WOMEN MAKE FILM:
A NEW ROAD MOVIE THROUGH CINEMA

Many years in the making, this bold follow-up to Mark Cousins' *The Story of Film* uses hundreds of film clips to show how movies are made. Comprised of 40 chapters, it asks questions like how a great opening shot is done, how to frame an image, how to introduce a character, how to film sex, dance and death, how work and love are portrayed in cinema, and how the genres of comedy, melodrama and sci-fi work. Uniquely, all these questions are answered using only clips from films directed by women. The famous female directors are included, but so are scores of forgotten women from every period in film history and every continent. *Women Make Film* is a revealing eye-opener, a celebration of the art and craft of cinema, and a j'accuse to film history.

CHAPTER 1
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.

Films and Directors

We Were Young - Binka Zhelyazkova (1961)
You and Me – Larisa Shepitko (1971)
On the 12th day - Wendy Toye (1955)
Brief Encounters – Kira Muratova (1968)
The East is Red - Wang Ping (1965)
First Comes Courage – Dorothy Arzner (1943)
Silence of the Palaces – Moufida Tlatli (1994)
The Quarry – Marion Hansel (1998)
Strange Days – Kathryn Bigelow (1995)
Harlan County U.S.A. – Barbara Kopple (1976)
Innocence – Lucile Hadzihalilovic (2004)
Things to Come – Mia Hanson-Løve (2016)
Je, Tu, Il, Elle - Chantal Akerman (1974)
All For Mary – Wendy Toye (1955)
Sweetie – Jane Campion (1989)
Thumbelina – Lotte Reiniger (1954)

Le Bonheur – Agnes Varda (1965)
The Very Late Afternoon of a Faun (1983)
The Black Dog – Alison De Vere (1987)
The 3 Rooms of Melancholia – Pirjo Honkasalo (2004)
Story of a Weeping Camel – Byambasuren Davaa and Luigi Falorni (2003)
The Day I Became A Woman – Marziyeh Meshkini (2000)
Blackboards – Samira Makhmalbaf (2000)
Attenberg - Athena 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 (1947)
La Cienaga – Lucrecia Martel (2001)

CHAPTER 2
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 ways in which directors set the tone of their films: delight, anger, poetic, double tone, moral seriousness, caring, edgy, violence.

Films and Directors
Merrily We Go to Hell – Dorothy Arzner (1932)
Wanda – Barbara Loden (1970)
Pet Sematary – Mary Lamber (1989)
Tank Girl - Rachel Talalay (1995)
On the 12th day - Wendy Toye (1955)
By The Sea – Angelina Jolie (2015)
Peel – Jane Campion (1982)
The Day I Became A Woman – Marziyeh Meshkini (2000)
Beau Travail – Claire Denis (1999)
Olivia – Jaqueline Audry (1951)
Maedchen in Uniform – Leontine Sagan (1931)
Sambizanga - Sarah Maldoror (1973)
Two in One – Kira Muratova (2007)
American Psycho – Mary Harron (2000)
A New Leaf – Elaine May (1971)
Betoniyö – Pirjo Honkasalo (2013)

CHAPTER 3
BELIEVABILITY

Easy to spot, but not so easy to understand . 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's some answers, with a masterclass in believability from an extraordinary scene from *Toni Erdmann*, directed by Maren Abe from 2016 and back to Lois Weber's *The Blot* from 1921 and the challenge of poverty.

Films and Directors
Why is Frau B. happy? - Erika Runge (1968)
The Hurt Locker – Kathryn Bigelow (2008)
El Camino – Ana Mariscal (1963)
Lore – Cate Shortland (2012)
Which Would You Choose? – Dinara Asanova (1981)
Hotel Very Welcome – Sonja Heiss (2007)
Meek's Cutoff – Kelly Reichardt (2010)
The Selfish Giant – Clio Barnard (2013)
Hedi Schneider is Stuck – Sonja Heiss (2015)
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)

CHAPTER 4
INTRODUCING A 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 character centre of the frame. in *Fish Tank*, and in *The Story of the Flaming Years* directed by Yulia Solnsteva the main character is introduced filmed like a statue on a building.

Films and Directors
The Moon has Risen – Kinuyo Tanaka (1955)
Germany Pale Mother – Helma Sanders-Brahms (1980)
Vagabond – Agnes Varda (1985)
Somewhere – Sofia Coppola (2010)
Nana – Valerie Massadian (2011)
The Connection – Shirley Clarke (1961)
The Watermelon Woman – Cheryl Dunye (1996)
Wayne's World – Penelope Spheeris (1992)
Fish Tank – Andrea Arnold (2009)
Ellen – Mahalia Belo (2016)
Girlhood – Céline Sciamma (2015)
Toni Erdmann –Maren Ade (2016)
The Story of the Flaming Years – Yuliya Solntseva (1961)

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's Bigelow *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.

