

WOMEN MAKE FILM

Film Title	Director	Year
We Were Young	Binka Zhelyazkova	1961
You and Me	Larisa Shepitko	1971
On the 12th Day of Christmas	Wendy Toye	1955
Brief Encounters	Kira Muratova	1968

01 OPENINGS

With examples from 1943 to 2013, from China to Iran, Australia to Finland, we look at how to open a film: from mysterious, direct, floating, foreboding to plunging straight in. All are instructive in how to create an immediate world. Learning from example.

Film Title	Director	Year
The East is Red	Wang Ping	1965
First Comes Courage	Dorothy Arzner	1943
The Silence of the Palaces (LES_SILENCES_DU_PALAIS)	Moufida Tlatli	1994
Strange Days	Kathryn Bigelow	1995
Harlan County U.S.A.	Barbara Kopple	1976
Innocence (Evolution?)	Lucile Hadžihalilovic	2004
Things To Come	Mia Hansen-Løve	2016
Je Tu Il Elle (1975)	Chantal Akerman	1974
All For Mary	Wendy Toye	1955
Sweetie	Jane Campion	1989
Thumbelina	Lotte Reiniger	1954
Le Bonheur	Agnès Varda	1965
The Very Late Afternoon of a Faun (FAUNOVO_VELMI_POZDNI_ODPOLEDNE_)	Vera Chytilova	1983
The Black Dog	Alison De Vere	1987
The 3 Rooms of Melancholia	Pirjo Honkasalo	2004
The Day I Became A Woman	Marziyeh Meshkini	2000
Blackboards	Samira Makhmalbaf	2000
Attenberg	Athina Rachel Tsangari	2010
Be My Star	Valeska Grisebach	2001
The Visitor	Lola Randl	2008
A Time to Die	Dorota Kędzierzawska	2007
Butter on the Latch	Josephine Decker	2013
The Last Stage	Wanda Jakubowska	1948
La Cienaga	Lucrecia Martel	2001

02 TONE

What's the tone of a film - not its story or theme, but what its world feels like? Back to Hollywood and director Dorothy Arzner with *Merrily We Go to Hell* and its glamorous amorous mood setting the • tone. This chapter looks at the myriad of ways in which directors set the tone of their films: delight, anger, poetic, double tone, moral seriousness, caring, edgy, violence.

Film Title	Director	Year
Merrily We Go to Hell	Dorothy Arzner	1932
Wanda	Barbara Loden	1970
Pet Sematary	Mary Lambert	1989
Tank Girl	Rachel Talalay	1995
On the 12th Day of Christmas... (D)	Wendy Toye	1955
By The Sea	Angelina Jolie	2015
Peel	Jane Campion	1982
Beau Travail	Claire Denis	1999
Olivia	Jacqueline Audry	1951
Maedchen in Uniform	Leontine Sagan	1931
Two in One	Kira Muratova	2007
American Psycho	Mary Harron	2000
A New Leaf	Elaine May	1971
Betonyö	Pirjo Honkasalo	2013

03 BELIEVABILITY

Easy to spot, but not so easy to understand. Believability is about simple human stories, truth about life, real emotions, responding to the world. How do directors create a reality without it feeling fake? True stories can help. But what's the trick? Here are some answers, with a masterclass in believability from Lois Weber's *The Blot* to Maren Ade's *Toni Erdmann*.

Film Title	Director	Year
Why is Frau B Happy? (warum ist frau b. gluecklich)	Erika Runge	1968
The Hurt Locker	Kathryn Bigelow	2008
El Camino (El Camino Miguel Delibes Ana Mariscal ,1963)	Ana Mariscal	1963
Lore	Cate Shortland	2012
Which Would You Choose? (Chto by ty vybral?) ЧТО БЫ ТЫ ВЫБРАЛ (Дом Кино) What would you choose?	Dinara Asanova	1981
Meek's Cutoff	Kelly Reichardt	2010
Hedi Schneider is Stuck	Sonja Heiss	2015
Which Would You Choose? (Chto by ty vybral?) (D)	Dinara Asanova	1981
Toni Erdmann	Maren Ade	2016
Point Break	Kathryn Bigelow	1991
The Blot	Lois Weber	1921
Frozen River	Courtney Hunt	2008
Selma	Ava DuVernay	2014
Not a Pretty Picture	Martha Coolidge	1976
The Apple	Samira Makhmalbaf	1998

04 INTRODUCING CHARACTER

Going to a house, overhearing people, witnessing bizarre action – there are many ways to meet people and be introduced to characters in films. In Shirley Clarke’s *The Connection* from 1961 she has a documentary crew introduce the characters to us; Andrea Arnold puts her characters centre of the frame in *Fish Tank*; and in *The Story of the Flaming Years* directed by Yuliya Solntseva the main character is introduced filmed like a statue on a building.

