



COMPARATIVE LITERATURE/ENGLISH 321:01
WORLD CINEMA II (Special Focus: Women Filmmakers)
Fall, 2007

Professor Susan Martin-Márquez
Carpender House 202A (DC)
732-932-9412x51

office hours:
Wednesdays 12-2 in my office on DC
at other times/places by appointment

**best way to reach me: susanmm@rci.rutgers.edu

Class meets in LCB 102 (LC)
Screenings: Wednesdays 8-9 (8:10-11:00 P.M.–usually out by 10 or 10:15)
Class (seminar-style double session): Fridays 2-3 (10:20 A.M.-1:20 P.M.; there will be a brief break half-way through class)

Course description: In this course we will study a wide variety of films from around the globe, directed by women and produced from the 1960s to the present (several of which have also provoked controversy at home and/or abroad). We will examine the local contexts out of which these films emerged, exploring the ways in which women have worked to negotiate diverse cultures and film industries. We will also seek to place these films in critical dialogue with several currents in "Western" film theory which focus, for example, on questions of authorship and authority or the cinematographic construction of difference.

Course requirements will include a weekly film screening and readings, two essay exams and a final paper. There will also be a "crash course" on the close textual analysis of film in the first several weeks of the semester, followed by a quiz.

Required texts:

David Bordwell and Kristin Thompson, Film Art: An Introduction. McGraw Hill (any edition).
All other readings, indicated below, are available through electronic reserve. Go to the library's homepage (<http://www.libraries.rutgers.edu>) and click on "find reserves" at the left. Click on "connect to reserves" and then type in my last name or the course number to download and print out course materials.

Grades will be based on:

Attendance, preparation and participation: 20%
Film analysis quiz: 15%
Essay exams (20% each): 40%
Final paper (7-8 pages), including outline: 25%

Grading scale: A=92-100; B+=88-91; B=82-87; C+=78-81; C=70-77; D=60-69

Class policies:

Cell phones must be turned completely OFF during screenings and classes; students engaging in text messaging will be asked to leave, and will be marked absent. Please note that attendance at both screenings and class sessions is mandatory; each screening counts as one class, while each double-length Friday session counts as two classes. Students who miss the equivalent of four classes

without a written excuse from the appropriate advisor or dean will have their grade automatically lowered.

Make-up exams will only be scheduled for students with a written excuse from the dean. The paper outline must be turned in on the due date indicated below (November 16) so that I have sufficient time to provide you with feedback. In special circumstances I may grant brief extensions for the final paper, but this must be agreed upon in advance of the due date, and no additional extensions will be offered. Late papers will be docked one-half grade per 24-hour period beyond the due date.

Plagiarism and other violations of academic integrity will NOT be tolerated, and any suspected case will be turned over to the Office of Student Judicial Affairs. Make sure that you are familiar with Rutgers' policies concerning these matters; a brief excerpt is reproduced at the end of this syllabus, and more details can be found online (<http://academicintegrity.rutgers.edu/integrity.shtml>). Another RU website (<http://library.camden.rutgers.edu/EducationalModule/Plagiarism/>) includes an animated short on plagiarism. Do not hesitate to consult with me if you have any questions.

SCHEDULE OF CLASSES

W Sept. 5: Introduction to the course; view Thriller (UK, 1979; dir. Sally Potter; 34 min.)

F Sept. 7: Gaze Theory. Discuss Laura Mulvey, "Visual Pleasure and Narrative Cinema"; Thriller.

W Sept 12: The Tango Lesson (UK, 1997; dir. Sally Potter; 100 min.)

F Sept. 14: Women and Auteurism. Discuss brief selections from Theories of Authorship; Corinn Columpar, "The Dancing Body: Sally Potter as a Feminist Auteure"; Lucy Fischer, "'Dancing Through the Minefield': Passion, Pedagogy, Politics and Production in The Tango Lesson"; The Tango Lesson.

W Sept. 19: Orlando (UK,1992; dir. Sally Potter; 93 min.)

F Sept. 21: Discuss Film Art: chapters on Mise en scène and Cinematography; examples from Orlando.

W Sept. 26: Daisies (Czechoslovakia, 1966; dir. Věra Chytilová; 74 min.)

F Sept. 28: Discuss Film Art: chapters on Editing and Sound; examples from Orlando; Daisies.

W Oct. 3: Madeinusa (Peru/Spain, 2006; dir. Claudia Llosa; 100 min.)

F Oct. 5: **QUIZ** on close textual analysis. Daughters and the law of the father: Discuss B. Ruby Rich, "An/Other View of New Latin American Cinema"; Madeinusa.

[T Oct. 9: OPTIONAL SCREENING: Battle of the Sacred Tree (Kenya, 1995; dir. Wanjiru Kinyanjui); part of the Center for African Studies' "Dinner and a Movie" series: dinner at 7PM, movie at 8PM, in the Busch Campus Center International Lounge (dinner) and Center Hall (film)]

W Oct. 10: The Apple (Iran/France, 1998; dir. Samira Makhmalbaf; 86 min.)

