

Course Syllabus
Spring 2021
FILM 1303-Transnational Film and Video

Tuesday 10:00am-12:45pm

Instructor: Amal Shafek

Email: Amal.Shafek@utdallas.edu

Office hours: Monday 1-3pm on Teams or by appointment

Course Modality: Remote/virtual

Course Platform: e-learning

The information contained in the following link lists the University's COVID-19 resources for students and instructors of record. Please see <http://go.utdallas.edu/syllabus-policies>.

Course Description:

What makes a film transnational? Is it a film made by an immigrant for an international audience? What if the film is made at home but travels across the world through film festivals or commercial global circulation? Is transnational cinema anti-Hollywood? These questions guide this course's interest in understanding the broad concept of "transnational cinema" from the 1960s to the present. In addition, students will learn to read films as cultural products which reflect the beliefs, traditions, and values of the cultures that produced them. We will view films from around the world and evaluate how they affirm and/or challenge how we understand other cultures and how we relate to different characters in their respective cultures.

Learning Outcomes:

- 1- Identify the key characteristics of transnational cinemas.
- 2- Analyze the cultural aspects of transnational films.
- 3- Discuss orally and in writing the ways cinema contributes to the production and management of cultural identity in terms such as nationality, religion, language, gender, sexuality, race and ethnicity.

Required Texts, Materials:

All readings will be available through eReserve and posted on eLearning. All films and media are available through online streaming services (Amazon, Netflix, Hulu, etc). Note that this course requires you to view films prior to class time. DVDs will be on reserve at the Media Center when possible.

Course Requirements:

Participation	20 Points
Weekly discussion board posts	30 Points
Group presentation	30 Points
Short writing assignments	20 Points

<p>Week 1 January 19</p>	<p>Introduction: Syllabus/ Learning to read and write about film and media Recommended writing guides: Richard Barsam, "Analyzing Film," in <i>Looking at Movies</i> (New York: WW Norton & Co, 2012), 33-67. Citation Guide: https://owl.purdue.edu/owl/research_and_citation</p>
<p>Week 2 January 26</p>	<p>History of Film Art-Italian Neorealism Screening: Bicycle Thieves (Vittorio De Sica, 1948) 89min. Free via Kanopy. Reading: David Bordwell and Kristin Thompson, "Film Art and Film History," in <i>Film History: An Introduction</i> (New York: McGraw-Hill, 2008), 440-471. Giovacchini, Saverio, and Robert Sklar, "Introduction," in <i>Global Neorealism: The Transnational History of a Film Style</i> (Jackson: University Press of Mississippi, 2011), 10-20. Book available online via UTD library.</p>
<p>Week 3 February 2</p>	<p>Transnational Cinema, Definitions & Arguments Screening: Babel (Alejandro Gonzalez Inarritu, 2006) 2h 23 min. Amazon Prime Video, rent \$3.99. Reading: Dudley Andrew, "An Atlas of World Cinema," <i>Framework: The Journal of Cinema and Media</i> 45, no. 2 (2004): 9-23. Jean K. Chalaby, "Towards an Understanding of Media Transnationalism," in <i>Transnational Television Worldwide: Towards a New Media Order</i> (London: I.B. Tauris, 2005), 1-13.</p>
<p>Week 4 February 9</p>	<p>Third Cinema Screening: The Battle of Algiers, (Gillo Pontecorvo,1966) 120 m. Free via Kanopy. Reading: Fernando Solanas and Octavio Getino, "Toward A Third Cinema," <i>Cinéaste</i> 4, no. 3 (1970): 1-10. Ella Shohat, "Post-Third Worldist Culture," in <i>Taboo Memories, Diasporic Voices</i> (Durham and London: Duke University Press, 2006), 290-324. *Group 1 presentation* Due: Assignment one</p>
<p>Week 5 February 16</p>	<p>Exile and Diaspora Screening: Surname Viet Given Name Nam (Trinh T. Minh-ha, 1989) 109 min. Free via Kanopy.</p>