Films and Directors
Crane's Confectionery – Astrid Henning-Jensen (1951)
Brief Encounters – 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 – Mania Akbari (2011)
The Visitor – Lola Randl (2008)
A Girl Walks Home Alone at Night – Ana Lily Amirpour (2014)
Yaksha Gaanam – Sheela (1976)
Point Break – Kathrun Bigelow (1991)
Girlhood – Céline Sciamma (2015)
Wanda – Barbara Loden (1970)
Vagabond – Agnes Varda (1985)
Fleeting Loves – Malvina Ursianu (1974)
Kill Me – Emily Atef (2002)
Faithless – Liv Ullmann (2000)

CHAPTER 6
CONVERSATIONS

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 *Virgin Suicides* shows us an unspoken conversation through division with songs and split screens telling a story of impossible longing.

Films and Directors
Places in Cities – Angela Schanelec (1998)
Middle of Nowhere – Ava DuVernay (2012)
Girlhood – Céline Sciamma (2015)
One Sings, the Other Doesn't – Agnes Varda (1977)
Loving Couples - Mai Zetterling (1964)
The Very Late Afternoon of a Faun - Vera Chytilova (1983)
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 - Angelina Jolie (2015)
Together - Lorenza Mazzetti (1956)
Sparsh - Sai Paranjape (1980)
Come Early Morning - Joey Lauren Adams (2006)
Germany Pale Mother – Helma Sanders-Brahms (1980)
The Attached Balloon - Binka Zhelyazkova (1967)
The Arbor - Clio Barnard (2010)
Hedi Schneider is stuck - Sonja Heiss (2015)
Harlan County U.S.A. – Barbara Kopple (1976)
The 3 Rooms of Melancholia - Pirjo Honkasalo (2004)
Tomboy - Céline Sciamma (2011)

FRAMING

Frames describe and paint the scenes. They can make sport look balletic, like in controversial Nazi iconographer's Leni Riefenstahl's *Olympia*. They shape the cinematic world - through impressionist glances in Kathryn Biegelow'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*.

Films and Directors

- *One Sings, the Other Doesn't* - Agnès Varda (1977)
- *Lourdes* - Jessica Hausner (2009)
- *The Holy Girl* - Lucrecia Martel (2004)
- *Wanda* - Barbara Loden (1970)
- *Something different* - Vera Chytilova (1963)
- *Diary for my children* - Mára Mészáros (1984)
- *The Arch* - Cecile Tang (1968)
- *I for India* - Sandhya Suri (2005)
- *The Hitch-Hiker* - Ida Lupino (1953)
- *The 3 Rooms of Melancholia* - Pirjo Honkasalo (2004)
- *The Cave of the Yellow Dog* - Byambasuren Davaa (1968)
- *Butter on the Latch* - Josephine Decker (2013)
- *Blue Steel* - Kathryn Bigelow (1990)
- *The Last Stage* - Wanda Jakubowska (1947)
- *Stefan Zweig: Farewell to Europe* - Marla Schrader (2016)
- *Hard, Fast and Beautiful* - Ida Lupino (1951)
- *A New Leaf* - Elaine May (1971)
- *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)

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 Hansel'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*.

Films and Directors
- *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)
- *Vagabond* - Agnès Varda (1985)
- *D'Est* - Chantal Akerman (1993)

CHAPTER 9
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 happens come alive.

Films and Directors
- *The Moon has Risen* - Kinuyo Tanaka (1955)
- *Toni Erdmann* - Maren Ade (2016)
- *Fleeting Loves* - Malvina Ursianu (1974)
- *Two in One* - Kira Muratova (2007)
- *Girlhood* - Céline Sciamma (2015)
- *Unrelated* - Joanna Hogg (2007)
- *I, the Worst of All* - 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)

CHAPTER 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 *Krane's Confectionary* 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.

Films and Directors
- *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)
- *Crane's Confectionery* - Astrid Henning-Jensen (1951)
- *Course à la saucisse* - Alice Guy-Blaché (1907)
- *Love Letter* - Kinuyo Tanaka (1953)
- *Point Break* - Kathryn Bigelow (1991)
- *The Matrix Reloaded* - The Wachowskis (2003)
- *Something New* - Nell Shipman (1920)
- *American Honey* - Andrea Arnold (2016)
- *The Heartbreak Kid* - Elaine May (1972)
- *The Loveless* - Kathryn Bigelow, Monty Montgomery (1981)
- *Rain* - 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)

CHAPTER 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.

Films and Directors
- *Treeless Mountain* - So Yong Kim (2008)
- *Evolution* - Lucile Hadžihalilovic (2015)
- *Big* - Penny Marshall (1988)
- *Avenue de L'Opera* - Alice Guy-Blaché (1900)
- *Sacrificed Youth* - Zhang Nuanxing (1986)
- *Diary for my children* - Mára Mészáros (1984)
- *Tomboy* - Céline Sciamma (2011)
- *The Seashell and the Clergyman* - Germaine Dulac (1928)
- *Eternal Breasts* - Kinuyo Tanaka (1955)
- *Meek's Cutoff* - Kelly Reichardt (2010)
- *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)

FURTHER CHAPTERS