



Course FILM1303.001.24F
Course Title Transnational Film and Video
Instructor Maureen Okwulogu
Term August 19, 2024-December 5, 2024
Meetings Monday 10:00am- 12:45pm
ATC 2.602

Professor's Contact Information

Office Location JO 5.410B

Email Address maureen.okwulogu@utdallas.edu

Office Hours Office hours are by appointments. Email me at least 48 hours prior to your requested date and time for an in-person or MS Teams appointment. <https://calendly.com/mxo190005-utdallas/officehours>

Other Information The instructor may email students at any date/time but won't expect an immediate reply. Likewise, students may contact the instructor at any date/time but the instructor might not answer on the weekends/Holidays.

Course Information

Pre-requisites	No prior knowledge of Film Studies is required. No special skills are expected, just an open mind and a curiosity to explore different cultures through the lens of cinema.
Course Description	<p>Discover the fascinating world of global cinema in this transnational film class. Cinema has been global ever since its inception in the late 19th century to today's digital age, cinema has been shaped by major historical events like World Wars, independence movements, and globalization.</p> <p>Throughout the semester, we'll watch films from around the world, exploring themes like love, loss, despair, death, migration, globalization, exile, political crisis, border crossing, nationalism, and diasporic identity, and you will be trained to appreciate and articulate the film's cinematic style, historical context, and cultural background of the film's production. Together, we'll learn how filmmakers tell stories visually and how films are made, distributed, and consumed on a global</p>

	<p>scale.</p> <p>As we embark on this cinematic journey, one pressing question that we will regularly address is: What makes this film transnational?</p>
Learning Outcomes	<p>Course Objectives:</p> <ul style="list-style-type: none"> • 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 <p>Other objectives:</p> <ol style="list-style-type: none"> 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	<p>There is no required textbook for this course. All readings will be posted on eLearning. All films and media are available through online streaming services (Kanopy, Amazon, Netflix, Hulu, etc). All films titles are hyperlinks; click on the films' titles to access the streaming platform. Note that this course requires you to view films prior to class time. The estimated total cost for films' rentals is about \$8.</p>

Assignments

Attendance and Participation	15%
Weekly Reflections	20%
Midterm Paper	15%
Class Presentation	15%
Video Essay	35%

Attendance and Participation (15%)

This class is designed for your active participation in class discussions. Class participation will be monitored via weekly in-class workshop sheets. To count as present, students are required to attend the full class period. **Attendance is taken no later than 10:15am.** If you must miss a class, you remain responsible for all course material covered in that class and there are no make-up assignments for missing classes. You get one free absence but each unexcused absence after the first one lowers your total grade by 10 points for each absence.

If you miss more than 4 unexcused class sessions, you will get no grades for attendance.

Weekly Reflections (20%)

You are required to submit a total of 10 weekly reflections throughout the semester. Each week, the instructor will provide questions related to the assigned films and readings for the following week. Your reflections must be at least 200 words long. To earn full credit, you must complete and submit your reflection before the class begins, as late submissions will not be accepted. This assignment is C/NC basis, meaning you'll receive full credit for submitting complete answers and a zero if you don't. Additionally, failing to use correct MLA format for in-text citations will result in a 5-point deduction. Please be aware that the instructor may use your responses during class discussions. If you prefer that your work not be shared, indicate this in your submission.

Midterm Paper (15%)

Due Date: **September 30, 2024**

The handout is available [here](#).

Statement on the Use of Generative AI on Assignments.

There are already a number of automated writing tools that students (and faculty) routinely use, from those in Word and its cohorts as well as programs like Grammarly. However, ChatGPT et al. are an extraordinary extension of these other AI-based forms of assistance, because they can be used to generate material that you present as your own—material that is often, as we now know, factually or stylistically incorrect. That said, it may be useful for students struggling with sentence-level writing. Only under the following conditions is its use allowed in this course:

- **Anything you upload to a generative AI site, for what may or may not be “improvement,” must be created by you *first*.**
- **All of the work that you submit for a grade, from discussion questions to essays to PowerPoint presentations, must be your own.**
- **You must quote and cite properly, including quotation marks and in-line citation for direct quotations and paraphrasing.**

Class Presentation and Video Essay (50%)

On **October 21, 2024** students will present their video essay project ideas and receive peer feedback. A detailed description of the class presentation and video essay is available [here](#).

