

**Feminism and Film: Women Filmmakers in Northern and Central Europe**

This is an introduction to the work of five women filmmakers from Sweden, Germany, the Netherlands, and Denmark, as well as to the viewing and interpretation of films in general.

**ASSIGNMENTS AND GRADING:** One two-page paper (5%); one five-page paper which may be rewritten (25%); one storyboard (10%) accompanied by a five-page essay (25%), and five quizzes (25%; you may drop the lowest grade). Class participation will count 10%.

*This course carries the **Writing Flag**. Writing Flag courses are designed to give students experience with writing in an academic discipline. In this class, you can expect to write regularly during the semester, complete substantial writing projects, and receive feedback from your instructor to help you improve your writing. You will also have the opportunity to revise one or more assignments, and to read and discuss your peers' work. You should therefore expect a substantial portion of your grade to come from your written work.*

**ATTENDANCE:** This is a small class and your attendance and participation are important. If you are absent for more than three classes, your grade will go down by 1/3 of a grade for every subsequent absence – i.e. from B to B-, etc. It is also important that you come on time. If you are more than 15 minutes late, you will be counted absent for ½ of that class.

**ELECTRONICS POLICY:** All electronic devices—including mobile phones, note- and netbooks, i-pods, and i-pads—must be put away before the start of class.

**STUDENTS WITH DISABILITIES:** Please let me know by the third day of class at the latest if you have a disability that has been certified by SSD, Services for Students with Disabilities. See [http://www.utexas.edu/diversity/ddce/ssd/resp\\_fac.php](http://www.utexas.edu/diversity/ddce/ssd/resp_fac.php) or the SSD website for more information.

**RELIGIOUS HOLIDAYS:** I will make accommodations for students who wish to observe religious holidays. Please let me know at least one class day in advance if you need such accommodation.

*Late papers will not be accepted unless you have made arrangements with me in advance.*

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**REQUIRED TEXTS (for purchase and available on reserve at PCL):**

Bordwell and Thompson: *Film Art: An Introduction*. 10th ed.; 6<sup>th</sup> ed. on reserve:  
PN 1995 B617 2001

**RECOMMENDED:**

*Nordic National Cinemas*. Ed. Soila et al. Routledge, 1998.  
Hake: *German National Cinema*. 2nd ed. Routledge, 2007.  
Kaes: *From Hitler to Heimat: The Return of History as Film*. Harvard UP, 1989, 1992.  
Matijs & Kumel: *The Cinema of the Low Countries*. Wallflower, 2004.  
Hjort and Mackenzie: *Purity and Provocation: Dogme 95*. BFI 2008

**FILMS:**

Maj Zetterling: *Loving Couples*

*The Girls*

Margarethe von Trotta: *The Lost Honor of Katharina Blum*  
*Rosenstrasse*  
*Vision: From the Life of Hildegard von Bingen*  
*Hannah Arendt*

Marlene Gorris: *A Question of Silence*  
*Antonia's Line*  
*Mrs. Dalloway*

Lone Scherfig: *Italian for Beginners*  
*An Education*

Susanne Bier:  
*Open Hearts*  
*Brothers*  
*After the Wedding*  
*Serena*

Most of the films are on reserve for library use only at the UGL Media Center. Many of them can also be rented at local video stores, especially Vulcan Video and I Love Video. Netflix has some of them, as well, and some are available for streaming. Many are available on Amazon, Hulu and Hulu plus. (Hulu plus has DVDs from the Criterion Collection.) Some are also available on Youtube.

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**SYLLABUS**

**Week One:**

Reading: Bordwell and Thompson: Chapter 4  
Film: Marleen Gorris: *Antonia's Line*  
Jan. 19 Introduction to the class  
Jan. 21

**Week Two**

Reading: Bordwell and Thompson: Chapter 5; Excerpt from *Laxdæla Saga*; Excerpt from Chodorow:  
*The Reproduction of Mothering*  
Films: Marleen Gorris: *Antonia's Line*; Mai Zetterling: *Loving Couples*  
Jan. 26  
Jan. 28

**Week Three**

Reading: Bordwell and Thompson: Chapter 6; Laura Mulvey: "Visual Pleasure and Narrative Cinema"; E.  
Ann Kaplan: "Is the Gaze Male?"  
Films: Mai Zetterling: *Loving Couples*; *The Girls*  
Recommended: Alf Sjöberg: *Torment*  
Feb. 2  
Feb. 4 **QUIZ 1**

**Week Four**

Reading: Bordwell and Thompson: Chapter 3; Excerpt from Virginia Woolf: *A Room of One's Own*;  
Claire Johnston: "Women's Cinema as Counter-Cinema"  
Film: Margarethe von Trotta and Volker Schlöndorff: *The Lost Honor of Katharina Blum*  
Recommended: *Marianne and Juliane*

Feb. 9

Feb. 11           **2-PAGE FRAME ANALYSIS DUE IN CLASS AND ONLINE**

### **Week Five**

Reading: Bordwell and Thompson: Chapter 7; Excerpt from Carol Gilligan: *In a Different Voice: Psychological Theory and Women's Development*

Film: Margarethe von Trotta: *Rosenstrasse*

Feb. 16

Feb. 18

### **Week Six**

Reading: Bordwell and Thompson: Chapter 8; Excerpt from Elaine Pagels: *What Became of God the Mother?*

Film: Margarethe von Trotta: *Vision: From the Life of Hildegard von Bingen*

Feb. 23

Feb. 25           **QUIZ 2**

### **Week Seven**

Reading: Bordwell and Thompson: Chapter 9; Excerpts from *The Human Condition* and *Eichmann in Jerusalem*

Film: Margarethe von Trotta: *Hannah Arendt*

Recommended: *Rosa Luxemburg*

Mar. 1

Mar. 3

### **Week Eight**

Reading: Bordwell and Thompson: Chapter 11

Film: Marleen Gorris: *A Question of Silence*

Mar. 8

Mar. 10

S P R I N G    B R E A K

### **Week Nine**

Reading: Bordwell and Thompson: Chapter 1; Excerpt from Virginia Woolf: *Mrs. Dalloway*

Film: Marleen Gorris: *Mrs. Dalloway*

Mar. 22           **FIRST FIVE-PAGE PAPER DUE IN CLASS AND ONLINE**

Mar. 24           **QUIZ 3**

### **Week Ten**

Reading: Bordwell and Thompson: Chapter 2; Hélène Cixous: "The Laughter of the Medusa"

Film: Lone Scherfig: *Italian for Beginners*

Mar. 29

Mar. 31

### **Week Eleven**

Reading: Alison Butler: Introduction to *Women's Cinema: The Contested Screen*

Film: Lone Scherfig: *An Education*

Apr. 5

Apr. 7

**Week Twelve**

Film: Susanna Bier: *Brothers*

Apr. 12

Apr. 14           **QUIZ 4**

**Week Thirteen**

Reading: Excerpt from Nancy Fraser: *Feminism, Capitalism and the Cunning of History*

Films: Susanna Bier: *After the Wedding, Serena*

Apr. 19

Apr. 21

**PRELIMINARY STORYBOARDS DUE IN CLASS**

**Week Fourteen**

Films: Susanna Bier: *Serena, Love Is All You Need*

Apr. 26

Apr. 28

**Week Fifteen**

Film: Susanna Bier: *Love Is All You Need*

May 3           **LAST DAY TO TURN IN REWRITES**

May 5           Wrap-Up; **FINAL QUIZ**

**STORYBOARDS AND STORYBOARD PAPERS DUE IN CLASS AND ONLINE**