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office hours Tu 2-3 and by appointment

AS 061-389: Women Making Movies in Europe
Spring 2023
Tu, Th 4:30-5:45, Screenings Tu 7:30-10

Women have played an integral part in European film-making since its earliest days and yet their work is still not as well known as that of their male counterparts. This course considers the film work of a few (mostly contemporary) women. As we discuss the precise topics that each director takes up, across the life course from childhood to old age, we will ask if her work may be characterized as feminist; if so, how; and whether her presence at the helm *as a woman* shapes the film's concerns and characterizations. In short: how do these particular directors— as women and as human beings— see the world, negotiate gender, interpret politics, culture, and creativity?

Course Requirements

This course requires students to participate in discussion in a consistent and informed way. Give advance thought to the relationship between texts and film, and arrive with questions and interpretive issues to discuss with your fellow students.

Reading. Read texts before the screening, and review them afterward. Print out texts from eReserves, mark them up, bring them to class. (**Hard copy only: no screens during discussion without prior arrangement**). Keep the following questions in mind. What is the principal argument? How does the author support that argument? How do the text's arguments illuminate the film with which it is paired? Does this text build on other issues we have addressed? What is your opinion of the author's argument? What evidence do you have for your reading?

Watching. DVDs are on reserve in MSEL outside of scheduled screenings. **Group screenings are mandatory.** Watch the movies you write papers about **at least twice**: once for plot, character, and themes; again to consider how those elements work together and are shaped by the film's aesthetic qualities. Take notes with the following questions in mind. What issues does a film raise beyond plot? How do plot, editing, cinematography, and/or acting shape your sense of the city? What about space, lighting, and/or camera angles? Is Paris a character in its own right or simply a backdrop? What relationships do you see between film and the texts assigned with it? What relationships do you see between the film you're watching and others we've discussed?

Discussion. A seminar is collaborative. Participation helps you make sense of new ideas by sharing opinions and elaborating on a growing body of knowledge. Know your materials in advance, be prepared to listen to and engage what others have to say in a thoughtful, civil way.

Attendance: because we work as a collective, attendance is vital. Students are allowed one unexcused absence. Under ordinary circumstances, each additional absence will lower your participation grade by 1/3 (e.g., from B+ to B, etc).

Writing.

Discussion posts on Canvas. Should be no more than ½ page long and are due by 10 a.m the day of class. Posts about articles should highlight one critical idea and (briefly!) explain what the author argues. (We will discuss director interviews in class but do not post on those. Post on analytic texts). Posts about films should highlight a scene that you think helps make sense of the film's larger concerns. Students must post 10 out of 12 weeks (you can miss a post on an article in a different week than you miss a post on a film). Each missed post beyond the two allowed will lower your Canvas grade by 1/3 (e.g., from A- to B+, etc)

+ Two 3-4 pp. papers about how a chosen film and its accompanying texts. Papers should not just summarize plot but make an argument analyzing a specific these that links visuals or themes to accompanying texts. (For further tips on writing, see pages at the end of the syllabus). Citations may be parenthetical in text, or you may footnote, but you must include page numbers for quotes and time signature for scenes analyzed. Depth matters more than breadth, so develop a single issue as fully as possible using specific examples.

Papers due as MSWord doc attachment by 6 pm, the Tuesday following discussion of the film you write about.

+ 4-6 pp. final paper based on a film directed by a European woman that we did not view in class + three scholarly texts not on syllabus. (Only one of those texts may be biographical info about, or an interview with the director).

No late papers, no incompletes without prior arrangement or a medical excuse.

	Grades	
Participation		15%
Canvas Posts		15%
1st short paper		15%
2nd short paper		20%
Proposal for final paper		5%
Final paper		25%

Required Texts: available on-line through Canvas eReserves

Lab Fee: \$50 will be charged to your JHU account.