Film Title	Director	Year
The Moon has Risen (D)	Kinuyo Tanaka	1955
Germany Pale Mother	Helma Sanders-Brahms	1980
Somewhere	Sofia Coppola	2010
Nana	Valérie Massadian	2011
The Connection	Shirley Clarke	1961
The Watermelon Woman	Cheryl Dunye	1996
Wayne's World	Penelope Spheeris	1992
Fish Tank	Andrea Arnold	2009
Girlhood	Céline Sciamma	2015
Toni Erdmann (D)	Maren Ade	2016
The Story of the Flaming Years	Yuliya Solntseva	1961

05 MEET CUTE

The classic Hollywood trope of a “meet cute”, and a myriad of interpretations. From intimate glimpses to worlds colliding spectacularly. Unique examples such as the feverish pivotal meet cute in Germaine Dulac’s experimental *The Seashell and the Clergyman*, Céline Sciamma playing two girl gangs against each other in *Girlhood*, and the cynical FBI old guard meeting the idealistic newcomer in Kathryn Bigelow’s *Point Break*. Then a masterfully choreographed, layered meet cute in Mania Akbari’s *One. Two. One* captured in one wide shot composed like a Renaissance altarpiece.

Film Title	Director	Year
Krane's Confectionery (Kranens Konditori)	Astrid Henning-Jensen	1951
Brief encounters (D)	Kira Muratova	1968
The Seashell and the Clergyman	Germaine Dulac	1928
The Heartbreak Kid	Elaine May	1972
Grand central	Rebecca Zlotowski	2013
One. Two. One (ONE_TWO_ONE)	Mania Akbari	2011
The Visitor (D)	Lola Randl	2008
A Girl Walks Home Alone at Night	Ana Lily Amirpour	2014
Yaksha Gaanam	D Sheela	1976
Wanda (D)	Barbara Loden	1970
Vagabond (D)	Agnès Varda	1985
Fleeting Loves	Malvina Ursianu	1974
Kill Me (Tote Mich)	Emily Atef	2012
Faithless	Liv Ullmann	2000

06 CONVERSATION

A basic human interaction – how to make it cinematic? Angela Schanelec directs us to focus on body language in Places in Cities, Cecile Tang uses the zoom as guide through the emotional shifts in The Arch, and Sofia Coppola in The Virgin Suicides shows us an unspoken conversation through division with songs and split screens telling a story of impossible longing.

Film Title	Director	Year
Places in Cities	Angela Schanelec	1998
Middle of Nowhere	Ava DuVernay	2012
Girlhood (D)	Céline Sciamma	2015
One Sings, The Other Doesn't	Agnès Varda	1977
Loving Couples	Mai Zetterling	1964
The Arch	Cecile Tang	1968
A Girl Walks Home Alone At Night	Ana Lily Amirpour	2014
The Virgin Suicides	Sofia Coppola	1999
By the Sea (D)	Angelina Jolie	2015
Together	Lorenza Mazzetti	1956
Sparsh	Sai Paranjape	1980
Come Early Morning	Joey Lauren Adams	2006
Germany Pale Mother (D)	Helma Sanders-Brahms	1980
The Attached Balloon	Binka Zhelyazkova	1967
The Arbor	Clio Barnard	2010
Harlan County U.S.A. (D)	Barbara Kopple	1976
The 3 Rooms of Melancholia (D)	Pirjo Honkasalo	2004
Tomboy	Céline Sciamma	2011

07 FRAMING

Frames describe and paint the scenes. They can make sport look balletic, like in controversial Nazi iconographer's Leni Riefenstahl's Olympiad. They shape the cinematic world - through impressionist glances in Kathryn Bigelow's Blue Steel, suffocating close-ups in Lucrecia Martel's The Holy Girl, and camera angles as extreme as the titular character's emotions in Mahalia Belo's Ellen.

Film Title	Director	Year
One Sings, the Other Doesn't	Agnès Varda	1977
Lourdes	Jessica Hausner	2009
The Holy Girl	Lucrecia Martel	2004
Wanda (D)	Barbara Loden	1970
Something Different	Vera Chytilova	1963
Diary For My Children	Mára Mészáros	1984
The Hitch-Hiker	Ida Lupino	1953
The Arch	Cecile Tang	1968
The Cave of the Yellow Dog	Byambasuren Davaa	1968
Blue Steel	Kathryn Bigelow	1990
The Last Stage (D)	Wanda Jakubowska	1948

Stefan Zweig: Farewell to Europe	Marla Schrader	2016
Hard, Fast and Beautiful	Ida Lupino	1951
A New Leaf	Elaine May	1971
Something Different	Vera Chytilova	1963
Ellen	Mahalia Belo	2016
Outrage	Ida Lupino	1950
Olympia Part Two: Festival of Beauty	Leni Riefenstahl	1938
Olympia Part One: Festival of the Nations	Leni Riefenstahl	1938
Le Bonheur	Agnès Varda	1965
Marseille	Angela Schanelec	2004
Surname Viet Given Name Nam	T. Minh-ha Tinh	1989
La Pointe Courte	Agnès Varda	1955

08 TRACKING

Tracking shots are to many an essence of filmmaking magic. They can ask questions and talk when hardly anyone else in the film is talking – like in Chantal Akerman’s *D’Est* or Marion Hänsel’s *Le Lit*. In Antonia Bird’s *Face*, a seamless tracking shot gives us an illusion of the camera being the extension of our eyes. Kinetic in nature, tracking can help dynamically show and express a desperate escape, like in Ursula Meier’s *Home*.

