

Course Information

Class No. 1303.002

Meets: Monday 4:00pm – 6:45pm

Location: ATC 1.305

Credit Hours: 3

Contact Information

Instructor: Dr. Angelica Martinez she/her

Office Hours: TBA and by appointment

email: angelicamiriam.martinezchoa@utdallas.edu

Course Description

Introduction to films and videos as forms of modern human cultural expression and understanding. A wide range of films and videos about humans and their diverse experiences around the globe will be explored. Themes may include love, loss, memory, migration, history, nation, and globalization.

Student Learning Objectives/Outcomes

- Identify the key characteristics of transnational cinemas.
- Analyze the cultural aspects of transnational films.
- Watch transnational films critically.
- Be able to communicate a film analysis via a video essay.

Required Textbooks and Materials

All readings will be posted on eLearning. All films and media are going to be streamed during class time, so you don't have to spend money acquiring these materials. All film titles are hyperlinks; click on the film's titles to access the streaming platform.

Classroom Conduct: On and offline

In this class, we are a community of inquirers creating a rich space for collaboration, sharing ideas, and exploring new things. It is essential to bring to the class academic generosity, the will to be an active listener for others, and respect for our differences.

Respect your peers and instructors. AHT brings together people from diverse backgrounds and identities. These include sex, gender, race, national origin, language, physical abilities, age, and cultural experiences. This diversity is a rich source of inspiration and should be respected. Violence, harassment, name-calling, micro-aggressions, or any other disrespectful behavior **will not be tolerated**, and will be addressed immediately. Remember that the online space is as real as the offline, and therefore the same guidelines apply for online interactions as well.

Some of the films contain scenes of nudity, violence, sexual assault, sex, and other mature and controversial themes. Enrollment in this class means you agree to watch every film, no matter your personal opinion of the themes at stake. That being said, it is also important to note that your mental health and safety is a priority. If you find yourself emotionally disturbed or triggered, please reach out to the Student Counseling Center at <https://counseling.utdallas.edu/>

Assignments

Assignment	Due date	Points
Weekly Journal Entries (approx. 1.6 points each)	Throughout the semester	20
In class (Midterm)		15
Final Video Essay		50
Participation	Throughout the semester	15
Total		100

Journal Entries (20 points)

Every week, you are required to handwrite at least two pages reflecting on what you learned in class and a short paragraph on your preparation for the next class. Don't use AI for this, I won't be grading grammar or punctuation. Feel free to write in any style, what matters is that you reflect on the class content. Some weeks, I will provide you with a prompt that includes selecting a scene or two from a movie and writing about them. Other weeks, the prompt will simply be to discuss what you liked, did, and/or learned that week (such as important concepts, references, etc.). You must post a photo of your weekly journal entry to eLearning by Sunday at 11:59 p.m. in preparation for the following week's class. Each of these entries is worth five points.

In-class Exam (10 points)

This one-time midterm in-class exam is scheduled on week 8. The exam is designated to assess some of the skills we will be learning in the course, as well as to prepare you for the Final Project.

Final Video Essay (50 points)

This project is a group video essay about a transnational movie. We will talk about this project in detail in class and I will provide a detailed handout with a timeline and rubrics. The project consists of five parts:

- Essay/Script (10 points)
- Storyboard (10 points)
- Ruff cut (5 points)
- Final cut (15 points)
- Postmortem (10 points)

Participation (15 points)

This grade is comprised of participation in class discussions, feedback sessions, and other in-class activities. (If you frequently miss sessions, don't submit assignments, or do not work with your peers, you could lose participation points.)

Policies: Attendance, Late work, Lateness and AI usage

In this class you are responsible for your own attendance and work. I will grade participation, but not attendance (except for the failing attendance policy, specified in the Grades section). If you miss a class, it is your responsibility to catch up with the materials and discussions, and I will not help you with that (except in the cases described below).

All assignments and exercises due in class, or done in preparation for the class, like the weekly journal entries, are not accepted late.

