for specific experiences of locality, gender, ethnicity, class and/or nationality. But in most nations female directors have only belatedly been able to express themselves on film. In this course we will explore the role of women in global cinema as this role has changed over time, and as it takes varied forms in select nations and regions. We will establish a critical, theoretical and historical framework for understanding the limits on women's access to film directing and to exhibition of their work. We will then raise a number of questions to do with themes women address and how these have shifted: the political issues (individual and collective) their films raise, the choice and uses of film genres, and the increasing transnationalism women's films both address and participate in. In doing so we will consider the function of global women's cinema as a means of speaking across borders, East/West and North/South.

Readings and viewings will reflect a dual focus on the development of feminist film theory and the practices of women filmmakers, and the convergences and divergences between them. The course has been scheduled to coincide with and complement the international conference and film screenings on Global Women's Cinema sponsored by the Humanities Institute to take place September 18-20.

COURSE LEARNING OBJECTIVES

- Develop and apply advanced skills in textual analysis of both films and critical and theoretical readings.
- Understand the history and development of women's cinema as a local and global phenomenon with reference to its social, cultural, geopolitical and industrial contexts.
- Acquire and make effective use of the appropriate critical vocabulary and concepts of film and cultural analysis and theory in oral and written work.

- Demonstrate this knowledge and analytic skills in class discussion, individual presentations and a final seminar paper.

Course Prerequisite: Admission to the Ph.D program in the appropriate discipline or permission of instructor.

COURSE REQUIREMENTS

Required text: *Feminism and Film*. Ed. E. Ann Kaplan. Oxford: Oxford University Press. Available at the University Bookstore. (FF on the syllabus)

Course reader and films: All other readings for the course are available on Blackboard. All required films will be accessible for streaming via Blackboard and DVD copies are on reserve in Melville Library.

Presentation:

Each student will be responsible for presenting one of the assigned films. Presentations should demonstrate both an analytic and pedagogical focus that establishes a critical and thematic framework for discussions. Rather than offering his or her closed interpretation of the film, the presenter will make use of selected film clips and/or still images to open up the film for collective commentary and analysis.

Discussion Posts: We will be using the Discussion Board section of Blackboard to post questions, comments and general orientation in a Forum set up for each weekly meeting and we invite you to get in the habit of sharing your own comments and questions there.

Final Paper: (15 pages) We encourage you to begin to think about potential topics for your final paper early in the semester. The structure and contents of the syllabus, with its dialogic structure, is intended to give you suggestions for pursuing a topic or theme in greater detail. Students will hand in a one page abstract and bibliography on Nov. 4 that we will return with comments and suggestions. We will both also be available to talk with you about your topic and focus during office hours and urge you to consult with us before before and after submission of your abstract. The last class will be devoted to the presentation and discussion of your final paper topics.

Attendance and Participation: As in all graduate seminars, we expect you to attend all classes and active participation is also expected.

Evaluation Criteria:

Presentation:	30%
Participation:	20%
Final Paper:	50%

DISABILITY SUPPORT SERVICES (DSS) STATEMENT

If you have a physical, psychological, medical, or learning disability that may impact your course work, please contact Disability Support Services (631) 632-6748 or <http://studentaffairs.stonybrook.edu/dss/>. They will determine with you what accommodations are necessary and appropriate. All information and documentation is confidential.

Students who require assistance during emergency evacuation are encouraged to discuss their needs with their professors and Disability Support Services. For procedures and information go to the following website:

<http://www.stonybrook.edu/ehs/fire/disabilities/asp>.

ACADEMIC INTEGRITY STATEMENT

Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing another person's work as your own is always wrong. Faculty are required to report any suspected instance of academic dishonesty to the Academic Judiciary. For more comprehensive information on academic integrity, including categories of academic dishonesty, please refer to the academic judiciary website at <http://www.stonybrook.edu/uaa/academicjudiciary/>

CRITICAL INCIDENT MANAGEMENT

Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of Judicial Affairs any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, and/or inhibits students' ability to learn.

MEETINGS SCHEDULE & ASSIGNMENTS:

- Aug. 26 Introduction. Global Cinema & Gender: Talking Back
 In class film: *Nice Coloured Girls* (Tracey Moffat, 1987, Australia) & *Night Cries* (Tracey Moffat, 1990, Australia)
 Preliminary readings (to be completed by Sept. 9): Timothy Corrigan, Excerpts from *A Short Guide to Writing about Film*.
- Sept. 2 NO CLASS Labor Day Recess
- Sept. 9 Women Film Pioneers
 Films: *Curse of the Quon Gwon* (Marion E. Wong, 1916, USA); *La mujer de nadie/Nobody's Wife* (Adela Sequeyro, 1937, Mexico) [film in Spanish without subtitles].
 Readings: Women Film Pioneers Project website:
<https://wfpp.cdrs.columbia.edu>
 Laura Mulvey, "Visual Pleasure and Narrative Cinema" FF 34-47
 Caren Kaplan, "The Politics of Location as Transnational Feminist Critical Practice": Jane Gaines, "Of Cabbages and Authors" (from *A Feminist Reader in Early Cinema*)

