

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

**INSTRUCTOR:** Dr. Constanza Burucúa - [cburucua@uwo.ca](mailto:cburucua@uwo.ca)

**OFFICE:** AHB 3R16B

**OFFICE HOURS:** Tuesday, 10.30 to 11.30 and Wednesday, 12.30 to 1.30

**COURSE TIMETABLE**

Tuesday 9.30 to 10.30 – LECTURE / PRESENTATIONS AHB 1B06

Thursday 9.30 to 11.30 – TUTORIAL / CLASS DISCUSSION AHB 1B06

Screenings (voluntary): Friday 10.30 to 1.30 – AHB 3B15

**AIMS OF THE COURSE**

This course will explore the role of women in the history of film and literature.

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



For this assignment, students get to choose whether they work by focusing on one of the films studied in the course between weeks 1 and 4, or if they work by comparing two of them.

The 800 to 1000 words should be organized around the following questions, all of which have to be addressed in the short essay:

- 1) How does/do the film/s represent the female character/s?
- 2) Can you identify in the film/s specific authorial traits?
- 3) What do you find interesting about the textual features of the film/s that you have chosen to focus on? For example, are there any technical aspects of the cinematography, editing or soundtrack that you find particularly interesting or relevant to your arguments?

ATN. This last question can be either answered in traditional essay format or in the form of a photo or audio essay. If a student opts for one of these possibilities, s/he would clearly list the textual features that they are focusing on and under each image (image capture / frame grab) or following each audio clip, they would succinctly justify – as if it were a caption – their choice.

Students who choose this option will submit an essay that does not exceed the 700 words (excluding the captions).

\*\* Include word count at the end of the essay, followed by bibliographical references.

### **MIDTERM EXAM (20%)**

Date: Thursday, March 15<sup>th</sup> from 9.30 to 11.30.

In the 2-hour exam, students will have to:

- Answer a series of questions related to the viewing of the films screened until March 13th (10% of the exam)
- Identify photograms (three) from films studied in the course and explain in terms of textual analysis

**\*\* No electronic devices will be allowed during the exam \*\***

**ORAL PRESENTATION AND DISCUSSION LEADING (20%)**

Working in groups of two (exceptionally, three), students have to produce a double-sided handout to distribute in class (please make sure to bring the necessary copies). It will include:

(Side 1)

- a. Title of your presentation.
- b. Title of film/s studied, director/s, year/s of release.
- c. 2 or 3 photogram/s: the captured images have to be illustrative of the ideas that you will be presenting on.
- d. Between 4 and 5 bullet points explaining the choice of film/s as representative of the ideas discussed throughout the course.
- e. (Optional) Other relevant information (production notes, exhibition, etc.).

(Side 2)

- f. Annotated bibliography: at least five different sources (they have to be either primary sources or scholarly ones; no more than two from the course's readings) <https://www.lib.uwo.ca/tutorials/annotatedbibliographies/index.html>

Oral presentations are to be between 40 and 45 minutes in length and not one minute more.

Students should select key aspects of a given text which intrigue them and will sustain further investigation.

For this project, students can work with the same colleagues that they did for the presentations and they may expand on the work and the research done on that occasion. If you do so, you have to observe the **continuity** between the two assignments and make sure that you incorporate into this final project the feedback received on the presentation.

As your instructor and the person accompanying you in the process, I will be looking at the development of your arguments (complexity, originality) between the presentation and the final project.

**Make sure that you meet at least twice with me throughout the term (ideally, at least once before each assignment is due) to go over your ideas and make sure that you are on the right track.** Whereas I am open to discuss ideas in general, methodological approaches, mind maps, graphs, structures, sources, etc., do keep in mind that I don't read or comment on drafts of essays.

This assignment can be completed in the traditional essay format or as a video essay.

\* **WRITTEN ESSAY:** 2000 to 2500 words (+/- 5%).

The following is a list of **topics** that you may want to work on:

- Focus on one particular director's body of work: its critical and theoretical reception and its circulation in the film festival circuit.
- Research on one particular topic or issue of interest (ex. representations of childhood and youth; romantic relationships; mothers / daughters / motherhood; men as portrayed by women, etc.). You can work by comparing different films studied in the course; you can also work with one or more films from the course and do research on other ones.
- Film Festival Section - programming proposal:
  - o Minimum of 10 films (no less than 2, no more than 3 from course)
    - Basic info about the film: title, director, year, country/ies, duration.
    - Synopsis (150 words max; original – not copied from company's website, IMDB or any other source)
  - o Rational of section and of choices (500 words max)
    - Focus should be on course's name plus one or two of the following:
      - x Regional approach
      - x Particular national film industry
      - x Theme
      - x Genre
      - x Questions about class, race, ethnicity.

- x Etc.
- o Theoretical justification (minimum of 750 words)

In terms of **sources and references** you need to work within the following parameters as far as sources and references go:

- At least 10 different, non-internet references in the Works Cited page / Closing Credits:
  - o At least 3

on these matters will be provided by the university's copyright librarian, on Tuesday, March 13<sup>th</sup>, at 9.30 (tentative date).

\* Video essays must include credits of all the films and references cited.