Arriving late is an interruption to class, and an act of disrespect to your peers and instructors. **Please do not do it.** If you must be late, please plan to arrive at the second part of the class, after the break. That is normally at 5:30pm but may vary on days we do in-class screenings. Please note that we will

mostly discuss in the first part of the class. Even if you are present for the second part, if you missed the discussion, you will not receive the participation grade. You are responsible to catch up with the materials you missed, both in cases of tardiness and absence.

Exceptions

I will help you with whatever you missed in class and accept late work for the following cases:

- You have a doctor's letter justifying your absence.
- You need to miss class for religious reasons;
- You need to miss class for academic/school sponsored extracurricular reasons.

In the last two cases, please inform me ahead of time.

Structure of the Class

In some weeks, you will need to prepare for our class. **As a discussion-based class, it is essential that you arrive prepared.** This includes the submission of your weekly journal entry and reading the assigned text.

Because we will watch film during class time, your presence is required. Along with the watching we will be completing assignment and engaging in class discussions.

Grades

Course grades are based on a 100-point scale.

Final grades fall on the following ranges:

A+ = 97-100, A = 93-96, A- = 90-92

B+ = 87-89, B = 83-86, B- = 80-82

C+ = 77-79, C = 73-76, C- = 70-72

D+ = 67-69, D = 63-66, D- = 60-62,

F = below 59. There are no individual extra-credit or re-take options.

A Range: Excellent	B Range: Good	C Range: Fair	D Range: Needs Improvement	F Range: Failing
Original, exceptional work, excellent performance, demonstrates mastery of material, surpasses expectations, often inventive	Strong, above-average work, achieves goals of assignment in a thorough fashion, solid grasp of course materials and concepts	Satisfactory, meets assignment requirements and demonstrates adequate grasp of course materials and concepts	Assignment requirements and expectations not met, below average, demonstrates misunderstanding of material	*
A, A-	B+, B, B-	C+, C, C-	D+, D, D-	F

Technology Policy

All mobile devices and personal media devices must be turned to silent before class begins and left out of sight for the duration of each session. In case you need a laptop to take notes and complete assignments during class; please use the laptop for these ends only. Headphones of any type are not allowed in class (including pods).

AI Policy

Today, AI tools are almost unavoidable—they are integrated into our phones, browsers, and applications. This class allows the use of AI in a limited way, specifically chatbots like ChatGPT that generate responses based on prompts. You can use such tools to research information about a film, filmmakers, and/or cultural context. However, please be aware that AI tools, like any other media, possess significant biases. Use the information as a reference and think critically about the information you obtain while using these tools.

You **CAN** use AI for the following:

- As a source of inspiration to generate ideas for your final project or other assignments.
- To proofread your written assignments, such as proofreading the script for your video essay.
- For accessibility purposes, such as taking notes, generating captions, or translating content.

You **SHOULDN'T** use these tools for the following:

- To generate your assignments or responses to prompts given during class or by the professor.
- To copy and paste information directly into your assignments.
- To take exams or quizzes.

Email

Monday through Friday I check email regularly and I will respond to your message within 48 hours. If it surpasses 48 hours, check your email and resend it. Use UTD email only. Follow email etiquette. I will not respond to course matters that are listed in the syllabus.

Office Hours

Students are strongly encouraged to visit office hours to ask any questions or discuss any concerns with the assignments or course. Please email to arrange for an appointment.

Accessibility

It is my responsibility to enable the full participation of all students in terms of access to course materials, lectures, and other activities. If you require accommodations under the Americans with Disabilities Act Amendment Act -2008 (ADAAA), please present your letter of accommodations from the Office of Student Access Ability to me on the **FIRST DAY** of class. This is very important so that we can make appropriate arrangements to enable your participation. If you do not have a letter, but require accommodations, please talk to me on the first day of classes. The last 10 minutes of the first class will be dedicated to gather information about the students who would like to discuss accommodations in person. You are always welcome to request accommodations via email if you feel more comfortable. **ALL DISCUSSIONS ARE CONFIDENTIAL.**

For more information about UTD Office of Student AccessAbility:

Office phone: 972-883-6104

Email: studentaccessability@utdallas.edu

Location: Student Service Building

Academic Honesty

Academic Honesty is required, without exceptions, without excuses. Plagiarism will be reported to the Dean of Students.