Film Title	Director	Year
Face	Antonia Bird	1997
La Pointe Courte	Agnès Varda	1955
Outrage	Ida Lupino	1950
Home	Ursula Meier	2008
Wayne's World	Penelope Spheeris	1992
Anna's Summer	Jeanine Meerapfel	2001
Le Lit	Marion Hänsel	1982
D'Est	Chantal Akerman	1993

09 STAGING

Scene staging is an element of film form pointing clearly to cinema’s origin – theatre. Kinuyo Tanaka in *The Moon Has Risen* uses staging to shape the scene’s invisible geometry, accentuating the tension between characters. Maren Ade in *Toni Erdmann* stages the scene through depth, facilitating the tragicomic punchline. And in Maria Schrader’s *Stefan Zweig: A Farewell to Europe*, the criss-crossing complex staging in the final scene makes the space where it takes place come alive.

Film Title	Director	Year
The Moon has Risen	Kinuyo Tanaka	1955
Toni Erdmann	Maren Ade	2016
Two in One	Kira Muratova	2007
Girlhood	Céline Sciamma	2015
Unrelated	Joanna Hogg	2007
I, the Worst of All (Yo, La Peor De Todas)	María Luisa Bemberg	1990
The Enchanted Desna	Yuliya Sointseva	1964

Faces Places	Agnès Varda	2017
The Girls	Mai Zetterling	1968
Stefan Zweig: Farewell to Europe	Marla Schrader	2016

10 JOURNEY

Movement is key to a motion picture, and journeys in film can be horizontal as well as vertical (into the self). Travel can be like glue and bind characters from two different worlds, like in Crane's Confectionery where a middle class woman and working class man go on a moral journey against society. Driving can be a test of will and courage, like in Nell Shipman's Something New. The mode of transportation itself can serve as a safe space and a social microcosm, like the car in Andrea Arnold's American Honey. Or, like in Jennifer Kent's The Babadook, it can take the character on a journey into their nightmares.

Film Title	Director	Year
The Enchanted Desna	Yuliya Sointseva	1964
Thumbelina	Lotte Reiniger	1954
Nana	Valérie Massadian	2011
The Asthenic Syndrome	Kira Muratova	1990
The Sealed Soil	Marva Nabili	1977
Mickey and Nicky	Elaine May	1976
Krane's Confectionery (Kranens Konditori)	Astrid Henning-Jensen	1951
Course à la saucisse	Alice Guy-Blaché	1907
Love Letter	Kinuyo Tanaka	1953
Point Break	Kathryn Bigelow	1991
Something New	Nell Shipman	1920
American Honey	Andrea Arnold	2016
The Loveless	Kathryn Bigelow, Monty Montgomery	1981
Rain (Iluvia)	Paula Henrández	2008
The Babadook	Jennifer Kent	2014
35 Shots of Rum	Claire Denis	2008
Certain Women	Kelly Reichardt	2016
The Cave of the Yellow Dog	Byambasuren Davaa	1968

11 DISCOVERY

Discovery and revelation shape some of cinema's most iconic moments. But beyond the best-known scenes, there lies the humanity, craft and insight of discovery – like in Céline Sciamma's Tomboy, when the mother suddenly sees her child in a new light. There's the discovery of the opposite sex's naked form, like in the male-gaze-flipping scene from Patty Jenkins' Wonder Woman. Then in Sabiha Sumar's Silent Waters the audience itself is guided through a discovery that changes everything about how they view the story.

Film Title	Director	Year
Treeless Mountain	So Yong Kim	2008
Evolution	Lucile Hadžihalilovic	2015
Big	Penny Marshall	1988
Avenue de L'Opera	Alice Guy-Blaché	1900

Diary for my children	Mára Mészáros	1984
Tomboy	Céline Sciamma	2011
The Seashell and the Clergyman	Germaine Dulac	1928
Eternal Breasts	Kinuyo Tanaka	1955
Wonder Woman	Patty Jenkins	2017
The Hurt Locker	Kathryn Bigelow	2008
Silent Waters	Sabiha Sumar	2003
Walking in the Land of the Old	Marianne Ahrne	1978
Mr Pascal	Alison De Vere	1979
Dreams of a Life	Carol Morley	2011

12 ADULT / CHILD

The famous movie genres – war pictures, westerns, etc – are about adults, but in this chapter Jane Fonda narrates the story of 18 films about children in film, from Germany, Belgium, Mongolia, Sweden, Russia, Canada, Senegal, Argentina and Scotland.

Film Title	Director	Year
The Story of a Weeping Camel	Byambasuren Davaa and Luigi Falomi	2003
Home	Ursula Meier	2008
The Hurt Locker	Kathryn Bigelow	2008
A Real Young Girl	Catherine Breillat	1976
Sister	Ursula Meier	2012
Germany Pale Mother	Helma Sanders-Brahms	1980
Night Games	Mai Zetterling	1966
Melody for a Street Organ	Kira Muratova	2009
Winter's Bone	Debra Granik	2010
The Owl Who Married A Goose	Caroline Leaf	1974
Lore	Cate Shortland	2012
Frozen river	Courtney Hunt	2008
Mossane	Safi Faye	1996
XXY	Lucía Puenzo	2007
We Need to Talk About Kevin	Lynne Ramsay	2011
Sherrybaby	Laurie Collyer	2006
When Shooting A Film	Xhanfize Keko	1981
A Portrait of Ga	Margaret Tait	1952

13 ECONOMY

We've all seen overblown films, but what are the visual and story lessons we can learn from Claire Denis, Maria Louisa Memberg, Kinuyo Tanaka, Agnes Varda, Valeska Grisbach and Desiree Akhavan about keeping things simple?