## **PLEASE NOTE**

### **SUBMISSION OF ESSAYS AND WRITTEN ASSIGNMENTS**

All essays and written assignments have to be submitted both through OWL and in print to the instructor. If you fail to submit your essay in either one format or the other by the due date and time, it will be considered a late submission and it will be marked accordingly. The essay you submit through OWL and the one that you hand in have to be identical. Students have to keep a copy of every assignment they hand in.

\*Make sure to comply to this requisite in order to avoid late submission penalties\*

All essays and written assignments will be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism (Turnitin). For more information on plagiarism and plagiarism checking see headings below.

### **LATE ASSIGNMENTS**

With the exception of properly documented medical illnesses, emergencies or unexpected circumstances, late assignments will be penalized 3 points per day late (including weekends). All requests of extensions and/or accommodations must come through the office of the Dean – Academic Counseling.

### **E-MAIL POLICY AND ETIQUETTE**

Generally, all emails will be responded to within 24-48 hours during weekdays (not including holidays). Emails will \*usually\* be addressed during regular work hours (9-5). The instructor may choose, at her discretion, to respond outside these hours, depending on availability. If you send an email at 11 pm, it is highly unlikely that you will get a response before 9:00am.

When sending an email to me, please make sure of the following:

- That it observes the basic rules of etiquette
  - o You have to include the proper salutation and sign-off
  - o You have to avoid abbreviations – an email is not a text message
- That it is clearly written
- That the tone is the appropriate one in an exchange between a professor and a student.



Failure to comply with these simple rules will affect your participation mark.

If you would like to learn more about email writing, there are some useful tips, clarifications and examples in the following website:

<http://writingcenter.unc.edu/handouts/effective-e-mail-communication/>

referencing such as footnotes or citations. Plagiarism is a major academic offence.

### **Plagiarism Checking**

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com <http://www.turnitin.com>.

All instances of plagiarism will be reported to the Chair of Undergraduate Studies. Proven cases of plagiarism will result in a grade of zero for the assignment. Subsequent offences will result in failure for the course.

### **SUPPORT SERVICES**

Registrarial Services <http://www.registrar.uwo.ca>

Student Support Services <https://student.uwo.ca/psp/heprdweb/?cmd=login>

Services provided by the USC <http://westernusc.ca/services/>

Student Development Centre <http://www.sdc.uwo.ca/>

Students who are in emotional/mental distress should refer to MentalHealth@Western: <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

### **GRADING CRITERIA**

#### **A+ (90-100)**

**Argument:** Clear development of a specific, challenging and original thesis. The writer has taken significant risks successfully; in the resulting piece, distinctive ideas and content have discovered their necessary distinctive form. Detailed reference to appropriate texts, with evidence of individual response. Ability not only to expound subject but to see it around—subtleties and ambiguities, qualifications and concessions, relations to other subjects, etc.

**Presentation, structure:** Quotations well integrated into text. Proper paragraphs. Almost no typographical errors.

**Language Skills:** Sentence structure correct, with full range of sentence types (compound, complex, and compound-complex), with full range of punctuation (including semicolons, colons, dashes, parentheses). Graceful style, neither pompous nor breezy, and few errors.

**Research/scholarship:** Evidence of effective, extensive and independent research, with proper documentation of sources. Quotations used appropriately and purposively.

#### **A (80 to 89)**



**Language Skills:** Errors of grammar or diction frequent enough to interfere with understanding.

**Research/Scholarship:** Little serious effort to research the topic.

**F (49 and down)**

**Argument:**

## COURSE SCHEDULE:

### Week 1.

#### Screening:

L'invitation au voyage, Germaine Dulac, France, 1927.

Lost in Translation, Sofia Coppola, US, 2003.

#### Readings:

- Hayward, Susan. "Auteur / Auteur Theory / Politique des Auteurs / Cahiers du Cinema" and "Feminist Film Theory", in Cinema Studies. The Key Concepts. New York: Routledge, 2013.

### Week 2.

#### Screening:

Dance Girl Dance, Dorothy Arzner, US, 1940.

#### Readings:

- Heck-Rabi, Louise. "Dorothy Arzner: an Image of independence", in Women Filmmakers: A Critical Reception. Metuchen, N.J. and London: The Scarecrow Press: 1984.

- Mayne, Judith. "Female authorship reconsidered (The case of Dorothy Arzner)" (extract), in Grant, B.K. (ed.), Auteurs and Authorship. A Film Reader. Malden (MA), Oxford: Blackwell Publishing, 2008.

### Week 3.

#### Screening:

Cléo de 5 à 7 / Cleo from 5 to 7, Agnès Varda, France and Italy, 1962.

Sedmikrasky / Daisies, Vera Chytilova, Czechoslovakia, 1966.

#### Readings:

- Conway, Kelley. "'A New Wave of spectators': contemporary responses to Cleo from 5 to 7", *Film Quarterly*, Vol.6 No. 1 (Fall 2007).

- Frank, Alison. "Formal Innovation and Feminist Freedom. Vera Chytilová's Daisies", *CineAction*, 81 (2010).