	<p>Reading: Hamid Naficy, "Situating Accented Cinema," in <i>An Accented Cinema: Exilic and Diasporic Filmmaking</i> (Princeton and Oxford: Princeton University Press, 2001), 10-39. Asuman Suner, "Outside In: Accented Cinema at Large," <i>Inter-Asia Cultural Studies</i> 7:361-380. 2006</p> <p>*Group 2 presentation*</p>
<p>Week 6 February 23</p>	<p>Arab Women in Transnational Cinema Screening: In My Father's House (Fatima Jebli Ouazzani, 1997) Vimeo, rent \$2.99. Reading: Florence Martin, "Overture: Maghrebi Women's Transvergent Cinema," in <i>Screens and Veils: Maghrabi Women's Cinema</i> (Bloomington and Indianapolis: Indiana University Press, 2011), 1-40. Kim Longinotto, "Fatima Jebli Ouazzani's In My Father's House" https://www.documentary.org/column/fatima-jebli-ouazzanis-my-fathers-house</p> <p>*Group 3 presentation*</p> <p>Due: Assignment two</p>
<p>Week 7 March 2</p>	<p>The New Language of Iranian Cinema Screening: A Separation (Asghar Farhadi, 2011) 123m. VUDU, rent \$2.99. Reading: Negar Mottahedeh, "New Iranian Cinema," in <i>Traditions in World Cinema</i>, eds. Linda Badley, Palmer R. Barton, and Steven Jay Schneider (Edinburgh: Edinburgh University Press, 2005), 176-189.</p> <p>Chaudhuri, "The open image: poetic realism and the New Iranian Cinema"</p> <p>*Group 4 presentation*</p>
<p>Week 8 March 9</p>	<p>Localized Globalization in South Korean Cinema Screening: Parasite (Bong Joon-ho, 2019) 2h-12min. Amazon Prime Video, rent \$3.99. Reading: Lee, Nikki J.Y. "Localized globalization and a monster national: The Host and the South Korean film industry." <i>Cinema Journal</i>, vol. 50, no. 3, 2011, p. 45+</p> <p>*Group 5 presentation*</p>

<p>Week 9 March 16</p>	<p>Spring break</p>
<p>Week 10 March 23</p>	<p>The Black Film in Africa Screening: I am Not a Witch (Nyoni, 2017) Amazon Prime Video, rent SD \$1.99 or, free on Tubi. Reading: Harris, Keith. "'Black Is ...' and That's the Beauty of It: Ten Propositions Concerning the Visible and the Visual, in Consideration of Black Cinema and Black Visual Culture." <i>Black camera: the newsletter of the Black Film Center/Archives</i> 8, no. 1 (October 1, 2016): 128–130.</p> <p>*Group 6 presentation*</p> <p>Due: Assignment Three</p>
<p>Week 11 March 30</p>	<p>Transnational Documentary Screening: Waltz with Bashir (Ari Folman, 2008) 90min. Amazon Prime Video, rent SD \$2.99. Reading: Nichols, "Documentary Film," 114-130 Nurith Gertz and Yael Munk, "Isreal Cinema Engaging the conflict" Optional: Stewart, "Screen Memory in Waltz with Bashir"</p> <p>*Group 7 presentation*</p>
<p>Week 12 April 6</p>	<p>Transnational Feminist Documentary Screening: Shooting the Mafia (Kim Longinotto, 2019) 1h 33min. Amazon Prime Video, rent SD \$3.99. Reading: Patricia White, "Cinema Solidarity: The Documentary Practice of Kim Longinotto," <i>Cinema Journal</i> 2006 46.1 (2006): 120-128.</p> <p>*Group 8 presentation*</p>
<p>Week 13 April 13</p>	<p>Transnational Horror Screening: A Girl Walks Home Alone at Night (Kino Lorber, 2014) 1h 40 min. Free via Kanopy. Reading: Hudson, Dale M. "Blood, Bodies, and Borders," in <i>Vampires, Race, and Transnational Hollywoods</i>. 2018.</p>