JHU POLICIES

Students with Disabilities: In compliance with Johns Hopkins University policy and equal access laws, I am available to discuss appropriate accommodations you may require. Request for accommodations should be made in the first week of the semester. Students are encouraged to register with the Office of Student Disability Services to determine appropriate accommodations. For more info contact the director [410- 516-8075/

studentdisabilityservices@jhu.edu and/or visit the disability accommodations webpage: <https://advanced.jhu.edu/student-resources/disability-services/disability-accommodations/>

Academic Integrity: Students are expected to comply with University regulations for academic integrity. If you are in doubt about what constitutes academic dishonesty, speak to me before an assignment is due and examine the University web site. Academic dishonesty includes, but is not limited to cheating on an exam or plagiarizing a paper (e.g., taking material from readings without citation, copying another student's paper). Failure to maintain academic integrity will result, at minimum, in loss of credit for the assignment in question. Other penalties may also apply. Guidelines for determining academic dishonesty and procedures followed in a suspected incident of academic dishonesty are detailed at <http://ethics.jhu.edu>

Appropriate use of AI: You **may use** spell check, grammar check, and thesaurus tools when writing. You **may not use** an AI app to write entire sentences, paragraphs, or drafts (first or final). Evidence of inappropriate use of AI will be considered plagiarism and, as such, grounds for investigation into academic integrity. Failure to maintain academic integrity will result, at minimum, in loss of credit for the assignment in question. Other penalties may also apply.

Counseling and Mental Health. College is a time of major transition, change, and growth that can be both exciting and stressful in the best of times. At times, these challenges may feel overwhelming, making it difficult to manage daily demands. The Counseling Center provides a safe, confidential, nonjudgmental space where students may explore a wide concerns and issues. <https://studentaffairs.jhu.edu/counselingcenter/>

Schedule

Tu 24 Jan Introduction
Th 26 Jan Linda Nochlin, "Why Have There Been No Great Women Artists?," *ARTnews* 69 #9 (January 1971) 22–39, 67–71
John Berger, *Ways of Seeing* (1972) 45-63

Childhood & Coming of Age

Tu 31 Jan Trica Danielle Keaton, "Euzhan Palcy: Creative Dissent, Artistic Reckoning," *Palimpsest: A Journal on Women, Gender, and the Black International* 1 #1 (2012) 116-134
Haseenah Ebrahim, "Sugar Cane Alley: Re-reading Race, Cass, and Identity in Zobel's *La rue cases nègres*," *Literature/Film Quarterly* 30 # (2002) 146-152
Th 2 Feb Euzhan Palcy, *Sugar Cane Alley* (France/ Martinique, 1983) 103 min
Tu 7 Feb Jean-Luc Nancy, "Interview with Claire Denis," Marjorie Vecchio (ed) *The Films of Claire Denis: Intimacy on the Border* (2014) 41-62
Rosanna Maule, "The Dialectics of Transnational Identity and Female Desire in Four Films of Claire Denis," Song Hwee Lim & Stephanie Dennison (eds) *Remapping World Cinema: Identity, Culture and Politics in Film* (2006) 73-85
Th 9 Feb Claire Denis, *Chocolat* (France, 1988) 105 min

- Tu 14 Feb "A Tale of Love and Desire" or when Leyla Bouzid takes an interest "in the romantic initiation of a shy young man." Interview by Falila Gbadamassi, translated from French by Beti Ellerson. Africine.org (2021) <https://africanwomenincinema.blogspot.com/2021/09/a-tale-of-love-desire-leyla-bouzid-falila-gbadamassi.html>
Sirin Fulya Erensoy, "Approaches to Othered Identities and Spaces in French Cinema," James Harvey (ed) *Nationalism in Contemporary Western European Cinema* (2018) 63-84
- Th 16 Feb Leyla Bouzid, *A Tale of Love & Desire* (France/Tunisia, 2021) 102 min
- Tu 21 Feb Geoffrey Macnab, "Austen Power: a Conversation with Gurinder Chadha," *Sight & Sound* (Oct 2004) 38-39
Daljit Nagra, A Conversation with Gurinder Chadha," *Wasafiri* 29 #3 (Sep 2014) 24-30
Rachel Brownstein, "Northanger Abbey, Sense and Sensibility, Pride and Prejudice," Edward Copeland & Juliet McMaster (eds) *The Cambridge Companion to Jane Austen* (2006) 32-35, 49-57
Edward Copeland, "Money," Edward Copeland & Juliet McMaster (eds) *The Cambridge Companion to Jane Austen* (2006) 131-148
Christine Geraghty, "Jane Austen meets Gurinder Chadha: Hybridity and intertextuality in *Bride and Prejudice*," *South Asian Popular Culture* 4 #2 (Oct 2006) 163-168
- Th 23 Feb Gurinder Chadha, *Bride and Prejudice* (UK, 2004) 122 min