### Week 4.

#### Screening:

De cierta manera / One Way or Another, Sara Gómez, Cuba, 1974.

El Diablo nunca duerme / The Devil Never Sleeps, Lourdes Portillo, Mexico / US, 1996.

#### Readings:

- Rich, Ruby. "One Way or Another: Sara Gomez and the Cuban Experience", in Chick Flicks: Theories and Memories of the Feminist Film Movement, Durham and London: Duke University Press, 1998.

- Newman, Kathleen and Rich, B. Ruby. "Interview with Lourdes Portillo (1990)", in Fregoso, R.L. (ed.), Lourdes Portillo: The Devil Never Sleeps And Other Films. Austin: University of Texas Press, 2001.

- Yarbro-Bejarano, Yvonne. "Ironic framings: a queer reading of family (melo)drama in Lourdes Portillo's The Devil Never Sleeps / El diablo nunca

duerme, in Fregoso, R.L. (ed.), Lourdes Portillo: The Devil Never Sleeps And Other Films. Austin: University of Texas Press, 2001.

### **Week 5.**

#### Screening:

Daughters of the Dust, Julie Dash, US / UK, 1991.

#### Readings:

- Butler, Alison. "The politics of location and dislocation: women's cinema and cultural identity", in Women's Cinema. The Contested Screen. London and NY: Wallflower, 2002.

-Humm, Maggie. "Black film theory, black feminisms. Daughters of the Dust", in Feminism and Film. Edinburgh: Edinburgh University Press, 1997.

### **Week 6.**

#### Screening:

The Piano, Jane Campion, New Zealand / Australia / France, 1993.

#### Readings:

- Brown, Caroline. "The representation of the indigenous other in Daughters of the Dust and The Piano", NWSA Journal Vol. 15 No. 1 (Spring 2003).

- Fox, Alistair. "Traumas of separation and the encounter with the phallic other: The Piano", in Jane Campion: Authorship and Personal Cinema. Bloomington & Indianapolis: Indiana University Press, 2011.

### **Week 7. READING WEEK**

### **Week 8.**

#### Screening:

Fire, Deepa Mehta, Canada / India, 1996.

#### Readings:

- Butler, Alison. "Afterword: Women's Cinema / Transnational Cinema", in Women's Cinema. The Contested Screen. London and NY: Wallflower, 2002.

- Stojanova, Christina. "Beyond tradition and modernity: the transnational universe of Deepa Mehta", in Austin-Smith, B. and Melny, G. (eds.), The Gendered Screen: Canadian Women Filmmakers. Waterloo, ON: Wilfred Laurier University Press, 2010.

**Week 9.**Screening:

The Apple, Samira Makhmalbaf, Iran / France, 1998.

Under the Skin of the City, Rakhshan Bani-Etemad, Iran, 2001.

Readings:

- Wood, Jason. "Samira Makhmalbaf", in Talking Movies. Contemporary World Filmmakers in Interview. London & New York: Wallflower Press, 2006.

- Johnson, William. "Review: The Apple", *Film Quarterly*, Vol. 53, No. 2 (Winter 1999-2000).

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[Alternative: My Life Without Me, Isabel Coixet, Spain / Canada, 2003.

Readings:

- Slobodian, Jennifer. "Analyzing the woman auteur: the female/feminist gazes of Isabel Coixet and Lucrecia Martel", *The Comparatist*, Vol. 36 (May 2012).
- Triana Toribio, Núria. "Anyplace North America: On the transnational road with Isabel Coixet", *Studies in Hispanic Cinemas*, Vol. 3 No.1 (2006)]



## SENATE REGULATIONS:

**1. Plagiarism:** Plagiarism is a major academic offence. Students must write their essays in their own words. Whenever students take an idea, or a passage, from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations.

[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_undergrad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf)

**2. Plagiarism Checking:** All required papers will be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between the University of Western Ontario and [Turnitin.com](http://www.turnitin.com).

**3. Prerequisites:** Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you will be removed from this course and it will be deleted from your record. The decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

**4. UWO Policy on Accommodation for Medical Illness:** Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and or assignments must apply to their Academic Counseling Office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department.

Please go to the following site for information on the university Policy on Accommodation for Medical Illness: [www.uwo.ca/univsec/handbook/appeals/accommodation\\_medical.pdf](http://www.uwo.ca/univsec/handbook/appeals/accommodation_medical.pdf)

For information on the examination services provided by the Student Development Centre, please visit

[www.sdc.uwo.ca/ssd](http://www.sdc.uwo.ca/ssd)

**5. Mental Health:** Students who are in emotional/mental distress should refer to Mental Health@Western for a complete list of options about how to obtain help.

<http://www.uwo.ca/uwocom/mentalhealth/>

**6. Complaints:** If students have a complaint concerning a course in which they are enrolled, they must discuss the matter with the instructor of the course. If students are still not satisfied, they should then take the complaint to the Film Studies Office, University College, Room 80. These regulations are in place because a failure to follow these procedures creates the potential for injustices of various kinds affecting either the instructor or the students themselves, or both parties. Concerns should not be allowed to fester but should be raised with the instructor in a timely manner, so that they can be addressed in time to make a difference to the course.