Film Title	Director	Year
Evolution	Lucile Hadžihalilovic	2015

Innocence	Lucile Hadžihalilovic	2004
I, The Worst of All	María Luisa Bemberg	1990
Beau Travail	Claire Denis	1999
The Eternal Breasts	Kinuyo Tanaka	1955
One Sings the Other Doesn't	Agnès Varda	1977
Be My Star	Valeska Grisebach	2001
Vagabond	Agnès Varda	1985
Appropriate Behaviour	Desiree Akhavan	2014

14 EDITING

How have filmmakers like Ava Du Vernay and Kathryn Bigelow in America, Sarah Maldoror in Mozambique, Leni Riefentahl in Germany, Drahomira Vihanova in the Czech Republic, and their editors, pushed the techniques of editing to their limits?

Film Title	Director	Year
Middle of Nowhere	Ava DuVernay	2012
Sambizanga	Sarah Maldoror	1972
Olympia 2	Leni Riefenstahl	1938
The Hurt Locker	Kathryn Bigelow	2008
Le Lit	Marion Hänsel	1982
Squandered Sunday	Drahomíra Vihanová	1969
The Girls	Mai Zetterling	1968
Germany Pale Mother	Helma Sanders-Brahms	1980
Les Filles Du Roy	Anne Claire Poirier	1974
Marseille	Angela Schanelec	2004
The Loveless	Kathryn Bigelow and Monty Montgomery	1981
Anna's Sommer	Jeanine Meerapfel	2001
Go! Go! Go!	Marie Menken	1964
The Arch	Cecile Tang	1968

15 POV

Is cinema the art of point of view? Jocelyn Moorhouse, Ida Lupino, Norway's Edith Carlmar, Sofia Coppola, Italy's Liliana Cavani, Kelly Reichart, the great Larisa Shepitko, Jennifer Kent and other great directors demonstrate the art of POV in films.

Film Title	Director	Year
Proof	Jocelyn Moorhouse	1991
The Hitch-hiker	Ida Lupino	1953
The Wayward Girl (Ung Flukt)	Edith Calmar	1959
The Beguiled	Sofia Coppola	2017
The Year of the Cannibals	Liliana Cavani	1970
Meek's Cutoff	Kelly Reichardt	2010
Loving Couples	Mai Zetterling	1964

The Ascent	Larisa Shepitko	1977
Wings	Larisa Shepitko	1966
Strange Days	Kathryn Bigelow	1995
The Babadook	Jennifer Kent	2014
Fat Girl	Catherine Breillat	2001

16 CLOSE UP

If close ups give movies their intensity, films from Belgium, Hungary, Australia, Finland, China, America, France, Germany and Ukraine, shot over ten decades, show how best to do that intensity.

Film Title	Director	Year
A Real Young Girl	Catherine Breillat	1976
Adoption	Márta Mészáros	1975
The Cheaters	Paulette McDonagh	1930
The 3 Rooms of Melancholia	Pirjo Honkasalo	2004
Xiu Xiu: The Sent-Down Girl	Joan Chen	1998
Madame's Cravings (Madam's Fancies)	Alice Guy	1907
Evolution	Lucile Hadžihalilovic	2015
Le Lit	Marion Hänsel	1982
Arabesque	Germaine Dulac	1929
The Ascent	Larisa Shepitko	1977

17 DREAM

One of the great movie stars, India's Sharmila Tagore, narrates this bold chapter that looks at dreams in films, from Wayne's World, to experimental film, to Jane Campion, Sally Potter, Bulgaria and silent movies.

Film Title	Director	Year
Wayne's World	Penelope Spheeris	1992
Three Cases of Murder "In the Picture"	Wendy Toye	1955
36 Chowringhee Lane	Aparna Sen	1981
At Land	Maya Deren	1944
Meshes of the Afternoon	Maya Deren	1943
The Portrait of a Lady	Jane Campion	1996
The Gold Diggers	Sally Potter	1983
The Arch	Cecile Tang	1968
La Pointe Courte	Agnès Varda	1955
Germany Pale Mother	Helma Sanders-Brahms	1980
The Attached Balloon	Binka Zhelyazkova	1967
Daisies	Věra Chytilová	1966
Diary for my Children	Mára Mészáros	1984
Evolution	Lucile Hadžihalilovic	2015

L'Invitation Au Voyage	Germaine Dulac	1927
The Black Dog	Alison De Vere	1987

18 BODIES

Bodies in cinema can be enticing, dancing or brutalised. Jane Fonda narrates this chapter about how the great directors – including Agnes Varda, Andrea Arnold, Iran’s Marva Nabili, Finland’s Pirjo Honkasalo, Marta Meszaros and Poland’s Wanda Jakubowska – have filmed bodies.

