Meets Wednesdays, 6-8:50 p.m.; Group Screenings, M 6:30-9:00 p.m. HIB 90
Office Hours in HIB 223: M 2-4, Tuesday afternoons, by appointment

This is an interdisciplinary examination of the intersection of two late twentieth-century phenomena – the increased mobility of film and television production and exhibition across national and regional boundaries, and the emergence in the circumatlantic region of audiovisual productions that portray the experience of migration and exile. This double movement has contributed to the formation of new sociocultural geographies and media practices that are often folded into the category of the “global” or the “transnational;” yet the aesthetic, socio-economic, cultural and political processes they entail are inadequately described by those categories. We begin with these questions: what is the impact of geocultural and psychosocial displacement on the construction of narrative space, temporal relations, and point of view? To what extent do immigration or exile provide a productive site for a critique of the nation-state, whether “host” or “left-behind”? What happens when we restore the (e)migrant “subject” to the center of our analysis? What kinds of aesthetic strategies are linked to the associated processes of memory, separation, loss, yearning? What is the place of the “collectivity” in this field of representation? What creative and institutional challenges are faced by exilic and estranged auteurs, such as Orson Welles or Raúl Ruiz? Which genres hold a special appeal for displaced spectators, and why?

**Assigned texts (to be supplemented by individual essays available on EEE):**


-David Morley, *Home Territories: Media, Mobility, and Identity* (Routledge, 2000)


GRADING: active participation: 25%; film/reading critique: 25%; analytical research essay (completed in four stages): 50%. Each student will be expected to present an exegesis of an EEE reading. Bolded EEE readings are required. 

NB: 1) This course presumes that you have some familiarity with the broad brush strokes of global film history and film and media theory. Please let me know if this is not the case so that I can recommend the relevant background reading. 2) Students taking this course for Chicano/Latino Studies credit should consult with me promptly during office hours regarding how to develop a Latina/o-focused approach to course material and beyond for final papers.

SCREENINGS: we will need to determine a convenient projection venue and schedule so that featured films can be viewed prior to the day of seminar. The films have been ordered and placed on reserve at the MRC in Langson Library in the meantime.

PART I: BORDER CROSSINGS/NEOREALISM


Short in class: GROUNDS, dir. Dolissa Medina (U.S.A., 2000)

Reading: Schmidt-Camacho, Introduction and Chapters 1, 5-7
Naficy, Introduction, and Chapters 1-2

WEEK 2: NUOVOMONDO (GOLDEN DOOR), dir. Emanuele Crialese (France/Italy, 2007)

Short in class: THE IMMIGRANT, dir. Charles Chaplin (U.S.A., 1917)

Reading: Deleuze, Ch. 1: “Beyond the Movement Image” & Ch. 2: “Recapitulation of Images and Signs”
Donna R. Gabaccia, Dirk Hoerder, Adam Walaszek, “Emigration and Nation Building During the Mass Migrations From Europe” EEE
Caroline Douki, “The Liberal Italian State and Mass Emigration, 1860-1914”EEE

LA NOIRE DE... (BLACK GIRL), dir. Ousmane Sembene (France/Senegal, 1966)

also clips: BAJO LA MISMA LUNA (UNDER THE SAME MOON), dir. Patricia Riggen (Mexico/U.S.A., 2007)

bell hooks, “The Oppositional Gaze: Black Female Spectators” EEE
Peggy Levitt and Nina Glick Schiller, “Conceptualizing Simultaneity: A Transnational
Social Field Perspective on Society

Paul Willemen, “The Third Cinema Question: Notes and Reflections”

Recommended reading: Teshome H. Gabriel, “Towards a critical theory of Third World Films”

PART II: MIGRANT SUBJECTIVITIES IN PLURICULTURAL EUROPE/FAMILY MELODRAMA

WEEK 4: ALI: FEAR EATS THE SOUL (ANGST ESSEN SEELE AUF) Dir. Rainer Werner Fassbinder (Germany, 1974)

Reading: Morley, Ch. 2: “Heimat, Modernity and Exile,” Ch. 4: “At Home With the Media,” & Ch. 9: “Borders and Belongings: Strangers and Foreigners”
Thomas Elsaesser, “Primary Identification and the Historical Subject: Fassbinder and Germany”
Judith Mayne, “Fassbinder and Spectatorship”
John Rex, “The Concept of a Multicultural Society”

WEEK 5: THE EDGE OF HEAVEN (AUF DER ANDEREN SEITE, dir. Fatih Akin (Germany/Turkey, 2007)
**Film/Reading Critique Due in Class**

