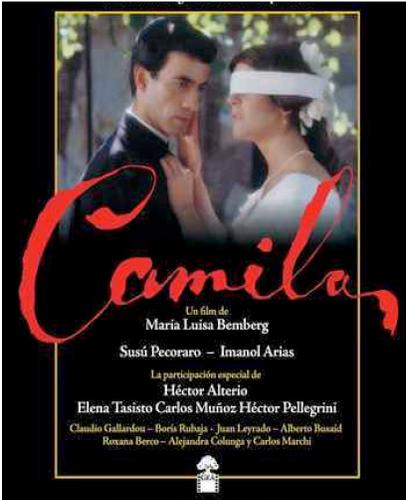
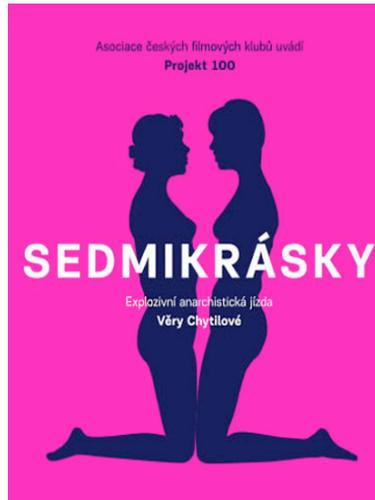


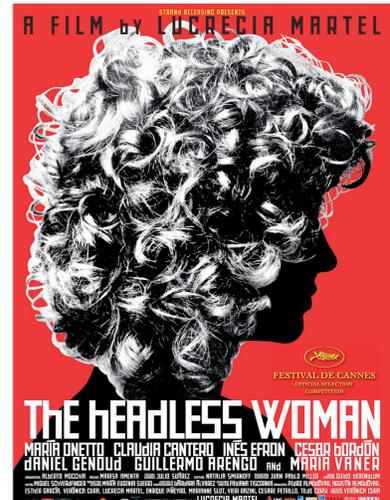
DEPARTMENT OF MODERN LANGUAGES AND LITERATURES
WOMEN FILMMAKERS
Sp 3901G / Film 3311G / WS 3375G
Winter 2018



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Office AHB 3R16B

Office Hours Tuesday 12.30 to 1.30 / Wednesday 12.30 to 1.30

Course Timetable

Tuesday 9.30 to 10.30

Thursday 9.30 to 11.30

Description of the Course – Aims and Objectives

This course will explore the notion of film authorship in relation to its utterances and implications when associated to the praxis of women film directors, with a special emphasis on contemporary Hispanic voices. While troubling the notion of women's cinema, its definition, limits and limitations, a wide range of case studies – films emerging from dissimilar contexts of production and reception – will be mostly read and discussed in the light of feminist approaches to questions about gender and representation. In this sense, the course will also offer a historical and critical overview of feminist scholarship within film studies and of the ongoing debates in this area of study.

Learning Outcomes

By the end of the course, students will be able to:

- Critically reflect upon questions concerning women and film, both in terms of their involvement in production and in the processes of reception.
- Ponder the key notions involved in the debates around, and the study of, feminist film theory, gendered representations and considerations on point of view.

Required Readings

Bibliography for each unit / week: available online through the course OWL site.

Assigned weekly readings will be detailed in final version of the syllabus, to be presented on the first day of class.

Required Viewing

As with the assigned readings, the viewing of the film/s to be discussed each week is compulsory. On Tuesdays, students should come to class having watched the film/s in their own time. Copies of the films included in this syllabus are available in the Arts and Humanities Film Library, AHB 1G19.

Every Friday (tentatively), there will be screenings of the films that will be discussed the following week. Room and time to be confirmed.

Attendance to these screenings is voluntary (highly recommended).

Course Assessment

- Attendance – 5%
- Preparation for class discussions (email) – 5%
- Participation in class discussions – 10%
- Pop quizzes (films' viewing) – 5%
- Written exercise (750 / 1000 words): Critical response to one article and/or data analysis. Optional: component in digital format – 15% → Due: Week 5.
- Mid Term Exam – 20% → Week 11.
- Oral Presentation and discussion leading – 15%
- Film Dossier (2000 words max.): Research Project - students may present their research on the same case study as oral presentation. Optional: digital format component/s – 25%
→ Due Week 13 or 14.

Detailed descriptions and guidelines for each component will be included in the final version of the syllabus that will be presented on the first day of class and subsequently uploaded on the course's OWL site.

Course Schedule

Weeks 1 to 3. Introduction to the course. Women in Hollywood.

Films: *L'invitation au voyage*, Germaine Dulac, France, 1927; *Dance Girl Dance*, Dorothy Arzner, 1940; *Lost in Translation*, Sofia Coppola, 2003.

Week 4. The “Swinging Sixties”.

Films: *Cléo de 5 à 7 / Cleo from 5 to 7*, Agnès Varda, 1962; *Sedmikrasky / Daisies*, Vera Chytilova, 1966.

Week 5. Black feminisms.

Film: *Daughters of the Dust*, Julie Dash, 1991.

Weeks 6 and 7. Latin American extremes in melodrama and documentary.

Films: *Camila*, María Luisa Bemberg, 1984; *El Diablo nunca duerme / The Devil Never Sleeps*, Lourdes Portillo, 1996.

Week 8. Reading Week.

Week 9. The work of Deepa Mehta.

Film: *Fire*, Deepa Mehta, 1996.

Week 10. An Iranian *auteur*.

Film: *The Apple*, Samira Makhmalbaf, 1998.

Week 11. Midterm exam.

Weeks 12 to 14. Contemporary Hispanic voices.

Films: *My Life Without Me*, Isabel Coixet, 2003; *La mujer sin cabeza / The Headless Woman*, Lucrecia Martel, 2008; *Pelo malo / Bad Hair*, Mariana Rondón, 2013.

Please Note

This is an abbreviated version of the syllabus. The full version will be presented on the first day of class. Subsequently, it will be uploaded on the course's OWL site.

The Department of Modern Languages and Literatures Policies (which govern the conduct, standards, and expectations for student participation in the department's courses) are available here: <http://www.uwo.ca/modlang/undergraduate/policies.html>. It is your responsibility to understand these policies, and thus ignorance thereof cannot be used as grounds for appeal.