

*La sconosciuta*- viewing guide

**PART I: BEFORE VIEWING**

*La sconosciuta/ The Unknown Woman* (look up missing info on IMDb)

Director: \_\_\_\_\_

Year: \_\_\_\_\_

**Cast**

<u>Character</u>	<u>Actor</u>
Irena	
Muffa (Mold)	
Tea Adacher	
Donato Adacher	
Valeria Adacher	
Gina	
Matteo	

1) *The Unknown Woman* is set in Trieste, Italy. Quickly skim the op-ed piece, “A Trip to Trieste: Italy’s Most Beautifully Haunting City” (on course website). Why does Tara Isabella Burton describe Trieste as “the ultimate nowhere-place”? Why might this location be appropriate for a film about migration? Write a minimum of 5 sentences.

2) Reflect on our class discussion of “the abject”. How would you describe this concept to a friend? Write a definition/description in 2-3 sentences.

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**PART II: WHILE VIEWING**

1) List all the representations of “the abject” you notice.

2) Pick one technique/element to focus on: music/sound, camerawork, symbolism/iconography. Describe how this technique/element is used in one scene. Be sure to jot down the minutes so you can re-view it and expand upon this response after viewing the film in its entirety. Write a minimum of 10 sentences.

**PART III: After Viewing**

1) O’Healy describes *The Unknown Women* as a “maternal noir” (pp. 62-67). Do you agree with this designation? Why or why not? Reflect on the content as well as technical aspects of filmmaking. Write 8-10 sentences.

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2) O'Healy proposes that the representation of migrant care workers in Italian films (like Irena in *The Unknown Woman*) resonate with contemporary concerns about the reproduction of the (white) national subject in Italy. Do you agree? Does the film's construction of the migrant care worker dramatize the ways in which the issue of labor intersects with questions of gender, race, and class? What do you make of the ending to *The Unknown Woman*? Does it support O'Healy's claims? Respond with a minimum of 5 sentences.

3) *Terraferma* and *La sconosciuta* differ greatly in terms of genre and narrative. However, both films put forth representations of migrant mothers. Do you think one of the films is more effective in conveying the feminization of migration flows to Italy? What about the gendered and racialized hierarchies operating within contemporary Italian society? Respond with a minimum of 5 sentences.