	Group 9 presentation
Week 14 April 20	<p>Transnational Lesbian Cinema</p> <p>Screening: Shelter Me (Marco Puccioni, 2007) VUDU, rent \$2.99.</p> <p>Reading: Rachel Lewis, "Towards a Transnational Lesbian Cinema," <i>Journal of Lesbian Studies</i> 16:273–290, 2012.</p> <p>*Group 10 presentation*</p> <p>Due: Assignment four</p>
Week 15 April 27	<p>Transnational Science Fiction</p> <p>Screening: Sleep Dealer (Alex Rivera, 2008) YouTube, Google Play, and iTunes, rent SD \$3.99.</p> <p>Reading: Archer, Neil. "Transnational Science Fiction at the End of the World: Consensus, Conflict, and the Politics of Climate Change." <i>JCMS: Journal of cinema and media studies</i> 58, no. 3 (2019): 1–25. Altha Cravey, Joseph Palis, Gabriela Valdivia, "Imagining the future from the margins: cyborg labor in Alex Rivera's <i>Sleep Dealer</i>" <i>GeoJournal</i>, December 2015.</p>

Virtual Class:

Every Tuesday at 10:00 am, your instructor will discuss the week's film and readings via Blackboard. You are encouraged to join the class, discuss your posts and ask questions. Your instructor will digest the reading materials with you and answer your questions. **Students who chose the asynchronous option** will be able to access the recorded lecture via Blackboard at any time.

Participation 20 points:

If you join the virtual class and share some ideas about the film or the reading, you will get the point. If you choose the asynchronous option, you have to write one question about the reading and one question about the film. Go to the reading folder on eLearning, click on the reading of any week (there is one folder for each week), then you will find an icon "**Assignment**" Click on it and upload your questions.

Discussion Board posts, 30 Points

Each week I post a question related to the materials and ask you to write a 250 words response and post it to the discussion board on e-learning. We have 14 weeks and you are required to submit **10 discussion** board posts over the course of the semester. The deadline for submitting your post is every Wednesday at 11:59 pm.

Group Presentation, 30 Points

The class will be divided into groups by your instructor. Each group will at some point give a collaborative presentation on the week's screening(s) and reading. This is your opportunity to display your understanding of the week's ideas and how they apply in practice to the viewing and studying of the movie at hand. The presentation is expected to last 20 minutes and involve some form of audio/visual assistance, whether PowerPoint, clips, or still images, to supplement the analysis/argument. A full assignment sheet, groups, and rubric will be provided week 2 and presentations will begin in week 4. Handout about your presentation will be emailed to everyone in each group. Your presentation has to be recorded. If one member in the group chose the **asynchronous option**. The instructor will display the recorded presentation during the class synchronous meeting. Each group has to send a summary about the task of each member in the group. The summary has to be emailed to your instructor one day before the presentation.

Short Assignments, 20 Points

You will have 4 short assignments in this course. 5 points for each one. You will be asked to answer some questions about some topics in the course. For example, what is film festival? Why do filmmakers attend film festivals? A handout about each assignment will be posted via Blackboard.

Prepare to be challenged! Some of our films contain scenes of nudity, violence, sex, and other mature and controversial subjects. Enrollment in this class means you agree to watch every film, no matter your personal opinion of the themes at stake.

Communication:

Please use your UT Dallas email account when contacting the instructor. I normally respond within 24 hours. Send me a reminder if you do not hear back from me. It is worth noting that I do not check my email on the weekends.

Academic Integrity:

- Only submit work that is wholly yours.
- Submit original written work, accurately cited using the MLA format.
- Plagiarism will be reported to the Judicial Affairs Officer for disciplinary action.
- Refer to:

<https://www.utdallas.edu/library/plagiarism/>

University Policies

Review university policies <https://www.utdallas.edu/library/plagiarism/>