Traffic from the East: Discussion Questions

1) According to O'Healy, how do migrant women generally tend to be represented in Italian films and media? (p. 52). Write 2-3 sentences.

2) How is the 'young, vulnerable woman from the former Eastern Europe' historically depicted in Italian cinema? (p. 53). Write 2-3 sentences.

3) How does O'Healy, drawing on Italian political theorist Sandro Mezzarda and film scholar Anca Parvulescu, define *affective labor*? Provide examples of *affective labor*. How do female migrants engage in [re]productive work? (p. 53-56). Write 7-10 sentences.

4) O'Healy asserts that many of the earliest films that depict a female migrant of Eastern European origin depict this figure as both (a) alluring, erotic objects and (b) threating/vulnerable forces of abjection (p. 56, 59). Pick one of the following films analyzed by O'Healy: *Vensa va veloce* (p. 58-59), *Elvjs & Merilijn* (p. 59-62). Summarize O'Healy's observations on portrayal of the female migrant character as both (a) alluring, erotic objects and (b) threating/vulnerable forces of abjection. Write 5-7 sentences.

5) **DO NOT READ pages 62-67 (top of p. 67) until after we have screened *La sconosciuta* (The Unknown Woman)**

6) The *badante* is a domestic care worker in Italy. This figure is typically 'gendered' and 'racialized.' Pick one of the following films analyzed by O'Healy: *Mar Nero* (p. 69-72), *Io, loro e Lara* (p. 72- 3). Summarize O'Healy's remarks on the 'feminization' and 'racialization' of the *badante/ affective labor* in this film. Write 5-7 sentences.