Film Title	Director	Year
One Sings the Other Doesn't	Agnès Varda	1977
Chocolate	Yasmin Ahmad	2009
Tomboy	Céline Sciamma	2011
Fish Tank	Andrea Arnold	2009
The Sealed Soil	Marva Nabili	1977
Betonyö	Pirjo Honkasalo	2013
Beau Travail	Claire Denis	1999
Olympia 2	Leni Riefenstahl	1938
Mustang	Deniz Gamze Ergüven	2015
Ritual in Transfigured Time	Maya Deren	1946
The House is Black	Forough Farrokhzad	1963
Oxhide (Niu Pi)	Liu Jiayin	2005
Faces Places	Agnès Varda	2017
Olympia 2	Leni Riefenstahl	1938
The Last Stage	Wanda Jakubowska	1948
Hypocrites	Lois Weber	1915
American Psycho	Mary Harron	2000
Germany Pale Mother	Helma Sanders-Brahms	1980
The Inheritance	Marta Meszaros	1980
Evolution	Lucile Hadžihalilovic	2015

19 SEX

From bodies to sex – the most controversial aspect of film. In this chapter Diane Kurys, Lucile Hadzihalilovic, Jamie Babbit, Safi Faye, Athena Rachel Tsangari, Alison DeVere, Carine Adler, Donna Deitch, Miranda July, Lucia Puenzo, Maren Ade, Chantal Akerman and others show the best ways of showing sex on screen.

Film Title	Director	Year
Peppermint Soda	Diane Kurys	1977
Innocence	Lucile Hadžihalilovic	2004
But I'm a Cheerleader	Jamie Babbit	1999
Mossane	Safi Faye	1996
Attenberg	Athina Rachel Tsangari	2010

Dogfight	Nancy Savoca	1991
Mr Pascal	Alison de Vere	1979
American Honey	Andrea Arnold	2016
Under the Skin	Carine Adler	1997
Le Bonheur	Agnès Varda	1965
Invisible Adversaries	Valie Export	1977
Desert Hearts	Donna Deitch	1985
The Future	Miranda July	2011
XXY	Lucía Puenzo	2007
Toni Erdmann	Maren Ade	2016
La Captive	Chantal Akerman	2000
American Psycho	Mary Harron	2000
Fat Girl	Catherine Breillat	2011
Diary of a Teenage Girl	Marielle Heller	2015
Nothing Bad Can Happen	Katrin Gebbe	2013
O Amor Natural	Heddy Honigmann	1996

20 HOME

Refuge, shelter, or prison? Sharmila Tagore narrates the story of home on screen in the great films of Edith Carlmar, Lynne Ramsay, Mai Zetterling, Liu Jiay-in, Forough Farrokhzad, Antonia Bird and others.

Film Title	Director	Year
Wayward Girl	Lesley Selander	1957
The Enchanted Desna	Yuliya Sointseva	1964
Ratcatcher	Lynne Ramsay	1999
Hedi Schneider is Stuck	Sonja Heiss	2015
Night Games	Mai Zetterling	1966
Oxhide 2	Liu Jiayin	2009
Tailpiece	Margaret Tait	1976
The House is Black	Forough Farrokhzad	1963
Safe	Antonia Bird	1993
Home	Ursula Meier	2008
Story of the Flaming Years	Yuliya Solntseva	1961
Homeland of Electricity	Larisa Shepitko	1967

21 RELIGION

Narrator Sharmila Tagore takes us on a global tour of great films about religion. We start in America in the 1910s, go to Sri Lanka in the 70s, and dip into the work of Lucretia Martel, Jessica Hausner and Marjane Satrapi.

Film Title	Director	Year
Hypocrites	Lois Weber	1915

The Girls (India) Gahanu Lamai	Sumitra Peries	1978
Khovanshchina	Vera Stroyeva	1959
The Holy Girl	Lucrecia Martel	2004
Homeland of Electricity	Larisa Shepitko	1967
Priest	Antonia Bird	1994
Lourdes	Jessica Hausner	2009
Persepolis	Vincent Paronnaud, Marjane Satrapi	2007

22 WORK

Work seems too unglamorous for cinema, but as narrator Jane Fonda tells us, in films like American Honey, the silent Russian masterpiece Women of Ryazan, Venezuela's Araya, Patty Jenkins' Monster and Mary Harron's American Psycho, some of the most engrossing scenes show work.

Film Title	Director	Year
The Future	Miranda July	2011
American Honey	Andrea Arnold	2016
Women of Ryazan	Olga Preobrazhenskaya	1927
Araya	Margot Benacerraf	1959
Homeland of Electricity	Larisa Shepitko	1967
Something Different	Vera Chytilova	1963
Nana	Valérie Massadian	2011
Jeanne Dielman, 23 Commerce Quay, 1080 Brussels	Chantal Akerman	1975
The Selfish Giant	Clio Barnard	2013
Skyscraper	Shirley Clarke, Willard Van Dyke	1960
Monster	Patty Jenkins	2003
Sherry Baby	Laurie Collyer	2006
American Psycho	Mary Harron	2000
Devotion	Barbara Hammer	2000
The Brickmakers	Marta Rodríguez, Jorge Silva	1972
The Silences of the Palace	Moufida Tlatli	1994

23 POLITICS

Another aspect of everyday life. From silent cinema to the 21 st Century, movies from the visually astonishing The Enchanted Desna to Divorce Iranian Style to Bigelow's Strange Days have gained their energy and attack from their politics.

