

### Course Information

**Class No. 1303.002**

**Meets: Wednesday 4:00pm – 6:45pm**

**Location: FN 2.104**

Credit Hours: 3

### Contact Information

**Instructor: Dr. Angelica Martinez she/her**

Office Hours: By appointment / Online

**email: [angelicamiriam.martinezchoa@utdallas.edu](mailto: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.

An online workbook created by the instructor will be made available to you through e-learning.

### 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. **Please remember that you are free to leave the classroom at any time. You do not need to ask for permission if you feel uncomfortable with a film.**

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
Transnational Film Workbook	Throughout the semester	20
Final Video Essay	May 4, 2025	50
Participation & Attendance	Throughout the semester	30
Total		100

### Transnational Film Workbook (20 points)

The workbook is designed for you to take notes on each of the films streamed in this class. Your notes are essential not only for your learning and analysis but also to support the development of your final project. The instructor will collect the workbooks twice during the semester: **the first collection will be on March 12, 2025**, to submit **your midterm grade**, and **the second and final collection will be on May 7th, 2025**, when all films are expected to have been watched.

### Participation and Attendance (30 points)

#### Participation:

Participation goes beyond simply being present in class. You are expected to contribute to the conversation, whether the discussion takes place in small groups or as part of a larger group.

#### Attendance:

You are required to record your attendance at every class. Here's how it will work:

At some point during the session, **the instructor will provide a QR code for you to register your attendance.**

The instructor understands that external circumstances may arise during the semester that could cause you to miss class. For this reason, you are allowed up to **two no-questions-asked absences** (equivalent to two weeks since we meet once a week). This means that if you miss a class, you do **not** need to email the professor about your absence, and you will not lose points for the first two absences.

However, starting with the third absence, you will automatically lose **15 points** (equivalent to 50% of the points for participation and attendance). **After the fourth absence** (equivalent to approximately one month of not attending class), **you will automatically lose all 30 points** allocated for attendance and participation.

With that in mind, use your two granted absences wisely. Do not miss class unless it is absolutely necessary. Save these opportunities for unavoidable situations, such as illness, an accident, or other significant reasons.

### Final Video Essay (50 points)

This project is a group video essay about a one or more transational film(s). 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:

- Initial Assessment (5 points)
- Essay/Script (10 points)
- Storyboard (10 points)
- Final video essay (15 points)
- Presentation at the mini festival (5 points)
- Postmortem (5 points)

#### \* Note on the Midterm Grade:

We don't have a traditional midterm in this class. Instead, **on March 12th**, I will collect your workbooks. To receive full points, you must have completed all film-related assignments up to that date (*Babel*, *The Namesake*, *Ali*, *Totoro*, *Pulse*, and *4 Months, 3 Weeks*). In addition to the workbook, attendance and participation will be used to calculate your midterm grade.

### 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

### Extra Credit Opportunity

To enhance your experience in this class, I am offering an extra credit opportunity worth 10 points if you volunteer for at least one shift (3-4 hours) at *the Dallas International Film Festival*, taking place from Friday, April 21, to Thursday, May 1, 2025.

To participate in this extra credit opportunity, you must contact the instructor to get set up. Volunteers at the *Dallas International Film Festival* are required to attend an orientation session in addition to their shift. To receive the extra credit points, you must also complete an interview with the instructor about your experience.

### Why is this opportunity worth it?

You will gain real-life experience at an international festival, offering insights into how transnational films are created, how the business of international film festivals operates, and a chance to connect with those involved in filmmaking (writers, producers, directors, actors, etc.). This experience will provide a deeper understanding of their roles and the industry as a whole.

