

VS 295/CLS289: Cinemas of Immigration and Exile
Winter, 2009
Prof. Catherine L. Benamou

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):

Gilles Deleuze, Cinema 2: The Time Image (University of Minnesota Press, 1989)

Hamid Naficy, An Accented Cinema: Exilic and Diasporic Filmmaking (Princeton University Press, 2001)

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

Raúl Ruiz, Poetics of Cinema (Dis Voir Press, 1995)

Alicia Schmidt-Camacho, Migrant Imaginaries: Latino Cultural Politics in the U.S.-Mexico Borderlands (New York University Press, 2008)

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

WEEK 1: THE THREE BURIALS OF MELQUIADES ESTRADA, dir. Tommy Lee Jones (France/U.S.A., 2006)

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 Crialesi (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*

WEEK 3: MAID IN AMERICA, dir. Anayansi Prado (U.S.A., 2004)

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)

Reading: Morley, “Introduction,” Ch. 1: “Ideas of Home,” Ch. 3: “The Gender of Home”

bell hooks, “The Oppositional Gaze: Black Female Spectators” *EEE*

Peggy Levitt and Nina Glick Schiller, “Conceptualizing Simultaneity: A Transnational

Social Field Perspective on SocietEEE

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

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

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” EEE

Judith Mayne, “Fassbinder and Spectatorship” EEE

John Rex, “The Concept of a Multicultural Society” EEE

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” EEE

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” EEE

Silvia Pedraza, “Assimilation or Transnationalism? Conceptual Models of the Immigrant Experience in America” EEE

WEEK 7: EL SUPER, dir. León Ichaso and Orlando Jiménez Leal (U.S.A., 1979)
ADIO KERIDA, dir. Ruth Behar (Cuba/U.S.A., 2002)
****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.