- Sept. 16 Week of Global Women Cinema Conference (events in lieu of class)
- Sept. 23 Post-Colonial Cinema and Trauma
 Films: *White Material* (Claire Denis, 2009, France); *History and Memory* (Rea Tajiri, 1992, USA)
 Readings: Jane Gaines, “White Privilege and Looking Relations: Race and Gender in Feminist Film Theory” FF 336-355; Claire Johnston, “Women’s Cinema as Counter-Cinema” FF 22-33; David Eng, “The Feeling of Kinship: Affect and Language in *History and Memory*”; Megan Ratner, “Moving Toward the Unknown Other: An Interview with Claire Denis”; “E. Ann Kaplan and Ban Wang, “From Traumatic Paralysis to the Force Field of Modernity”
- Sept. 30 Talking Back II: Sexuality and the Male Gaze
 Films: *Letter from an Unknown Woman* (Max Ophuls, 1948, USA) and *Letter from an Unknown Woman* (Jinglei Xu, 2004, China)
 Readings: E. Ann Kaplan, “Is the Gaze Male?” FF 119-138; Mary Ann Doane, “Women’s Stake: Filming the Female Body” FF 86-99; Jingyuan Zhang, “To Become an Auteur: The Cinematic Maneuvering of Xu Jinglei”.
- Oct. 7 Post-Colonialism, Race, Sexuality: Tourism in Question
 Films: *Who the Hell is Juliette?* (Carlos Marcovich, 1997, Mexico); *Heading South* (Laurent Cantet, 2005, France)
 Readings: Claire Pajaczkowska and Lola Young, “Racism, Representation, Psychoanalysis” FF 356-374; Trinh T. Minh-Ha and Nancy N. Chen, “Speaking Nearby” FF 317-335; Lucía Suárez, “Consuming Cubanas: ¿Quién diablos es Juliette?”; Françoise Lionnet, “Postcolonialism, Language and the Visual: By Way of Haiti”
- Oct. 14 Immigration Films: the View from Two Continents
 Films: *The Namesake* (Mira Nair, 2006, USA/India); *Retorno a Hansala/Return to Hansala* (Chus Gutiérrez, 2008, Spain)
 Readings: Ali Behdad, “Immigrant America”; Amresh Sinha, Memories of a Catastrophe: Trauma and the Name in Mira Nair's *The Namesake*”; Enrica Capussotti, Migration Attachment, Belonging: Filming the Mediterranean in Spain and Italy”; Thomas Deveny, “*Retorno a Hansala*”
- Oct. 21 War and Trauma
 Film: *Persepolis* (Vincent Paronnaud & Marjane Satrapi, 2007, France)
 Readings: Michael Rothberg, “There is No Poetry in This: Writing, Trauma and Home”; Gillian Whitlock, ‘Autographics: the Seeing ‘I’ of the Comics’; Hillary Chute, “The Texture of Retracing on Marjane Strapi’s ‘Persepolis’”

- Oct. 28 Gender Violence
 Films: *Senorita Extraviada* (Lourdes Portillo, 2002, USA/Mexico); *Te Doy Mis Ojos* (Iciar Bollain, 2003, Spain)
 Readings: M. Binfield, "An Interview with Lourdes Portillo"; Volk & Schlotterbeck, *Gender, Order and Femicide: the Popular Culture of Murder in Ciudad Juárez*"; Isabel Santaollalla, "*Te doy mis ojos: Eyes Wide Open*"
- Nov. 4 Queer Sexualities
 Films: Puenzo *XXY* (Lucía Puenzo, 2007, Argentina) paired with *Boys Don't Cry* (Kimberly Pierce, 1999, USA)
 Readings: Teresa De Lauretis, "Sexual Indifference and Lesbian Representation" FF 384-408; J. Halberstam, "The Transgender Look" (on *Boys Don't Cry*); Judith Butler, "Doing Justice to Someone: Sex Reassignment and Allegories of Transsexuality"; Margaret Frolich, "What of Unnatural Bodies? The Discourse of Nature in Lucía Puenzo's *XXY* and *El niño pez/The Fish Child*"; Deborah Shaw, "Sex, Texts and Money, Funding and and Latin American Queer Cinema: The Cases of Martel's *La niña santa* and Puenzo's *XXY*."
- Nov. 11 Transnationalism and Women's Cinema: A Case Study
 Films: Deepa Mehta *Fire* (Deepa Mehta, 1996, Canada/India) *Water* (Deepa Mehta, 2005, Canada/India)
 Readings: Judith Mayne, "Lesbian Looks: Arzner and Female Authorship" FF 139-150; Jacqueline Levitin, "Deepa Mehta as Transnational Filmmaker, or You Can't Go Home Again"
- Nov. 18 Ecological Disaster and Future Trauma
 Films: *Manufactured Landscapes* (Jennifer Baichwal, 2006, Canada) about China); and Alfonso Cuarón *Children of Men* (Alfonso Cuarón, 2006, USA/UK)
 Readings: E. Ann Kaplan, "Traumatic Futures on Film: Collaborative Documentary, Gender, and Witnessing in Jennifer Baichwal's *Manufactured Landscapes*"; Heather Latimer, "Bio-Reproductive Futurism: Bare Life and the Pregnant Refugee in Alfonso Cuarón's *Children of Men*"; Sayantani DasGupta, "(Re)Conceiving the Surrogate: Maternity, Race and Reproductive Technologies in Alfonso Cuarón's *Children of Men*"
- Nov. 25 Embodied Cinema
 Films: *The Apple* (Samira Makhmalbaf, 1998, Iran/France); *La Nina Santa* (Lucrecia Martel, 2004, Argentina)
 Readings: Laura Marks, "The Memory of Touch" (from *The Skin of Film*); S. F. Said, "'This Girl Behaves against It': An Interview with Samira

Makhmalbaf”; Rowena Santos Aquino, “The Collective Performance of Female Youth in *The Apple*”; “Nick James, “Carnal Knowledge: Interview with Lucrecia Martel”; Dominique Russell, “Lucrecia Martel: ‘A Decidedly Polyphonic Cinema’”

Dec. 2 Student Paper Presentations