

FILM 1303: Transnational Film and Video
School of Arts and Humanities
University of Texas at Dallas
Spring 2023 (3 Credit Hours)

Instructor: Nouf Almroani
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Course Section: FILM1303.001
Course Time: Tuesday 1:00- 3:45 pm
Office Hours: Monday from 1:00 to 3:00 pm

Course Description:

What is transnational cinema? What makes a film transnational? How are films around the world circulated and exhibited? Is Hollywood a transnational cinema? What are the differences between transnational cinema, national cinema, world cinema, and global cinema? This course sheds light on these questions and pays a close attention to some visual and artistic concepts and ideas about films around the world. This course, moreover, explains some global film movements and introduces you to the roles of politics, economics, and social/global relations have played in influencing film production throughout history. Theoretical arguments in regard to the concept transnational cinema, furthermore, will be discussed in order to see the relationships between transnational cinema and other similar concepts.

Course Objectives:

- **Critical Thinking (CT):** to include creative thinking, innovation, inquiry, and analysis, evaluation, and synthesis of information
- **Communication (COM):** to include effective development, interpretation, and expression of ideas through written, oral, and visual communication
- **Social Responsibility (SR):** to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities
- **Personal Responsibility (PR):** to include the ability to connect choices, actions, and consequences to ethical decision-making

Other objectives:

- 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.

The Texts:

- *World Cinema Critical Introduction* by Shekhar Deshpande and Meta Mazaj, 2018. (All readings from this book will be available digitally via Blackboard)
- *A Short Guide to Writing about Film*, Ninth edition by Timothy Corrigan (**Before writing your first discussion post, browse this book if you want to understand how to write about films**) it is available at UTD library.
- Additional readings in E-Reserves available via eLearning.
- Note that this course requires you to view films outside of class time. If you don't think of the films as texts already, start doing so, since we will treat them in this class as we would treat a book or an essay.

Course Requirements:

Attendance	10 Points
Participation	10 Points
Weekly Discussion Board posts	30 Points
Group Presentation	20 Points
Final Short Quiz	30 Points
Total	100 points

Week 1 January 17	<p>Introduction</p> <p>What is a Transnational Film?</p> <p>Screening in class: <i>The Father</i>, France and United Kingdom, Florian Zeller, 2020, 97 min, Amazon Prime.</p> <p>Reading: Chalaby, “Transnational television Worldwide: Toward a New Media Order” Terry Rowden and Elizabeth Ezra, “General Introduction: What is Transnational cinema”</p>
Week 2 January 24	<p>Transnational Cinema, Definitions & Arguments</p> <p>Screening before class: <i>Theeb</i>, Jordan, Qatar, and England, Naji Abu Nowar, 2014, 120 min, Tubi, Free.</p> <p>Reading: Dudley Andrew, “Atlas of World cinema” Lúcia Nagib “Towards a positive definition of world cinema”</p> <p>In class: <i>Caramel</i>, Lebanon, Nadine Labaki, 96 min, 2007. YouTube.</p>
Week 3 January 31	<p>From National Cinema to Transnational Cinema</p> <p>Screening before class: <i>Triumph of the Will</i>, Germany, Riefenstahl, Leni, 1935, 144 min, Amazon Prime.</p> <p>Reading: Andrew Higson, “The Concept Of National Cinema” Stephen Crofts, “Reconceptualizing National Cinema/s”</p>
Week 4 February 7	<p>Transnational Italian Neorealism and French New Wave</p> <p>Screening before class: <i>My Life to Live</i>, France, Jean-Luc Godard, 1962, 85 min. Kanopy (UTD online library).</p> <p>Reading: Bordwell, David. Thompson, Kristin, “Postwar European Cinema: Neorealism and Its Context 1945-1959,” in <i>Film History: An Introduction</i>: 353-372. Andrew Higson, “The limiting imagination of national cinema”</p> <p>In class: <i>The Bicycle Thief</i>, Italy, Vittorio De Sica, 1948, 89 min. Free via Kanopy.</p> <p>Recommended Reading: Brunetta, Gian Piero <i>The History of Italian Cinema: A Guide to Italian Film from Its Origins to the Twenty-First Century</i>, 2009.</p>
Week 5 February 14	<p>Transnational Art/ Auteur films</p> <p>Screening before class: <i>Ali: Fear Eats the Soul</i>, Germany, Rainer Werner Fassbinder, 1974, 93 min. UTD library, Kanopy.</p>