Film Title	Director	Year
The Enchanted Desna	Yuliya Sointseva	1964
In My Skin	Marina de Van	2002
The Fall of the Romanov Dynasty	Esfir Shub	1927
The Triumph of the Will	Leni Riefenstahl	1935

Bhaji on the Beach	Gurinder Chadha	1993
What Else is New? (Digeh che khabar?)	Tahmineh Milani	1992
The Prize	Tahmineh Milani	No year found.
Tomka and His Friends	Xhanfize Keko	1977
Melody for a Street Organ	Kira Muratova	2009
Divorce Iranian Style	Kim Longinotto, Ziba Mir-Hosseini	1998
Drowned Out	Franny Armstrong	2002
Strange Days	Kathryn Bigelow	1995
Love Letter	Kinuyo Tanaka	1953
Cuba: An African Odyssey	Jihan El-Tahri	2007
Finsterworld	Frauke Finsterwalder	2013
The Hidden Half	Tahmineh Milani	2001

24 GEAR CHANGE

We like to be taken by surprise in films. This short chapter, narrated by Sharmila Tagore, looks at such surprises.

Film Title	Director	Year
Selma	Ava DuVernay	2014
Girlhood	Céline Sciamma	2015
Orlando	Sally Potter	1992
Milarepa	Liliana Cavani	1974
The Asthenic Syndrome	Kira Muratova	1990
The Connection	Shirley Clarke	1961

25 COMEDY

Is comedy universal? Who have been the great comedy filmmakers around the world? Narrator Sharmila Tagore talks us through scenes from Big with Tom Hanks, Ida Lupino's The Trouble With Angels, the great movies of Elaine May, the classic Norwegian comedy Fools on the Hill, and more.

Film Title	Director	Year
Jumpin Jack Flash	Penny Marshall	1986
Big	Penny Marshall	1988
I've Heard the Mermaids Singing	Patricia Rozema	1987
Appropriate Behaviour	Desiree Akhavan	2014
The Trouble with Angels	Ida Lupino	1966
A New Leaf	Elaine May	1971
The Heartbreak Kid	Elaine May	1972
Obvious Child	Gillian Robespierre	2014
But I'm a Cheerleader	Jamie Babbit	1999
Fools in the Mountains	Edith Carlmar	1957

El Camino	Ana Mariscal	1963
Wayne's World	Penelope Spheeris	1992
Body	Małgorzata Szumowska	2015
Marlina the Murderer in Four Acts	Mouly Surya	2018
The Attached Balloon	Binka Zhelyazkova	1967

26 MELODRAMA

A genre as popular as comedy, but what are some of the great scenes in melodrama? Sharmila Tagore narrates a story that takes us from the silent American film *Shoes*, to Kira Muratova's brilliant Chekov's *Motifs*, to Binka Zhelyazkova's visually remarkable *We Were Young*.

Film Title	Director	Year
<i>Shoes</i>	Lois Weber	1916
<i>Death is a Caress</i>	Edith Carlmar	1949
<i>Chekov's Motifs</i>	Kira Muratova	2002
<i>You and Me</i>	Larisa Shepitko	1971
<i>Lowlands (Tiefland)</i>	Leni Riefenstahl	1954
<i>Squandered Sunday</i>	Drahomíra Vihanová	1969
<i>We Were Young</i>	Binka Zhelyazkova	1961
<i>Love Letter</i>	Kinuyo Tanaka	1953

27 SCI-FI

Kathryn Bigelow, the Wachowski siblings, Patty Jenkins' *Wonder Woman*, Lori Petty's *Tank Girl*, the TV version of Margaret Atwood's *Handmaid's Tale*. Our look at sci-fi takes us to unusual places, other realms.

Film Title	Director	Year
<i>The Matrix</i>	The Wachowskis	1999
<i>Wonder Woman</i>	Patty Jenkins	2017
<i>Jupiter Ascending</i>	The Wachowskis	2015
<i>Tank Girl</i>	Rachel Talalay	1995
<i>Handmaid's Tale</i>	Reed Morano	2017
<i>Invisible Adversaries</i>	Valie Export	1977
<i>My 20th Century</i>	Ildikó Enyedi	1989

28 HORROR & HELL

Literal, figurative, political, in Deepa Mehta's *Earth*, Samira Makhmalbaf's *Blackboards*, Jennifer Kent's horror masterpiece *The Babadook*, Joanna Hogg's squirm-making *Archipelago*, the Tunisian film *The Silences of the Palaces*, and more.

Film Title	Director	Year
<i>No Exit (Hui-Clos)</i>	Jaqueline Audry/Britt Pitre	1954
<i>Ellen</i>	Mahalia Belo	2016

Earth	Deepa Mehta	1998
The Asthenic Syndrome	Kira Muratova	1990
Blackboards	Samira Makhmalbaf	2000
Nothing Bad Can Happen	Katrin Gebbe	2013
Safe	Antonia Bird	1993
NabelFabel	Mara Mattuschka	1984
A Girl Walks Home Alone at Night	Ana Lily Amirpour	2014
Mossane	Safi Faye	1996
We Were Young	Binka Zhelyazkova	1961
The Babadook	Jennifer Kent	2014
Archipelago	Joanna Hogg	2010
Swimmer	Lynne Ramsay	2012
The Girl in the River	Sharmeen Obaid-Chinoy	2015
The Silences of the Palaces	Moufida Tlatli	1994
Lore	Cate Shortland	2012
Outrage	Ida Lupino	1950
No Exit (Hui-Clos)	Jaqueline Audry/Britt Pitre	1954

29 TENSION

Thrillers, but much more. We look at gripping scenes in films as diverse as Joel DeMott's documentary *Demon Lover Diary*, Kathryn Bigelow's *Blue Steel*, Carol Morley's *Dreams of A Life*, Mimi Leder's *Peacemaker*, and Marleen Gorris' remarkable *A Question of Silence*.