Key Dates:

- Rough cut video essay due: **November 11, 2024**
- Final video essay due: **December 2, 2024**

Content Warning

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 affected by the content, please reach out to the Student Counseling Center at <https://counseling.utdallas.edu/>

Also, I do not ask you to 'like' or 'agree' with whatever you watch or read, but you are expected to be part of the dialogue that requires a willingness to be open to new ideas, perspectives, and experiences. The classroom (weekly reflection board) should be an open space for the critical and civil exchange of ideas.

Course Outline

08/19	Week one Introduction & Syllabus overview In-class screening Half a Life (Tamara Shogaolu, 2017)
08/26	Week Two National Cinema Screenings: <i>The 400 Blows</i> (French: <i>Les quatre cents coups</i>) (François Truffaut, 1959. Kanopy). https://www.kanopy.com/en/utdallas/watch/video/113389 Read: Andrew Higson: The Concept of National Cinema, in: <i>Screen</i> (London), 1989, Vol. 30 (4), pp. 36-47.
09/02	Week Three: Labor Day
	Week Four

09/09	<p>The Limitation of National Cinema(s)</p> <p>Screenings: Amélie (Directed by Jean-Pierre Jeunet, 2001) Amazon Prime Video, rent \$3.99.</p> <p>Read: Andrew Higson, “The Limiting Imagination of National Cinema,” in <i>Cinema and Nation</i>, ed. Mette Hjort, and Scott Mackenzie, Taylor & Francis Group, 2000. Pp. 57-68</p>
09/16	<p>Week Five</p> <p>What is a Transnational Film?</p> <p>Screening: <i>Mississippi Masala</i> (Mira Nair, UK / USA 1991, 118 min., Kanopy) https://youtu.be/jHQrw_s28qA?si=BI7xXIyBOD3FJ6Lw</p> <p>Read: Terry Rowden and Elizabeth Ezra: “General Introduction: What is Transnational Cinema?,” in: <i>Transnational Cinema: The Film Reader</i>, ed. by Terry Rowden and Elizabeth Ezra, London / New York 2006, pp. 1-12.</p>
09/23	<p>Week Six</p> <p>Perspectives in Transnational Cinema</p> <p>Screenings: <i>Babel</i> (Alejandro Gonzalez Inárritu, 2006) 2h 23 min. Amazon Prime Video, rent \$3.99.</p> <p>Read: Deborah Shaw, “Babel and the Global Hollywood Gaze” <i>Situations, Project of the Radical Imagination</i>, Vol. 4, No. 1, 2011, pp.11-31.</p>
09/30	<p>Week Seven</p> <p>Perspectives in Transnational Cinema (2)</p> <p>Screenings: <i>Crazy Rich Asian</i> (Jon M. Chu, 2018. Netflix)</p> <p>Read Deborah Shaw, “Deconstructing and Reconstructing “Transnational Cinema,” in <i>Contemporary Hispanic Cinema: Interrogating the Transnational in Spanish and Latin American Film</i>, edited by Stephanie Dennison, Boydell & Brewer, 2013, pp. 47–66.</p> <p>Midterm paper is due today.</p>

10/7	<p>Week Eight</p> <p>Transnational cinema and the Global film Festival circuit</p> <p>Screenings: <i>Khane-ye dust kojast?</i> (Where is the Friend's house?) (Abbas Kiarostami, Iran 1987, 83 min., Kanopy) https://www.kanopy.com/en/utdallas/watch/video/11142152</p> <p>Read: The films of Abbas Kiarostami: Framing the Burdens of Contemporary Muslim Identities. Reviewed by Farouk Mitha</p>
10/14	<p>Week Nine</p> <p>Region/Regional Cinema</p> <p>Screening: <i>The Great Indian Kitchen</i> (Joe Baby, 2020) (YouTube).</p> <p>Reading: Ratheesh Radhakrishnan, "Region/Regional Cinema", <i>Bioscope</i>, Volume 12, Issue 1-2, 2021</p> <p>Guest Lecture: Arya Rani</p>
10/21	<p>Week Ten</p> <p>All Students Class Presentations</p>
10/28	<p>Week Eleven</p> <p>Accented Cinema</p> <p>Screenings: <i>A Girl Walks Home Alone at Night</i> (Ana Lily Amirpour, 2014) 1h 40 min. Free on Kanopy.</p> <p>Read: Hamid Naficy, "Situating Accented Cinema," <i>Accented Cinema</i> (Princeton UP, 2001). Pp. 1-17</p> <p>Guest lecture: Mazyar Mahan</p>
	<p>Week Twelve</p>