	<p>Reading: Aristides Gazetas, “The New German Cinema” Deborah Shaw, “Deconstructing and Reconstructing Transnational Cinema.”</p> <p>*Group 1 presentation*</p>
Week 6 February 21	<p>Transnational Exile and Diaspora</p> <p>Screening before class: <i>La Haine</i>, France, Mathieu Kassovitz, 1995, 100min, Amazon Prime.</p> <p>Reading: Hamid Naficy, “Situating Accented Cinema” Michael T. Martin and Marilyn Yaquinto, “Framing Diaspora in Diasporic Cinema: Concepts and Thematic Concerns”</p> <p>In class: <i>Minari</i>, United States, Lee Chung, 2020, 115 min, Amazon Prime.</p> <p>Optional: <i>Pelle the Conqueror</i>, Denmark & Sweden, Bille August, 157min, Amazon Prime.</p> <p>*Group 2 presentation*</p>
Week 7 February 28	<p>Transnational / Third Cinema</p> <p>Screening before class: <i>Machuca</i>, Chile, Andres Wood, 2004, 121min. Amazon Prime.</p> <p>Reading: Fernando Solanas and Octavio Getino , “Toward A Third Cinema”</p> <p>Optional: Middents, “The first rule of Latin American cinema is you do not talk about Latin American cinema: Notes on discussing a sense of place in contemporary cinema”</p> <p>*Group 3 presentation*</p>
Week 8 March 7	<p>Colonialism in Transnational Films</p> <p>Screening before class: <i>The Battle of Algiers</i>, Algeria, Gillo Pontecorvo, 1967, 120 min. Kanopy, Free.</p> <p>Reading: Saer Ba, “Battle of Algiers : Film as Revolutionary Spectacle” Neelam Srivastava, “Anti-colonial violence and the ‘dictatorship of truth’ in the films of Gillo Pontecorvo” Will Higbee & Song Lim , “Concepts of transnational cinema: towards a critical transnationalism in film studies.”</p>

	<p>Optional: <i>Lion of the Desert</i>, Libya, Akkad Moustapha, 163 min, 1981. Tubi, Free.</p> <p>*Group 4 presentation*</p>
Week 9 March 14	Spring Break! No Class
Week 10 March 21	<p>Censorship Ideology in Transnational Cinemas</p> <p>Screening before class: A Separation, Iran, Asghar Farhadi, 2011, 123min, Vudu. Reading: Negar Mottahedeh, “New Iranian Cinema” Carol Celli, “The Iranian Divide”</p> <p>Optional: <i>Do Muslim Women Need Saving?</i> By Lila Abu-Lughod.</p> <p>*Group 5 presentation*</p>
Week 11 March 28	<p>Animated Transnational Films Screening</p> <p>Screening before class: <i>Persepolis</i>, France & Iran, Marjane Satrapi and Vincent Paronnaud. 2007, 96 min. Amazon Prime.</p> <p>Reading: Kate Warren, “Persepolis: Animation, Representation and the Power of the Personal Story”</p> <p>In Class: <i>Flee</i>, Denmark, France, Norway, and Sweden, Jonas Rasmussen, 2021, 90 min.</p> <p>*Group 6 presentation*</p>
Week 12 April 4	<p>Asian Transnational Cinema</p> <p>Screening before class: <i>The Flowers of War</i>, China/Hong Kong, Zhang Yimou, 2011, 141min. Tubi, free</p> <p>Reading: Chris Berry, “What is Transnational Cinema? Thinking from The Chinese Situation” Ying Xu, “Impact of Globalization on the Cinema in China”</p> <p>Optional: <i>Spring in a Small Town</i>, China, Mu, Fei, 1948, 93 min, Amazon Prime Free (if you have Prime Membership)</p> <p>*Group 7 presentation*</p>