Film Title	Director	Year
<i>Demon Lover Diary</i>	Joel DeMott	1980
<i>Dreams of a Life</i>	Carol Morley	2011
<i>Archipelago</i>	Joanna Hogg	2010
<i>Blue Steel</i>	Kathryn Bigelow	1990
<i>Hotel</i>	Lisa Langseth	2013
<i>Evolution</i>	Lucile Hadžihalilovic	2015
<i>The Wayward Girl</i>	Edith Carlmar	1959
<i>The Peacemaker</i>	Mimi Leder	1997
<i>A Question of Silence</i>	Marleen Gorris	1982
<i>Selma</i>	Ava DuVernay	2014
<i>The Asthenic Syndrome</i>	Kira Muratova	1990

30 STASIS

Cinema is an action art, isn't it? Or is it? Directors Angela Schanelec, Anouk Leopold, Kira Muratova, Chantal Akerman, Sharon Lockhart, and Pakistan's Subiha Sumar, amongst others, show us the pleasures and beauties of the held Moment

Film Title	Director	Year
Places in Cities	Angela Schanelec	1998
Brownian Movement	Nanouk Leopold	2010
The Asthenic Syndrome	Kira Muratova	1990
Terra Firma	Christine Anthony, Owen Masterson	2014
Kid	Fien Troch	2012
A Question of Silence	Marleen Gorris	1982
Rendezvous D'Anna (The Meetings of Anna)	Chantal Akerman	1978
Double Tide	Sharon Lockhart	2009
Hamaca Paraguaya (Paraguayan Hammock)	Paz Encina	2006
Silent Waters/Khamosh Pani	Sabiha Sumar	2003
Marlina The Murderer	Mouly Surya	2018

31 LEAVE OUT

Movies show the world, but what happens when they don't show something? In this chapter, some of the great filmmakers from around the world withhold a moment, a scene, and their films are better for it.

Film Title	Director	Year
Chekov's Motifs	Kira Muratova	2002
Je Tu Il Elle	Chantal Akerman	1974
Woman of Ryazhan	Olga Preobrazhenskaya, Ivan Pravov	1927
Wadjda	Haifaa Al-Mansour	2012
The Sealed Soil	Marva Nabili	1977
The Day I'll Never Forget	Kim Longinotto	2002
Baxter, Vera Baxter	Marguerite Duras	1977
Proof	Jocelyn Moorhouse	1992
The Story of the Flaming Years	Yuliya Solntseva	1961

32 REVEAL

Paired with chapter 31, is this one, it's opposite. How does Lynne Ramsay do a reveal in Morvern Callar? How does the great actor-director Kinuyo Tanaka? Or Sarah Polley? Or Italy's Alice Rohrwacher?

Film Title	Director	Year
Westworld	Lisa Joy, Jonothan Nolan	2016
After the Tracks (pas gjurmëve)	Xhanfise Keko	1978
Morvern Callar	Lynne Ramsay	2002
Story of the Flaming Years	Yuliya Solntseva	1961
Love Letters	Kinuyo Tanaka	1953
Woman of Ryazhan	Olga Preobrazhenskaya, Ivan Pravov	1927
Lourdes	Jessica Hausner	2009

Stories We Tell	Sarah Polley	2012
The Wonders	Alice Rohrwacher	2014

33 MEMORY

As cinema is a kind of time machine, it's no surprise that it's great at memory. In this chapter we look at rare movie gems about memory directed by filmmakers including Petra Costa, Greece's Maria Plytya, Poland's Dorota Kedzierzawska, Vera Chytilova, Mai Zetterling and Mati Diop.

Film Title	Director	Year
Elena	Petra Costa	2012
The She-Wolf	Maria Plyta	1951
Pet Sematary	Mary Lambert	1989
Poem of the Sea	Yuliya Solntseva	1958
A Time to Die	Dorota Kędzierzawska	2007
Afternoon of the Faun	Vera Chytilova	1983
Loving Couples	Mai Zetterling	1964
The Enchanted Desna	Yuliya Sointseva	1964
Olympia 1-2	Leni Riefenstahl	1938
A Thousand Suns	Mati Diop	2013
Return	Liza Johnson	2011

34 TIME

Every filmmaker has to think about time. As this chapter shows, Alice Guy- Blache, Chantal Akerman, Hungary's Ildiko Enyedi, Hanna Polak, Marie Menken and Sally Potter did so brilliantly.

Film Title	Director	Year
Falling Leaves	Alice Guy	1912
Rendezvous D'Anna (The Meetings of Anna)	Chantal Akerman	1978
My 20th Century	Ildikó Enyedi	1989
Thumbelina	Lotte Reiniger	1954
Monster	Patty Jenkins	2003
Something Better To Come	Hanna Polak	2014
The Gold Diggers	Sally Potter	1983
Ravenous	Antonia Bird	1999
Go Go Go	Marie Menken	1964
The She-Wolf	Maria Plyta	1951
The Future	Miranda July	2011
Orlando	Sally Potter	1992
Day I Became A Woman	Marziyeh Meshkini	2000

35 LIFE INSIDE

Novels are great at describing thoughts, but how do films do so? In this chapter, we see how great directors from France, Ukraine, the UK, America, New Zealand and Algeria used time in their movies.

