Welcoming Remarks: Karrin E. Wilks, Interim President, BMCC
Monday | March 30, 2020 | 9:15 am - 9:30 am | Theatre 2

Opening Remarks: Maria Enrico, Chair, Modern Languages Department
Monday | March 30, 2020 | 9:30 am - 9:45 am | Theatre 2

Wonder Women! The Untold Story of American Superheroines
Monday | March 30, 2020 | 10:00 am - 11:30 am | Theatre 2

Bande de filles | Girlhood
Monday | March 30, 2020 | 12:00 pm - 2:30 pm | Theatre 2

Bellisima
Monday | March 30, 2020 | 3:00 pm - 4:45 pm | Theatre 2

Welcoming
Tuesday | March 31, 2020 | 9:15 am - 9:30 am | Theatre 2

Wadjda |  الوحده
Tuesday | March 31, 2020 | 9:30 am - 11:30 am | Theatre 2

Not One Less | 一个都不能少 | Yīgè dōu bùnéng shǎo
Tuesday | March 31, 2020 | 12:00 pm - 2:30 pm | Theatre 2

Roma
Tuesday | March 31, 2020 | 3:00 pm - 5:40 pm | Theatre 2

Closing
Not One Less (Ye dou bu neng shao) is a 1999 drama film by Chinese director Zhang Yimou, adapted from Shi Xiangsheng’s 1997 story A Sun in the Sky.

In a remote mountain village, the local teacher must leave for a month, and the mayor can find only a 13-year-old girl, Wei Minzhi, to substitute. The teacher leaves one stick of chalk for each day and promises her an extra 10 yuan if there’s not one less student when he returns.

Within days, poverty forces the class troublemaker, Zhang Huike, to leave for the city to work. The stubborn Minzhi is determined to bring him back. She enlists the 26 remaining pupils in earning money for her trip. She hitches to Jiangjiakou City and begins her search. The boy, meanwhile, is there, lost and begging for food. Minzhi’s resolve may be Huike and the village school’s salvation.

If you want to write reviews that carry some authority, then you need to learn everything you can. Some believe that in order to be a truly good film critic you must have worked as a director, or that in order to review music you must have been a professional musician. That kind of experience is more important to be a well-informed critic.

Just as an aspiring novelist reads the great writers, a good critic should read accomplished reviewers. Read their reviews, analyze what they do, and learn from them. Do you agree or disagree, try to make your argument. Such phrases are unnecessary. Your opinion is the centerpiece of your analysis. It is not much use to readers if one doesn’t provide enough background information. So if you’re reviewing a movie, outline the plot but also discuss the directors, the actors, and the screenwriter.

Tell us a little about influences and sources. Readers hate more block-busters. So yes, give plenty of background information, but don’t be afraid to have strong opinions.

Not One Less (Ye dou bu neng shao) is a 1999 drama film by Chinese director Zhang Yimou, adapted from Shi Xiangsheng’s 1997 story A Sun in the Sky.
Know Your Subject. If you want to write reviews that carry some authority, then you need to learn everything you can. Some believe that in order to be a truly good film critic you must have worked as a director, or that in order to review music you must have been a professional musician. That kind of experience wouldn’t hurt, but it’s more important to be a layman.

Read Other Critics. Just as an aspiring novelist reads the great writers, a good critic should read accomplished reviewers. Read their reviews, analyze what they do, and learn from them. Do you agree or disagree, try to make your argument.

Avoid "I" and "In My Opinion". Such phrases are unnecessary; your reader understands that it’s your opinion you’re conveying.

Give Background. The critic’s analysis is the centerpiece of any review, but that’s not much use to readers if one doesn’t provide enough background information. So if you’re reviewing a movie, outline the plot but also discuss the directors, the actors, and the screenwriter. Tell us a little about influences and previous works.

Don’t Spoil the Ending. There’s nothing readers hate more than a film critic who gives away the ending to the latest blockbuster. So yes, give plenty of background information, but don’t give away the ending.

Know Your Audience. Keep your target audience in mind. You can educate your readers, but remember – not all knowledgeable critics want to succeed if he bores his readers to tears. And, of course, don’t Be Afraid to Have Strong Opinions.

The film addresses education reform in China, the economic gap between urban and rural populations, and the prevalence of bureaucracy and authority figures in everyday life.

It is filmed in a neorealist/documentary style with a troupe of non-professional actors who play characters with the same names and occupations as the actors have in real life, blurring the boundaries between drama and reality.

Tuesday, March 31
12:00 pm-2:30 pm
Theatre 2

Director: Zhang Yimou
Writer: Shi Xiangsheng
Wadjda is a 2012 Saudi Arabian film, written and directed by Haifaa al-Mansour. It was the first feature film shot entirely in Saudi Arabia and the first feature-length film made by a female Saudi director.

Wadjda is a 10-year-old girl, living near Riyadh, the capital of Saudi Arabia. Although she inhabits a conservative world, Wadjda is fun loving, entrepreneurial, and always pushing boundaries.