### 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.

### 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. I'll be happy to discuss the content of this class with you!

### 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 Accessibility:

Office phone: 972-883-6104

Email: [studentaccessability@utdallas.edu](mailto: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

<b>Week 1: Introduction</b>	
Wednesday (January 22)	<p><b><i>In class:</i></b></p> <ul style="list-style-type: none"><li>-Getting to know each other (30 mins)</li><li>- Syllabus overview</li><li>-Workbook</li><li>-Introduction to main concepts (short exercise) (20 mins)</li><li>-Reading in class (available on eLearning): Week 1. Deborah Shaw, “<i>Deconstructing and Reconstructing Transnational Cinema</i>”</li><li>-Discussion</li></ul> <p><b><i>Preparation for next class:</i></b> Excerpts of Debora Shaw, “<i>Babel and the Global Hollywood Gaze</i>” Situations, Project of the Radical Imagination, Vol. 4, N.1, 2011, pp.11-31</p>
<b>Week 2: Cinema of Globalization: BABEL</b>	
Wednesday (January 29)	<p><b><i>In class:</i></b> Lecture Topic: Cinema of Globalization</p> <p>Based on: Excerpts of Debora Shaw, “<i>Babel and the Global Hollywood Gaze</i>” Situations, Project of the Radical Imagination, Vol. 4, N.1, 2011, pp.11-31</p> <p>Streaming Film: Babel (Alejandro Gonzalez Iñarritu, 2006) <a href="#">Amazon Prime</a>.</p> <p>Complete Workbook</p> <p>In-class discussion</p>

	<p><b>Preparation for next class:</b>  Read: Amelina, Anna and Helma Lutz.  Chapter 2: Gender relations and migration  in <i>Gender and Migration: Transnational  and Intersection</i>. 2018</p>
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<p><b>Week 3: Gender, Identity and Migration:  The Namesake</b></p>	
<p>Wednesday (February 5)</p>	<p><b>In class:</b>  Lecture topic: Gender, Identity and  Migration</p> <p>Based on:  Amelina, Anna and Helma Lutz. Chapter  2: Gender relations and migration in  <i>Gender and Migration: Transnational and  Intersection</i>. 2018</p> <p>Streaming Film: <a href="#">The Namesake</a></p> <p>Complete Workbook</p> <p>In-class discussion</p> <p><b>Preparation for next class:</b></p> <p>Read: Chapter 1: Gender relations and  migration in <i>Gender and Migration:  Transnational and Intersection</i>. 2018</p>

<p><b>Week 4: Gender and Transnationality in  Film: Ali Fear Eats The Soul</b></p>	
<p>Wednesday (February 12)</p>	<p><b>In class:</b>  Lecture topic: Introduction to Gender  Studies and Migration Studies.</p> <p>Based on:  Chapter 1: Gender relations and migration  in <i>Gender and Migration: Transnational  and Intersection</i>. 2018</p> <p>Streaming Film: <a href="#">Ali: Fear eats the Soul</a></p>

	<p>Complete Workbook</p> <p>In-class discussion</p> <p><b><i>Preparation for next class:</i></b>  Centeno Martin, Marcos Pablo and Morita,N.(2020) <i>Theorising transnational Japanese film and media</i>. In: Centeno Martin, Marcos Pablo and Morita, N. (eds.) <i>Japan Beyond its Borders: Transnational Approaches to Film and Media</i>. Tokyo, Japan: Seibunsha, pp. 1-14.</p>
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<p><b>Week 5: Transnational Japanese Film: TOTORO</b></p>	
<p>Wednesday (February 19)</p>	<p><b><i>In class:</i></b>  Lecture topic: Transnational Japanese Films</p> <p>Based on:  Centeno Martin, Marcos Pablo and Morita,N.(2020)<i>Theorising transnational Japanese film and media</i>. In: Centeno Martin, Marcos Pablo and Morita, N. (eds.) <i>Japan Beyond its Borders: Transnational Approaches to Film and Media</i>. Tokyo, Japan: Seibunsha, pp. 1-14.</p> <p>Streaming Film: <a href="#">Totoro My Neighbor</a></p> <p>Complete Workbook</p> <p>In-class discussion</p> <p><b><i>Preparation for next class:</i></b>  Same reading</p>

**Week 6: Transnational Japanese Film:  
PULSE**

Wednesday (February 26)

***In class:***

Lecture topic: Transnational Japanese Films

Based on:

Centeno Martin, Marcos Pablo and Morita, N. (2020) *Theorising transnational Japanese film and media*. In: Centeno Martin, Marcos Pablo and Morita, N. (eds.) *Japan Beyond its Borders: Transnational Approaches to Film and Media*. Tokyo, Japan: Seibunsha, pp. 1-14.