Disciplinary actions by the University may include:

- Failing assignment

- Failing the course
- Expulsion from the program

University Policies

Please visit <http://go.utdallas.edu/syllabus-policies>

Disclaimer

The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor. Please see eLearning for updates.

Course Schedule

Week 1: Introduction	
Monday (August 19)	<p><i>In class:</i></p> <ul style="list-style-type: none"> -Syllabus Review (30 mins) -Syllabus Quiz (10 mins) -Introduction to main concepts (short exercise) (20 mins) -Workshop/Activity on how to read an academic text and collaborative reading (20 mins) <p>Reading in class (available on eLearning): Week 1. Deborah Shaw, “<i>Deconstructing and Reconstructing Transnational Cinema</i>”</p> <ul style="list-style-type: none"> -Discuss <p><i>Preparation for next class:</i> Write your weekly journal entry and submit it to eLearning before Sunday 11:59pm</p> <p>Read (Week2&3)Excerpts of Debora Shaw, “Babel and the Global Hollywood Gaze” Situations, Project of the Radical Imagination, Vol. 4, N.1, 2011, pp.11-31</p>

Week 2: How to watch a movie?	
Monday (August 26)	<p><i>In class:</i></p> <ul style="list-style-type: none"> -Activity Recap of: Deborah Shaw, “<i>Deconstructing and Reconstructing Transnational Cinema</i>” - Discussion of Week 2 Excerpts of Debora Shaw, “<i>Babel and the Global Hollywood Gaze</i>.” -Workshop: How to watch a Movie and How to Watch a Trailer <p>Let’s start watching Babel (Alejandro Gonzalez Inárritu, 2006) Amazon Prime. Take notes and choose one scene to write about in your weekly journal entry.</p> <p><i>Preparation for next class:</i></p>

	<p>Write your weekly journal entry and submit it to eLearning before Sunday 11:59pm Finish watching Babel.</p> <p>Week 4. Amelina, Anna and Helma Lutz. Chapter 1: Gender relations and migration in <i>Gender and Migration: Transnational and Intersection</i>. 2018</p>
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WEEK 3: September 2nd- LABOR DAY

Week 4: Gender and Transnationality in Film	
<p>Monday (September 9)</p>	<p>In class: Lecture topic: Introduction to Gender Studies and Migration Studies.</p> <p>Suggested reading: Week 4. Amelina, Anna and Helma Lutz. Chapter 1: Gender relations and migration in <i>Gender and Migration: Transnational and Intersection</i>. 2018</p> <p>Film: Ali: Fear eats the Soul</p> <p>Group Discussion Preparation for next class: Write your weekly journal entry and submit it to eLearning before Sunday 11:59pm</p> <p>Suggested reading for next class: Week 5. Amelina, Anna and Helma Lutz. Chapter 2: Migration and Gender in <i>Gender and Migration: Transnational and Intersection</i>. 2018</p>

Week 5: Gender, Identity and Migration

Monday (September 16)

In class:

Lecture topic: Gender, Identity and Migration

Suggested reading:

Week 5. Amelina, Anna and Helma Lutz.

Chapter 2: Gender relations and migration in *Gender and Migration: Transnational and Intersection*. 2018

Film: [The Namesake](#)

Group Discussion

Preparation for next class:

Submit Weekly Journal Entry to e-Learning before Sunday 11:50pm

Suggested reading for next class:
None

Week 6: VIDEO ESSAY

Monday (September 23)

In class:

Lecture topic: What is a Video Essay?