After a fight with her friend Abdullah, a neighborhood boy she should not be playing with, Wadjda sees a beautiful green bicycle for sale. She wants the bicycle desperately so she can beat Abdullah in a race, however, Wadjda’s mother won’t al-
Wonder Women! The Untold Story of American Superheroines is a 2012 documentary film. The work traces the evolution and legacy of Wonder Woman. From the birth of the comic book superheroine in the 1940s to the blockbusters of today, WONDER WOMEN! looks at how popular representations of powerful women often reflect society’s anxieties about women’s liberation.

Wonder Women! goes behind the scenes with Lynda Carter, Lindsay Wagner, comic writers and artists, and real-life superheroines such as Gloria Steinem, Kathleen Hanna and others, who offer an enlightening and entertaining counterpoint to the male-dominated superhero genre.

In her director’s statement, Kristy Guevara-Flanagan said: “When I started telling people about this film, men and women had wildly different reactions. Most of the guys admitted that Wonder Woman was their first TV crush. Women reminisced about how they pretended to be her: twirling a rope to capture foes or spinning to transform themselves into superheroes. I loved the idea of looking at something as populist as comics to reveal our cultural obsessions, and in particular, how women’s roles have changed over time. The narratives of our most iconic superheroes, told and
Roma is a 2018 epic drama film written and directed by Alfonso Cuarón, who also shot, and co-edited it.

Alfonso Cuarón’s autobiographically inspired film, is set in Mexico City in the early ‘70s and places the audience within the physical and emotional terrain of a middle-class family. At the center is quietly and unassumingly held by its beloved live-in nanny and housekeeper Cleo.

The cast is uniformly magnificent, but the real star of ROMA is the world itself, fully and vibrantly alive. Cuarón tells us an epic story of everyday life while also gently sweeping us into a vast cinematic experience, in which time and space breathe and majestically unfold. Shot in breathtaking black and white, ROMA is a truly visionary work.

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cuttingly cynical takedown of the industry. Magnani’s affecting performance as a mother whose desperation for success is outweighed only by her love for her child helps the film achieve true poignancy.

Monday, March 30
3:00 pm-4:45 pm
Theatre 2

Director: Luchino Visconti
Writer: Cesare Zavattini
Screenplay by Suso Cecchi D’Amico, Francesco Rosi and Luchino Visconti
Bellissima is a 1951 Italian neorealist drama film directed by Luchino Visconti.

The film, starring Anna Magnani, is a satire of the postwar Italian film industry, and particularly the dream of stardom encouraged by the neorealist movement which plucked out ordinary members of the public to appear in film productions.

The movie centers on a working-class mother in Rome, Maddalena, who drags her young daughter to Cinecittà to attend an audition for a new film by Alessandro Blasetti. Maddalena, who loves movies, makes all possible efforts to promote her daughter career in film.

As in similar Hollywood-plays-itself melodramas such as Sunset Boulevard and The Bad and the Beautiful, Bellissima both romanticizes the power of celluloid dreams and delivers a

Cleodegaria "Cleo" Gutiérrez is an indigenous live-in maid in an affluent household in the Colonia Roma, a neighborhood of Mexico City. The family’s matriarch, Sofia, her husband, Antonio, her mother Teresa, their four young children, and another maid, Adela, also live in the house.

With Cleo at its center, Roma’s story takes on a meditative tone.

Tuesday, March 31
3:00 pm-5:40 pm
Theatre 2
**Bande de Filles** is a 2014 French drama film directed by Céline Sciamma, starring Karidja Touré. It is a coming of age film that focuses on the life of Marieme, a girl who lives in a rough neighborhood on the outskirts of Paris. The film discusses and challenges conceptions of race, gender and class. Sciamma's goal was to capture the stories of black teenagers, characters she claims are generally underdeveloped in French films.

Sixteen-year-old Marieme returns home from a sporting event and we see casual evidence of her affectionate relationship with her two younger sisters, while their surly brother, Djibril, keeps to himself and his street crew. Their mother is mostly absent doing night-shift cleaning work. A flirtation between Marieme and Ismael is kept on hold out of the boy's fear of showing disrespect to Djibril.

When she learns that her grades are not sufficient to continue high school, Marieme falls in with a gang of three local girls led with cool authority by Lady. She watches them shyly from the sidelines at first, but soon becomes immersed in their routines, changing her dress code, swapping her braids for a more glam look and helping to fund their fun-time by fleecing her former schoolmates for cash. Lady gives her the gang name Vic.

Marianne perfectly embodies the awkward tensions of someone torn between childhood and adulthood, driven to the margins by her age, her gender, her race. Watching *Bande de filles*, you never get the sense that it is being driven by any sociopolitical objective. On the contrary, what comes through is the sheer affection for these characters, a bittersweet admiration of their strengths and complexities, an absence of moralising about their lifestyles (rare in films dealing with teen gangs), a celebration of their interpersonal diversity. The result is honest, empowering and electrifying.