The Prime of Life

- Tu 28 Feb Linda Thornburg, "Mai Zetterling: The Creation of a New Mythology," *Journal of the University Film Association* 26 #1/2 (1974) 13-15
Aristophanes, *Lysistrata*, trans. by Sarah Ruden (Hackett, 2006) J. Ellen Gainor, Stanton B. Garner, Jr., H. Martin Puchner (eds) *The Norton Anthology of Drama* (2009) 187-224
- Th 2 Mar Mai Zetterling, *The Girls* (Sweden, 1968) 100 min
- Tu 7 Mar Jacqueline Levitin, "Mother of the New Wave," T. Jefferson Kline (ed) *Agnès Varda: Interviews* (2014) 53-63
J.L. Sweatman, "It Is Not Your Personal Concern": Challenging Expertise in the Campaign to Legalize Abortion in France," Shannon Stettner, Katrina Ackerman, Kristin Burnett, Travis Hay eds) *Transcending Borders: Abortion in the Past and Present* (2017) 103-119
- Th 9 Mar Agnes Varda, *One Sings, the Other Doesn't* (France, 1977) 120 min
- Tu 14 Mar Sophie Mayer, "She's Getting Back in the Frame: Interview with Céline Sciamma," *The F Word* (May 2015)
https://thefword.org.uk/2015/05/celine_sciamma_interview/

Hilary Radner, "The Historical Film and Contemporary French Cinema,"
 Alistair Fox, Michel Marie, Raphaëlle Moine, & Hilary Radner (ed) *A Companion to Contemporary French Cinema* (2015) 289-312
 Susan Potter, "Sex Scene and Unseen: *Portrait de la jeune fille en feu*,"
 French Screen Studies (Dec 2022) 1-13
<https://doi.org/10.1080/26438941.2022.2152579>

Th 16 Mar Céline Sciamma, *Portrait of a Lady on Fire* (France, 2019) 122 min

20-24 Mar Spring Break

Tu 28 Mar Sophia Ciminello, "Interview: Maria Schrader on the power of portraying working mothers onscreen and the weight of telling the bombshell story at the heart of *She Said*," *AwardsWatch* (9 Dec 2022)
<https://awardswatch.com/interview-maria-schrader-on-the-power-of-portraying-working-mothers-onscreen-and-the-weight-of-telling-the-bombshell-story-at-the-heart-of-she-said/>

James Vincent, "Pretending to Give a Robot Citizenship Helps No One," *The Verge* (30 Oct 2017)

<https://www.theverge.com/2017/10/30/16552006/robot-rights-citizenship-saudi-arabia-sophia>

Elisabeth Hildt, "What Sort of Robots Do We Want to Interact With? Reflecting on the Human Side of Human-Artificial Intelligence Interaction," *Frontiers in Computer Science* (5 July 2021)

Paul Formosa, "Robot Autonomy vs. Human Autonomy: Social Robots, Artificial Intelligence (AI), and the Nature of Autonomy," *Minds and Machines* 31 (2021) 595–616