Introduction to Final Project

Grouping and Topic Organization Workshop

Preparation for next class:

Submit Weekly Journal Entry to e-Learning before Sunday 11:59pm

Suggested reading for next class:

Week 7. Amelina, Anna and Helma Lutz.

Chapter 3: Doing Migration and Doing Gender in *Gender and Migration: Transnational and Intersection*. 2018

Week 7: Intersectionality and Transnationality

Monday (September 30)

In class:

Lecture topic: Intersectionality and Transnationality in Films

Suggested reading:

Week 7. Amelina, Anna and Helma Lutz.

Chapter 3: Doing Migration and Doing Gender in *Gender and Migration: Transnational and Intersection*. 2018

Film: [Paradise: Love \(Paradise Liebe\)](#)

Group Discussion

Preparation for next class:

Submit your weekly Journal Entry to e-Learning before Sunday 11:59pm.

Suggested reading for next class:

None, bring your notes to class for the MIDTERM

Week 8: MIDTERM

Monday (October 7)

In class:

MIDTERM

Preparation for next class:

Suggested reading for next class:

No Journal Entry.

Week 9. Amelina, Anna and Helma Lutz.

Chapter 5: The Changing Face of Citizenship in *Gender and Migration: Transnational and Intersection*. 2018

Week 9: Transnationality and Citizenship

Monday (October 14)

In class:

Lecture topic: Transnationality and Citizenship

Film: [Avalon](#) (Barry Levinson, 1990, Drama)

Group Discussion

Preparation for next class:

Submit your weekly journal entry to e-Learning before Sunday 11:59pm

Week 10. Dana Renga, “Why Italian Cinema Is Starting to Glamorize the Mafia”
<https://theconversation.com/why-italian-cinema-is-starting-to-glamorize-the-mafia-121481>

Week 10: Transnational Documentary

Monday (October 21)

In class:

Lecture topic: Transnational Documentary

Film: [Shooting the Mafia](#)

Group Discussion

Preparation for next class:

Submit Weekly Journal Entry to e-Learning before Sunday 11:59pm.

Week 11. Marcos P. Centeno-Martín and Norimasa Morita “Theorizing Transnational Japanese Film and Media” in Japan Beyond its Borders: Transnational Approaches to Film and Media.

Week 11: Transnational Horror

Monday (October 28)

In class:
Lecture topic: Transnational Japanese Film and Media

Film: [Pulse](#) (Kiyoshi Kurosawa)

Group Discussion

Preparation for next class:
Weekly Journal Entry to e-Learning before Sunday 11:59pm.

Suggested reading for next class:
None

Week 12: Essay and storyboard (Online)

Monday (November 4)

In class:
Lecture topic: what is a written essay? What is a storyboard? Elements of both.

First half of the session work with your team on the written essay and on the second half of the session on storyboard.

Preparation for next class:
Weekly Journal Entry to e-Learning before Sunday 11:59pm.

Bring your both documents to class.

Week 13: Feedback Session

Monday (November 11)

In class:
Lecture topic: How to provide feedback?

Provide Feedback for other teams

Review feedback received.

Work on adjustments to the essay and storyboard based on feedback.

	<p>Preparation for next class: Weekly Journal Entry to e-Learning before Sunday 11:59pm.</p> <p>Week 14. Patricia White; Women Auteurs, Western Promises. <i>Film Quarterly</i> 1 June 2022; 75 (4): 23–33</p>
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Week 14: Messing with the Hollywood Western	
Monday (November 18)	<p>In class: Lecture topic: The Hollywood Western</p> <p>Film: The Power of the Dog (Jane Campion, 2021).</p> <p>Preparation for next class: Weekly Journal Entry to e-Learning before Sunday 11:59pm. Video Essays Mini Festival</p> <p>Submit your final project to e-Learning by Sunday December 1st.</p>

THANKSGIVING/FALL BREAK: November 25 to December 1st

Week 15: Festival Day!	
Monday (December 2)	<p>In class: Screening of all groups video essays</p>