Week 13 April 11	<p>Transnational Documentary</p> <p>Screening: <i>The Social Dilemma</i>, United States, Jeff Orlowski, 94 min, 2020. Netflix.</p> <p>Reading: Nichols, “Documentary Film,” 114-130 In class: <i>Worst Roommate Ever</i>, First Episode, United States, Domini Hofmann, 49 min. Netflix.</p> <p>*Group 8 presentation*</p>
Week 14 April 18	<p>Transnational Women’s Documentaries</p> <p>Screening before class: <i>Fly So Far</i>, Celina Escher, 88min.</p> <p>Reading: Patricia White, Women's Cinema, World Cinema Projecting Contemporary Feminisms, “Introduction” P. 1-28.</p> <p>In class: <i>The Red Pill</i>, United States, Cassie Jaye, 2016, 117 min. Tubi.</p> <p>Optional: <i>For Sama</i>, Syria, United Kingdom, United States, Waad Al-Kateab and Edward Watts, 2019, 100 min, Amazon Prime.</p> <p>*Group 9 presentation*</p>
Week 15 April 25	<p>Bollywood</p> <p>Screening: <i>Pad Man</i>, India, Balki, R, 2018, 140 min, Netflix</p> <p>Reading: Satyajit Ray, “What is Wrong with Indian Films”</p> <p>Shekhar Deshpande and Meta Mazaj, “Indian Cinema and Bollywood” World Cinema Critical Introduction P. 135-151</p> <p>Optional: <i>Bajrangi Bhaijaan</i>, India, Kabir Khan, 2015, 159min, Amazon Prime.</p> <p>*Group 10 presentation*</p>
Week 16 May 2	Final exam!

Participation 10 points:

You have to share your thoughts in class. Encourage yourself to say something about the film or the readings. You can ask questions. Participation is mandatory if you want to get the 10 points.

Attendance 10 points:

Attending the class is mandatory. Please email me if you have an excuse. You are allowed one absence without an excuse. **After 6 unexcused absences, you will automatically fail this class.**

Lateness:

Lateness of more than 10 minutes will result in your absence. The lecturer and the class will be distracted if you arrive late.

Discussion Board posts, 30 Points:

Each week I post a question related to the materials and ask you to write 300 words response and post it to the discussion board on e-learning. We have 15 weeks and you are required to submit 6 discussion board posts over the course of the semester (5 points for each post). **No More Than 6 Posts**, any additional post will not be graded. Your post has to include at least one quotation from the reading. You have to explain the quotation using your words. Citing the page number is important. The deadline for submitting your post is every Monday at 11:00 pm.

Group Presentation, 20 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 at least 15 minutes, no more than 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 5. Handout about your presentation will be emailed to everyone in each group 2 weeks before the day of your presentation. 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.

Final Short Quiz: May 2nd

You will take in-class final quiz. The quiz will assess your understanding of the materials covered in class, including films, readings, and class lectures. One week before the quiz, we will have a review in class to help you prepare for the quiz. The quiz will be short answer and multiple choice. The exam starts at 1:15 and you have to stay one hour even if you have finished the exam.

Grading Final Grade Levels

A+ 970-1000	A 930-969.9	A- 900-929.9
B+ 870-899.9	B 830-869.9	B- 800-829.9
C+ 770-799.9	C 730-769.9	C- 700-729.9
D+ 670-699.9	D 630-669.9	D- 600-629.9

F 599.9 and under

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 I should point out that during the weekends, I don't check my email.

Laptops and phones:

It is not allowed to use your laptop, so print the reading materials and have your notebook on hand. Additionally, using your phone is not allowed; try to put it away until the end of the class. Only making and receiving emergency calls on your phone is allowed. Only your laptop or phone may be used for certain class tasks, such as subject searches. Losing participation and attendance points is possible if laptop and phone regulations are broken.

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/>

Academic Support Resources: The information contained in the following link lists the University's academic support resources for all students. Please go to
<http://go.utdallas.edu/academic-support-resources>.