F Oct. 12: Daughters and the law of the father. Discuss Negar Mottahedeh, "New Iranian Cinema"; Adrian Danks, "The House that Mohsen Built: The Films of Samira Makhmalbaf and Marziah Meshkini"; The Apple.

W Oct. 17: Song of the Exile (Hong Kong/Taiwan, 1990; dir Ann Hui [Xu Anhua]; 100 min.)

F Oct. 19: Daughters and Mother(land)s. Discuss Elaine Yee-lin Ho, "Women on the Edges of Hong Kong Modernity: The Films of Ann Hui"; Patricia Erens, "Crossing Borders: Time, Memory, and the Construction of Identity in Song of the Exile"; Song of the Exile.

W Oct. 24: Silences of the Palace (Tunisia/France, 1994; dir. Moufida Tlatli; 116 min.)

F Oct. 26: Daughters and Mother(land)s. Discuss Roy Armes, "A New Future Begins: Silences of the Palace"; Laura Rice, "Refracting an Orientalist Lens: The Instability and Performance in Moufida Tlatli's The Silences of the Palace; Silences of the Palace.

W Oct. 31: Salaam Bombay! (India, 1988; dir Mira Nair; 113 min.)

F Nov. 2: **EXAM #1.** Boys in the (post)colonial 'hood. Discuss Gwendolyn Foster, "Mira Nair: To Be Mixed is the New World Order"; Samir Dayal, "The Subaltern Does Not Speak: Mira Nair's Salaam Bombay! as a Postcolonial Text"; Salaam Bombay!.

W Nov. 7: Sugar Cane Alley (a.k.a. Black Shack Alley; Martinique, 1983; dir. Euzhan Palcy; 103 min.)

F Nov. 9: Boys in the (post)colonial 'hood. Discuss Haseenah Ebrahim, "Sugar Cane Alley: Re-reading Race, Class and Identity in Zobel's La rue cases nègres"; Gerise Herndon, "Auto-ethnographic Impulse in Rue Cases-Nègres"; Sugar Cane Alley.

W Nov. 14: Chocolat (France/West Germany/Cameroon, 1988; dir. Claire Denis; 105 min.)

F Nov. 16: Passion, power and prejudice. Discuss Catherine Portuges, "Le Colonial Féminin: Women Directors Interrogate French Cinema"; Janice Morgan, "The Spatial Politics of Racial and Cultural Identity in Claire Denis' Chocolat"; Chocolat. **PAPER OUTLINE DUE**

W Nov. 21: NOTE: class will meet 10:20-1:20: Screen Angry Harvest (West Germany 1985; dir. Agnieszka Holland; 101 min.). Passion, power and prejudice. Discuss Janina Falkowska, "Agnieszka Holland, Barbara Sass, and Dorota Kędzierzawska in the World of Male Polish Filmmaking"; Gordana Crnković, "Inscribed Bodies, Invited Dialogues and Cosmopolitan Cinema: Some Brief Notes on Agnieszka Holland"; Angry Harvest.

F Nov. 23: NO CLASS--THANKSGIVING VACATION

W Nov. 28: Fire (India/Canada, 1996; dir. Deepa Mehta; 104 min.)

F Nov. 30: Spirituality, sexuality and patriarchy. Discuss Jacqueline Levitin, "An Introduction to Deepa Mehta: Making Films in Canada and India"; Sujata Moorti, "Inflamed Passions: Fire, the Woman Question, and the Policing of Cultural Borders"; Fire.

W Dec. 5: The Holy Girl (Argentina, 2004; dir. Lucrecia Martel; 106 min.)

F Dec. 7: Spirituality, sexuality and patriarchy. Discuss The Holy Girl. **FINAL PAPER DUE.**

Dec 12: [NO SCREENING]

MONDAY, DECEMBER 17, 12-3:30: **EXAM #2**

Policy on Academic Integrity, Rutgers University:

"Plagiarism is the representation of the words or ideas of another as one's own in any academic exercise. To avoid plagiarism, every direct quotation must be identified by quotation marks or by appropriate indentation and must be promptly cited in the text or in a footnote. Acknowledgement is required when material from another source is stored in print, electronic or other medium and is paraphrased or summarized in whole or in part in one's own words. To acknowledge a paraphrase properly, one might state: "to paraphrase Plato's comment..." and conclude with a footnote identifying the exact reference. A footnote acknowledging only a directly quoted statement does not suffice to notify the reader of any preceding or succeeding paraphrased material. Information which is common knowledge, such as names of leaders of prominent nations, basic scientific laws, etc., need not be footnoted; however, all facts or information obtained in reading or research that are not common knowledge among students in the course must be acknowledged. In addition to materials specifically cited in the text, only materials that contribute to one's general understanding of the subject may be acknowledged in the bibliography.

Plagiarism can, in some cases, be a subtle issue. Any questions about what constitutes plagiarism should be discussed with the faculty member."