Th 30 Mar Maria Schrader, *I'm Your Man* (Germany, 2021) 108 min

Old Women

Tu 4 Apr Anastasia Sorokina, "*The Lady Vanishes*: Soviet Censorship, Socialist Realism, and the Disappearance of Larisa Shepitko," *Film Matters* (Winter 2017) 21-27

Svetlana Alexievich, *The Unwomanly Face of War* (2018) 76-86, 185-192, 239-243, 287-289, 323-331

Th 6 Apr Larisa Shepitko, *Wings* (Soviet Union, 1966) 85 min

Tu 11 Apr Nick Newman, "Mia Hansen-Løve on the Quest to Understand Life Through Filmmaking," *The Film Stage* (7 December 2022)

<https://thefilmstage.com/mia-hansen-love-on-the-quest-to-understand-life-through-filmmaking/>

Judith K. Brown, "Cross-Cultural Perspectives on Middle-Aged Women," *Current Anthropology* 23, #2 (Apr 1982) 143-148

Mary Catherine Bateson, "Emergent Visions," *Composing a Life* (1989) 1-18

Th 13 Apr Mia Hansen-Løve, *Things to Come* (France, 2016) 102 min

- Tu 18 Apr Tara Karajica, "Interview with Agnieszka Holland," *eurimages* (Aug 2019)
<https://rm.coe.int/interview-with-agnieszka-holland/1680990914>
 Olga Tokarczuk, Nobel Lecture (2018)
<https://www.nobelprize.org/uploads/2019/12/tokarczuk-lecture-english-2.pdf>
 Helen Gardner, "The Insults of Age," *Literary Hub* (5 June 2015)
<https://lithub.com/the-insults-of-age/>
- Th 20 Apr Agnieszka Holland & Kasia Adamik, *Spoor* (Poland, 2017) 128 min
- Tu 25 Apr Kiva Reardon, "Curiosity is a Good Thing: an Interview with Agnès Varda,"
Cléo: A Journal of Film & Feminism 6 #1
<http://cleojournal.com/2018/04/11/curiosity-is-a-good-thing-an-interview-with-agnes-varda/>
- Th 27 Apr Agnes Varda, *Faces/ Places* (France, 2017) 94 min

A Guideline to Coursework

Canvas Posts

Posts should get excited thought about film & texts before class, and should be no more than a ½ page. Posts about texts should highlight an important part of the argument; posts about films should explain how one scene illuminates a movie's broader concerns. Close with a discussion question or response to someone else's question, suggesting how to reformulate it with explicit reference to assigned readings and film.

Discussion

"A": regular and sustained contributions to discussion that respond to what others say and are well-informed by assigned texts and references to the films.

"B": less frequent contributions to discussion with qualities enumerated above

"C": regular attendance with minimal or no participation

lower than "C": little or no participation, excessive absences

Paper Guidelines

Papers must explicitly discuss films **and** assigned readings, examining the relationship between them. Do not simply summarize the plot of the film you're writing about. Develop an analytic argument that draws on particular scenes from the film and specific arguments in the assigned text.

Narrow your focus

You cannot say everything there is to be said about your particular film (and its accompanying readings) in a short paper. Focus a single theme or technical aspect and explain how it illuminates your larger interpretive or analytic concerns.

Make a clear argument

Your essay should not just summarize the film's plot and text's arguments, but make an argument supported by available evidence from film and texts.

Begin your essay by stating your argument as clearly as possible. This may require several good declarative sentences. Accordingly, write a rough draft of your introduction when you begin to write, then thoroughly revise it after you finish writing and revising your paper. The introduction should be the last thing you revise because we often do not have a perfectly clear sense of what we are arguing until we finish writing. Your introduction should convey your final sense of clarity to your reader.

As a rule, your first (introductory) paragraph and your final (concluding) paragraph should be brief, approximately a half-page and certainly no more than three-quarters of a page in length. Do not take up valuable space at the start of your essay by giving lengthy background information: state your argument and move on. (If the background info is essential, it belongs in the body of the paper. If it is not essential, leave it out altogether).