11/04	<p>Nollywood's Transnationalism and the Communities of Taste</p> <p>Screenings: <i>Half of a Yellow Sun</i> (Biyi Bandele, 2013) YouTube: https://youtu.be/jLaEidUuvO0?si=k9vqStnOoN0ACALX</p> <p>Read: Stam, Robert. "The Rise of the 'Woods'" From Hollywood to Nollywood via Bollywood, <i>World Literature, Transnational Cinema, and Global Media</i>, Routledge, 2019</p> <p>In-class screening: <i>The Wedding Party</i> (2016), directed by Kemi Adetiba https://www.youtube.com/watch?v=rvjEeHDgC0Q</p>
11/11	<p>Week Thirteen</p> <p>Third Cinema</p> <p>Screenings: <i>La battaglia di Algeri</i> (The Battle of Algiers) (Gillo Pontecorvo, Italy / Algeria 1966, 120 min., Kanopy) https://www.kanopy.com/en/utdallas/watch/video/127213</p> <p>Read: Fernando Solanas and Octavio Getino, "Toward A Third Cinema," <i>Cinéaste</i> 4, no. 3 (1970): 1-10</p> <p>Rough cut video essay is due November 11, 2024</p>
11/18	<p>Week Fourteen</p> <p>Fourth Cinema</p> <p>Screenings: <i>Boy</i> (Taika Waititi, 2010, Kanopy) https://www.kanopy.com/en/utdallas/watch/video/4442963</p> <p>Read: Christina Mulligan, "Sites of Exuberance: Barry Barclay and Fourth Cinema, Ten Years On", <i>International Journal of Media & Cultural Politics</i>, 2013, pp. 347-357</p>
11/25	<p>Week Fifteen</p> <p>Fall Break</p>
12/2	<p>Week Sixteen</p> <p>Students' Final Video Essays Screening</p> <p>Final Video Essays are due</p>

Course Policies

Class Materials	All reading material will be provided via eLearning. Please note that classroom materials may not be reproduced or shared with those not in class, or uploaded to other online environments except to implement an approved Office of Student AccessAbility accommodation. Failure to comply with these University requirements is a violation of the <u>Student Code of Conduct</u> .
Class Recordings	Students are expected to follow appropriate University policies and maintain the security of passwords used to access recorded lectures. Unless the Office of Student AccessAbility has approved the student to record the instruction, students are expressly prohibited from recording any part of this course. Recordings may not be published, reproduced, or shared with those not in the class, or uploaded to other online environments except to implement an approved Office of Student AccessAbility accommodation. Failure to comply with these University requirements is a violation of the <u>Student Code of Conduct</u> .
Grading (credit) Criteria	A+ 99+ A 94-98 A- 90-93 B+ 87-89 B 80-86 C+ 77-79 C 70-76 D+ 67-69 D 60-66 F 59 and under
Make-up Exams	For excused absences only.
Extra Credit	I will encourage you to attend local film related activities for extra credit.
Late Work	Late work for weekly reflections and class presentations is not allowed. Late work for final projects is allowed if deemed necessary and a prior permission has to be granted.

Classroom Etiquette and Guidelines	<ol style="list-style-type: none"> 1. Laptops and Tablets: You are welcome to use laptops and tablets during class, but only for note-taking purposes. However, handwriting your notes are strongly recommended, as it enhances retention of new material. Simply reading someone else's notes or PowerPoints may not be as effective for your learning. 2. Mobile Phones: Please ensure that your mobile phones are turned off and stored away during class sessions. You may take photographs of PowerPoint slides if necessary, but only for that purpose. Additionally, the use of headphones or earbuds during class is not permitted. 3. Participation and Respect: Active participation is encouraged in class discussions. However, it's important to show respect to both your classmates and the professor. Please raise your hand and wait to be acknowledged before speaking, especially when someone else is talking. 4. Attendance and Responsibility: If you are unable to attend a class, please note that you are still responsible for all the material covered. There are no opportunities for make-up sessions, as each class will be conducted only once.
Comet Creed	<p>“As a Comet, I pledge honesty, integrity, and service in all that I do.”</p>
Academic Support Resources	<p>Please go to http://go.utdallas.edu/academic-support-resources.</p>

The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.