
FILMS AND MIGRATION in Fall 2019 (FM1091FB5)

Course Code	FM1091FB5	Professor(s)	Valerio Coladonato
Prerequisites	None	Office Number	G-L20
Class Schedule	MR: 12:10-13:30 in G-L21	Office Hours	Monday, 15:15-17:30 (by email appointment)
Credits	4	Email	vcoladonato@aup.edu
Semester	Fall 2019	Office Tel. Ext.	621

Course Description

In a world increasingly shaped by global migrations, films model our understanding of the power relations that impact the movement of people across borders. This FirstBridge section focuses on the relationship between cinema and migration, through films that cross borders and capture exchanges between cultures. We will explore the following questions: What are the key narrative and aesthetic approaches to cinematic representations of migration? How does the experience of migration shape the work of film directors? How do migrant audiences negotiate their identities through the reception of films? While providing students with the tools to analyze, present and write about films, this course will explore the main elements of cinematic language and how it produces meanings and ideas.

Course Learning Outcomes

General Education

Integrative Inquiry Learning Outcomes

- **Local and Global Perspectives:** Students will enhance their intercultural understanding of languages, cultures, and histories of local societies and the global issues to which these relate.X

- **Aesthetic Inquiry and Creative Expression:** Students will engage with artistic or creative objects (e.g., visual art, theatrical works, film) in different media and from a range of cultural traditions.

- **Exploring and Engaging Difference:** Students will think critically about cultural and social difference; they will identify and understand power structures that determine hierarchies and inequalities that can relate to race, ethnicity, gender, nationhood, religion, or class.

Learning Outcomes (FirstBridge Courses)

- Students will enhance their information literacy, acquiring an understanding of how information is produced, and discovering how to evaluate, create and use it effectively and ethically. Students will develop an awareness of the conversational nature of scholarship and be able to identify appropriate secondary sources to conduct effective research.

- Students will develop public speaking and presentation skills in order to participate effectively and appropriately in academic discussion and as community leaders, in a professional and engaging manner that can convey complex information.

- Students will be able to appreciate place as a site of knowledge, to interrogate the multiple meanings of place and develop a more informed and sensitive understanding of interactions between people and their physical environment.

- Students will learn to formulate questions that can lead to greater learning and productive individual and group research projects.

- Students will strengthen the concrete skills and aptitudes to be successful at AUP and beyond, such as study skills and time management, the mindsets that lead to lifelong learning, and desired classroom behaviors and interpersonal skills.

Course Outline

Week 1. - Sept. 2-5

Topic: Migrant directors (1) + introduction to course & outline

- **Film:** *Song of the Exile*, Ann Hui (Hong Kong, 1991)

- **Readings:** Brett Erens Patricia, "Crossing Borders: Time, Memory, and the Construction of Identity in *Song of the Exile*" (2000)

- **Worksheet:** Narrative

- **Assignment:** short response text on a sequence, discussing how one of the following narrative techniques affects the representation of cultural identity/migration:

1) story vs plot; 2) narration/distribution of knowledge 3) point of view; 4) subjective vs objective

Week 2. - Sept. 9-12

Topic: Migrant directors (2)

- **Film:** *Double Indemnity*, Billy Wilder (US, 1944)

- **Readings:** - Brook Vincent, "Viennese Twins: Billy and Willy Wilder" (2009);

- Altman Rick, "A Semantic/Syntactic Approach to Film Genre" (1984)

- (Optional): Elsaesser Thomas. "Ethnicity, Authenticity, and Exile: A Counterfeit Trade: German Filmmakers and Hollywood" (1999)

- **Worksheet:** Genre

- **Assignment:** Choose another film mentioned in Vincent's text. What semantic and syntactic elements of the noir genre can be found in this film? Are there any themes or stereotypes or aesthetic features that can be attributed to the influence of the Jewish émigré director?

Week 3. - Sept. 16-19

Topic: Migrant directors (3)

- **Film:** excerpts from *Notebook on Cities and Clothes*, Wim Wenders (France, 1989) and *News from home*, Chantal akerman (Belgium/France, 1977)

- Reading: *either* N. Alter, "Global Politics, Cinematographic Space: Wenders's Tokyo-Ga and Notebooks on Cities and Clothes" or A. Eakin Moss, "A Woman With a Movie Camera: Chantal Akerman's Essay Films" (excerpts)

- **Worksheet:** Sound

- **Assignment:** Select a sequence from one of the two films and describe how sound works in it.