Organize effectively

Each paragraph in the body of your essay should contribute to the logical development of your argument. Think in terms of a series of main points. Make sure each paragraph develops just one point, and use topic sentences to make perfectly clear the main point of each paragraph. If a point you want to make is especially complicated (and/or important to your overall argument), you may want to dedicate two consecutive paragraphs to developing it. Otherwise, limit development of each main point to one paragraph. Order the presentation of your main points carefully in order to build your argument logically and systematically. Use clear transition sentences to ensure that each paragraph flows from the previous one.

Demonstrate your main points with relevant examples from sources

To argue persuasively, you must analyze and interpret sources. Avoid lengthy general discussions and straightforward summaries of your sources. Use sources to illustrate the main points of your argument. For film sources, describe key points in the scene that concerns you or quote the dialogue in question. For textual sources, explain the essence of the author's argument or include a pithy quotation. But do not assume that even the most evocative scene or quotation can make your point for you. Comment on your examples to make clear how they advance your argument. To ensure that each paragraph reinforces your analysis, avoid long block quotations when a briefer quotation or your own summary will suffice.

Do not assume too much knowledge

Get in the habit of writing for a general reader. In other words, do not assume that your reader is familiar with the films and texts you're analyzing. Explain a film's plot or theme with one or two sentences (three at the absolute most) and identify characters when you first introduce them. For example:

Blade Runner imagines a dystopian future in which cyborgs are physically indistinguishable from human beings. As it follows police agent Rick Deckard on his mission to locate and "retire" rogue cyborgs, the film asks what it means to be human.

The above description does not exhaust the film's plot or its many themes, but suffices for an examination of how *Blade Runner* confuses categories of man and machine. The introduction of Deckard lets us know who he is and what role he plays in the film.

When you introduce a text, cite the author's full name and include the title of the book or article in question, before moving on to the part of the argument that concerns you. For example:

In *The Return of Martin Guerre*, Natalie Davis argues that peasants had some room to negotiate the material and social constraints that defined their world.

Eliminate typographical and grammatical errors

Your essays should have a bare minimum of typographical and grammatical errors. Numerous mistakes – in particular those of syntax – may well lower the grade. Among the most common writing mistakes are run-on sentences (sentences that are unnecessarily long or convoluted); unclear references; failure to ensure that subjects, verbs, and objects are in agreement; and sentences with improper punctuation (in particular, commas and semi-colons). Multiple verb tenses are also a common source of confusion. Finally, avoid the passive voice whenever possible.

Most writing problems are relatively easy to solve, above all by consulting a writing manual and/or a writing specialist, and then consciously working to improve those aspects of your writing that are causing you trouble. **If you have been alerted to problems with clarity of expression, take drafts of your papers to one of the writing centers for help editing.** Correct grammar and syntax are essential to a good paper because we cannot make persuasive arguments unless we express ourselves clearly.

For easy reference on good grammar and syntax, **keep a copy of Strunk & White, *Elements of Style* nearby.**

Cite your sources

Cite any direct quotation, paraphrase, ideas or thoughts that are not exclusively your own, including information you've gathered from assigned readings, lectures, and films. **FAILURE TO CITE PROPERLY IS PLAGIARISM.** Full footnotes are not necessary for medium-length papers (because you are using assigned texts). Cite the author and page number of the text you're using (Davis, p. 47) or the director and time of the film scene in question (Scott, 12:01-13:55). Include a bibliography at the end of the paper.

Final papers must have formal footnotes and a bibliography of all sources consulted (visual and textual).

Use the Writing Center

If you have been told previously that you need help with organization, syntax, and/or grammar; if I mention that on your first paper; or if you simply would like some help sharpening your writing, go to the Writing Center! Think ahead and make an appointment in advance. Since you are only allowed one session for a given paper, work it over yourself a couple of times before you see a tutor. Then check in about whether your argument is clearly stated and well organized, your syntax is correct, and your grammar on point.