Short in class: DREAMING RIVERS, dir. Martine Attila (U.K., 1988)

Reading: Morley, Ch. 7: Media, Mobility and Migrancy”
Naficy, Ch. 5: “Chronotopes of Imagined Homeland” & “Appendix A”
Saskia Sassen, “The Repositioning of Citizenship and Alienage: Emergent Subjects and Spaces for Politics”

PART III: ADOPTIVE NATIONALITIES/GENERIC APPROPRIATION & EXPERIMENTAL NARRATIVE

WEEK 6: DESPUÉS DEL TERREMOTO, dir. Lourdes Portillo (U.S.A., 1979)
GRANDMA HAS A VIDEO CAMERA, dir. Tania Cypriano (Brazil/U.S.A., 2007)

Reading: Morley, Ch. 5: “Broadcasting and the Construction of the National Family,” & Ch. 6: “The Media, the City, and the Suburbs…”
Naficy, Ch. 4: “Epistolarity and Epistolary Narratives”
Catherine Benamou, “Televisual Melodrama in an Age of Transnational Migration”
Silvia Pedraza, “Assimilation or Transnationalism? Conceptual Models of the Immigrant Experience in America”
**WEEK 7:** EL SUPER, dir. León Ichaso and Orlando Jiménez Leal (U.S.A., 1979)

**Final Paper Topic Paragraphs Due Via Email**

*Clips in class:* LEJANÍA, dir. Jesús Díaz (Cuba, 1985)

**Reading:** Deleuze, Ch. 3: “From Recollection to Dreams”
Naficy, Ch. 6: “Chronotopes of Life in Exile”

*James Clifford, “Diasporas” EEE*

María de los Angeles Torres, “Encuentros y Encuentronazos: Homeland in the Politics and Identity of the Cuban Diaspora” *EEE*

**WEEK 8:** KAMIKAZE TAKUSHI (TAXI), dir. Masato Harada (Japan, 1995)

**Final Paper Bibliography & Filmography Due in Drop-Box**

*Clips in class:* FOREIGN LAND (TERRA ESTRANGEIRA) dir. Walter Salles (Brazil/Portugal, 1995)

**Reading:** Deleuze, Ch. 8: “Cinema, Body and Brain, Thought”
Naficy, Ch. 7: “Journeying, Border Crossing, and Identity Crossing”
Takeyuki “Gaku” Tsuda, “Domesticating the Immigrant Other: Japanese Media Images of Nikkeijin Return Migrants” *EEE*
Knut Hidle, “Place, Geography, and the Concept of Diaspora” *EEE*
*Linda Williams, “Film Bodies: Gender, Genre, and Excess” EEE*

**Recommended:** Millie Creighton, “Soto Others and Uchi Others” *EEE*

**PART IV: EXILE AND AUTHORSHIP**

**WEEK 9:** MR. ARKADIN (*aka* CONFIDENTIAL REPORT) dir. Orson Welles (Spain/U.S.A., 1955)

**Final Paper Rough Draft or Detailed Outline Due in Class**

*Short in class:* RETURN TO GLENNASCAUL, dir. Hilton Edwards (Ireland, 1951)

**Reading:** Deleuze, Ch. 4: “The Crystals of Time” & Ch. 5: “Peaks of Present and Sheets of Past: Fourth Commentary on Bergson,”
*Jonathan Rosenbaum, “The Seven Arkadins” EEE*

**Recommended:** Deleuze, & Ch. 6: “The Powers of the False”
WEEK 10: DIALOGUE OF EXILES (DIÁLOGOS DE EXILIADOS) dir. Raúl Ruiz (France, 1975)
LIFE IS A DREAM (MEMOIRE DES APPARENCES) dir. Raúl Ruiz (France, 1986)

Clips in class: TRES TRISTES TIGRES, dir. Raúl Ruiz (Chile, 1968)

Reading: Deleuze, Ch. 10: “Conclusions”
Morley, Ch. 10: “Cosmopolitics: Boundary, Hybridity and Identity”
Ruiz, Chapters 1, 2, 4 & 5
Laleen Jayamanne, “Life Is a Dream: Raul Ruiz Was a Surrealist in Sydney” EEE

Please submit your final papers, minimum 15 pages, double-spaced (Chicago or MLA citation format) to the EEE Drop-Box NO LATER than March 20th, earlier if possible. Any papers submitted after this date, yet before March 26th when grades are due will be returned without comments.