

## Film Day schools: Directing Women

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**Start date** 17<sup>th</sup> February 2018                      **Time** 10:00 – 16:45

**Venue** Madingley Hall  
Madingley  
Cambridge

**Tutor** Loreta Gandolfi                              **Course code** 1718NDX007

**Director of Programmes** Emma Jennings

**For further information on this course, please contact** Public Programme Coordinator, Clare Kerr  
[clare.kerr@ice.cam.ac.uk](mailto:clare.kerr@ice.cam.ac.uk) or 01223 746237

**To book** See: [www.ice.cam.ac.uk](http://www.ice.cam.ac.uk) or telephone 01223 746262

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### Tutor biography

Loreta Gandolfi is an Affiliate in Film in the Centre for Film and Screen, University of Cambridge. She has a PhD in Film Studies from Royal Holloway, University of London, and is completing a book based on her doctoral thesis about the representation of infidelity in French cinema, in particular in the films of François Truffaut and Eric Rohmer. Her other research interests include Italian-Austrian cinematic relations, 'small cinema'/glocal cinema and the onscreen representation of childhood and adolescence. She is currently preparing a documentary about the impact of Pasolini's documentary practice. She freelances as a film critic for a variety of international film journals as well as working as international programmer for the Cambridge film Festival and as programming director of the Indian art-house curated VoD platform MovieSaints.

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## Course programme

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09:30	Terrace bar open for pre-course tea/coffee
10:00 – 11:15	<b>And in the beginning there was Woman and a Camera</b> This session discusses the interpretative facets that lay behind the concept 'women's cinema' and introduces key female directors in the early days of cinema across Europe and the US.
11:15	Coffee
11:45 – 13:00	<b>Contemporary Women's Cinema – European Cinema</b> France: Claire Denis
13:00	Lunch
14:00 – 15:15	<b>Contemporary Women's Cinema – Anglophone Cinema</b> UK: Lynne Ramsay
15:15	Tea
15:30 – 16:45	<b>Contemporary Women's Cinema – World Cinema</b> Argentina: Lucretia Martel
16:45	Day-school ends

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**Day school content:**

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Women have been involved in filmmaking since the invention of cinema, but...how many female filmmakers can we easily name?

What constitutes women's cinema lies at the heart of this day course that explores the legacy of female directors through some of its key figures and socio-cultural contexts.

Exposing the critical and theoretical debates around the definition of women's cinema, and women's cinema representation of female identity and how women see and are seen by the world, the course highlights the diversity in cinematic styles of female directors from a variety of national cinemas.

**Aims:**

- to expose the issues that have been a concern for female filmmakers and feminist theorists
- to offer critical perspectives on women's filmmaking within some of the major cinema traditions
- to explore the work of some of the major female filmmakers since the birth of the medium
- to open up the cinematic legacy of women's cinema for discussion and debate at a timely moment

**Presentation:**

The course will be taught through a series of four informal lectures in which discussion is encouraged. The lectures will be illustrated with film clips, and the students will be encouraged to bring their own perspectives. Ideally, the students will join the day school having watched Maya Deren's *Meshes of the Afternoon* (available on Youtube), Claire Denis' *Chocolat*, Lynne Ramsay's *Ratcatcher*, Lucretia Martel's *The Swamp*.

**Outcomes:**

As a result of the course, within the time constraints, students should be able to

- have a clear grasp of the critical and theoretical significance of women's cinema
- be able to analyse and discuss the cinematic legacy of female directors across the past century within and outside of the national border(s)
- make connections between the filmmakers' input in different countries and cultural contexts
- reflect on how perceptions of 'women's cinema' have evolved over time

## Reading and resources list

Listed below are texts that might be of interest should you wish to supplement your learning on the course. Any essential reading is marked with an asterisk \*

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Author	Title	Publisher and date
Alison Butler	<i>Women's Cinema: The Contested Screen</i>	Wallflower, 2002
Martine Beugnet	<i>Claire Denis</i>	Manchester University Press, 2004
Annette Kuhn	<i>Ratcatcher</i>	Palgrave Macmillan, 2008
Deborah Martin	<i>Lucretia Martel</i>	Manchester University Press, 2016

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## Additional information

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### Venue

Details of how to find Madingley Hall can be found on our website:  
<http://www.ice.cam.ac.uk/who-we-are/how-to-find-the-institute>

### Refreshments

Tea and coffee and lunch will be provided. If you have any specific dietary requirements or allergies and have not already advised us, please inform our Admissions Team on [ice.admissions@ice.cam.ac.uk](mailto:ice.admissions@ice.cam.ac.uk) or +44 (0)1223 746262.

**Note** Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

*Information correct as of:* 26 January 2018