Week 4. - Sept. 23-26

Topic: Imagining the migrant experience (1)

- **Film:** *Mississippi Masala* (Mira Nair, UK-US, 1991)

- **Worksheet:** Ideology

- **Assignment:** Group presentations on the film, based on the PDF handouts sent by email.

Week 5. - Sept. 30-Oct. 3

Group presentations

Topic: Imagining the migrant experience (2)

- **Film:** *Sin nombre* (Cary Fukunaga, Mexico-US, 2009)

- **Reading:** Coladonato, *Moving Pictures and People across the US-Mexico Border* (2013)

Week 6.

Oct. 7

Group presentations

Oct. 10

No class - see experiential learning assignment (worksheet sent by email)

Week 7.

Oct. 14

Midterm review + **Midterm**

Oct. 17

Topic: Imagining the migrant experience (3)

- **Film:** *Black Girl* (Ousmane Sembène, Senegal/France, 1966)

- **Film link:** <https://www.youtube.com/watch?v=sptKbtXln4o&feature=youtu.be>

- **Readings:** - Langford Rachael, "Identity and Cinematography in Ousmane Sembène's *La Noire de.../Black Girl*"(2001)

- Dovey Lindiwe, "Subjects of Exile: Alienation in Francophone West African Cinema" (2009)

- **Worksheet:** Cinematography

Week 8.

Oct. 21

Midterm exam

Oct. 24

Topic: Traveling films and migrant audiences (1)

- **Films:** excerpts of films starring Rudolph Valentino and Pola Negri (TBA)

- **Readings:** Negra Diane, "Immigrant Stardom in Imperial America: Pola Negri and the Problem of Typology"; Bertellini Giorgio, "Duce/Divo. Masculinity, Racial Identity, and Politics among Italian Americans in 1920s New York City" (2005)

- **Worksheet:** Acting

-experiential learning?

Week 9. - Oct. 28 (No class on Oct. 31)

Possible research trip (TBC) - make-up class?

Week 10. - Nov. 5-8

Topic: Traveling films and migrant audiences (2)

- **Film:** *Rocco and His Brothers*, Luchino Visconti (Italy, 1960)

Link to film: https://aupedu-my.sharepoint.com/:v:/g/personal/vcoladonato_aup_edu/EdJhR9kGonJMjVg9ePsHR1IBHJRy9-rLjXAMAZY3xEvUzw?e=wXcZ8b

Link to subtitles: *(download both this file and the film's file, then open both with VLC):*

https://aupedu-my.sharepoint.com/:u:/g/personal/vcoladonato_aup_edu/EWYilg-7pe5HIKiTVQNnvS4BVSM-ITamealrITqNs0_WzA?e=1kexxH

Reading: - Pravadelli Veronica, "Visconti's 'Rocco and His Brothers': Identity, Melodrama, and the National-Popular" (2006) *(which second reading? Rodhie? Bayman?)*

- **Worksheet:** Mise-en-scene

Week 11. - (No class on Nov. 11) Nov. 14

Screening + meeting w/ director (TBC)

Week 12. - Nov. 18-21

Topic: Traveling films and migrant audiences (3)

- **Film:** *Divines*, Houda Benyamina (France, 2016)

- **Readings:** - McKinney Mark, "Framing the Banlieue" (1999)

- Bloom Peter, "Beur Cinema and the Politics of Location: French Immigration Politics and the Naming of a Film Movement." *Social Identities*, vol. 5, n. 4, 1999, pp. 469–487. *(find a more recent article)*

Week 13. - Nov. 25-28

Final presentations + collaborative review

Week 14. - Dec. 2-5

Final presentations

Fall 2019 FirstBridge, Rast and Coladonato - Reflective Seminar (RS) dates

Sept. 3

Sept. 10

Sept. 17

Sept. 24

Oct. 1

Oct. 8

Oct. 15

Oct. 22

Oct. 29

Nov. 5

Nov. 12 – no class

Nov. 19

Nov. 26

Dec. 3

Textbooks

This course doesn't have any textbook.

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

Attendance and participation in class account for 10% of the student's class grade. There will be one Q&A session and discussion, based on class lectures, film screenings and home assignment, which will help to prepare students for the final exam (to be scheduled during the course, accounts for 15% of the grade). One mid-term paper (25%); one final paper (25%). The final exam accounts for 25% of the class grade.

Other