Film Title	Director	Year
Seashell and the Clergyman	Germaine Dulac	1928
Wings	Larisa Shepitko	1966
The Future	Miranda July	2011
Bhaji on the Beach	Gurinder Chadha	1993
Mikey and Nicky	Elaine May	1976
An Angel at my Table	Jane Campion	1990
Film About A Woman Who	Yvonne Rainer	1974
La Zerda (La zerda ou Les chants de l'oubli)	Assia Djebbar	1983

36 THE MEANING OF LIFE

In the last chapters of our story, we look at the biggest things in life. Here we see how great filmmakers across the world, and from many decades, try to get to the essence of life.

Film Title	Director	Year
Together	Lorenza Mazzetti	1956
Mermaid	Anna Melikyan	2007
Western	Valeska Grisebach	2017
Now I'm Thirteen	Shin Daewe	No year found.
Rendezvous D'Anna (The Meetings of Anna)	Chantal Akerman	1978
Betoniyo	Pirjo Honkasalo	2013
Woman	Signe Baumane	2003
Sugar Cane Alley	Euzhan Palcy	1983
Digeh Che Khabar? (What Else Is New?)	Tahmineh Milani	1992

37 LOVE

Movies soar with love, but can be too sentimental because of it. In this chapter we see great Chinese, Sri Lankan, American, Hungarian, Iranian, New Zealand, French, British, Korean, Turkish and Hong Kong films which avoid the pitfalls.

Film Title	Director	Year
Sacrificed Youth	Zhang Nuanxing	1986
The Girls (Gahanu Lamai)	Sumitra Peries	1978
Me and You and Everyone We Know	Miranda July	2005
On Body and Soul	Ildikó Enyedi	2017
Tales	Rakhshan Banietemad	2014
The Piano	Jane Campion	1993

Where I Am Is Here	Margaret Tait	1964
The Intruder	Claire Denis	2004
An Education	Lone Scherfig	2009
Wayward Girl	Lesley Selander	1957
Treeless Mountain	So Yong Kim	2008
Mon Roi	Maiwenn	2015
Mustang	Deniz Gamze Ergüven	2015
The Widow	Nam-Ok Park	1955
A Simple Life	Ann Hui	2011
Heart of a Dog	Laurie Anderson	2015

38 DEATH

The biggest subject in life, the most universal subject – no wonder that Japan’s Kinuyo Tanaka, Canada’s Caroline Leaf, Spain’s Ana Mariscal, Holland’s Paula Van der Oest and other great filmmakers in this chapter embrace it.

Film Title	Director	Year
Eternal Breasts	Kinuyo Tanaka	1955
The East is Red	Wang Ping	1965
The Attached Balloon	Binka Zhelyazkova	1967
Le Lit	Marion Hänsel	1982
Hateship Loveship	Liza Johnson	2013
The Street	Caroline Leaf	1976
Crulic - The Path To Beyond	Anca Damian	2011
El Camino	Ana Mariscal	1963
Sworn Virgin	Laura Bispuri	2015
The Selfish Giant	Clio Barnard	2013
Tonio	Paula van der Oest	2016
A Time to Die	Dorota Kędzierzawska	2007

39 ENDINGS

We begin to end our epic road movie with films from Sonja Heiss, Larisa Shepitko, Ida Lupino, Lizzie Borden, Claire Denis and Maya Deren.

Film Title	Director	Year
Hotel Very Welcome	Sonja Heiss	2007
Homeland of Electricity	Larisa Shepitko	1967
The Girls (Gahanu Lamai)	Sumitra Peries	1978
Love Letters	Kinuyo Tanaka	1953
Hard, Fast and Beautiful to Know	Ida Lupino	1951
Born in Flames	Lizzie Borden	1993

35 Shots of Rum	Claire Denis	2008
Ritual in Transfigured Time	Maya Deren	1946

40 SONG AND DANCE

End with a song, they say, so our story does. Huang Shugin from China, Vera Stroeveva from Russia, Scotland's Margaret Tait, Alice Guy, Edith Carlmar, Celine Sciamma, Brazil's Gilda de Ebreu, America's Joan Micklin Silver, the great Shirley Clarke, Dorothy Arzner and Beyonce make music with their films. We conclude our story, our road movie, and end in an unexpected place...

Film Title	Director	Year
Woman Demon Human	Shuqin Huang	1987
Boris Godunov	Vera Stroyeva	1954
John Macfadyen	Margaret Tait	1970
The Irresistible Piano	Alice Guy	1907
Le Lit	Marion Hänsel	1982
Elena	Petra Costa	2012
Nothing But Trouble	Edith Carlmar	1954
Longing	Valeska Grisebach	2006
Girlhood	Céline Sciamma	2015
The Drunkard (O Ébrio)	Gilda de Abreu	1946
Crossing Delancey	Joan Micklin Silver	1988
Sambizanga	Sarah Maldoror	1972
The Connection	Shirley Clarke	1961
Le Bonheur	Agnès Varda	1965
Dance Girl Dance	Dorothy Arzner, Roy Del Ruth	1940
L'Une Chant (One Sings, the Other Doesn't)	Agnès Varda	1977
Attenberg	Athina Rachel Tsangari	2010
Lemonade	Ioana Uricaru	2018