Streaming Film: [Pulse](#)

Complete Workbook

In-class discussion

***Preparation for next class:***

Suggested reading:

Uricaru Ioana, *3 weeks and 2 days: The corruption of intimacy*. *Film Quarterly*. Vol. 61, N.4 (summer 2008).

Rivkin-Fish, Michele, *Unmaking Russia's Abortion Culture*. Introduction Chapter. Vanderbilt University Press. 2024

**Week 7: TRANSNATIONAL FEMINIST  
CINEMA  
4 MONTHS, 3 WEEKS, 2 DAYS**

Wednesday (March 5)

***In class:***

Lecture topic: Communist regimes, abortion culture, and film

Based on:

Uricaru Ioana, *3 weeks and 2 days: The corruption of intimacy*. *Film Quarterly*. Vol. 61, N.4 (summer 2008).

	<p>Rivkin-Fish, Michele, <i>Unmaking Russia's Abortion Culture</i>. Introduction Chapter. Vanderbilt University Press. 2024</p> <p>Streaming Film: <a href="#">4 Months, 3 Weeks, 2 Days</a></p> <p>Complete Workbook</p> <p>In-class discussion</p> <p><b>Preparation for next class:</b> Palmer, Lindsay. <i>Non themed article neither here nor there: the reproductive sphere in transnational cinema</i>. Feminist Review, 2011. N. 99 media transformations.</p>
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<p><b>Week 8: TRANSNATIONAL FEMINIST CINEMA</b> <b>MAID IN AMERICA</b> Wednesday (March 12)</p>	<p><b>In class:</b> Lecture topic: Transnational Feminist Cinema</p> <p>Based on: Palmer, Lindsay. <i>Non themed article neither here nor there: the reproductive sphere in transnational cinema</i>. Feminist Review, 2011. N. 99 media transformations.</p> <p>Streaming Film: <a href="#">Maid in America</a></p> <p><b>Submit your workbook online to e-learning by midnight today. If you have a printed workbook, turn it in during class.</b></p> <p>In-class discussion</p> <p><b>Preparation for next class:</b> Same reading</p>
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**SPRING BREAK (March 19)**

<b>Week 9: TRANSNATIONAL FEMINIST CINEMA PERSEPOLIS</b>	
Wednesday (March 26)	<p><b><i>In class:</i></b> Lecture topic: Transnational Feminist Cinema</p> <p>Based on: Palmer, Lindsay. <i>Non themed article neither here nor there: the reproductive sphere in transnational cinema</i>. Feminist Review, 2011. N. 99 media transformations.</p> <p>Streaming Film: <a href="#">Persepolis</a></p> <p>Complete Workbook</p> <p>In-class discussion</p> <p><b><i>Preparation for next class:</i></b> Amelina, Anna and Helma Lutz. <i>The Changing Face of Citizenship</i>. Chapter 5. Gender and Migration: Transnational and Intersection. 2018</p>

**Week 10: TRANSNATIONALITY AND  
CITIZENSHIP  
AVALON**

Wednesday (April 2)

***In class:***

Lecture topic: Transnationality and  
Citizenship

Based on:

Amelina, Anna and Helma Lutz. *The  
Changing Face of Citizenship*. Chapter 5.  
Gender and Migration: Transnational and  
Intersection. 2018

Streaming Film: [Avalon](#)

Complete Workbook

In-class discussion

***Preparation for next class:***

Think about your favorite film(s). In the  
next class, together with your team, you  
will select the film or films for your final  
project.

**Week 11: Final Project  
Workshop #1**

Wednesday (April 9)

***In class:***

**Part 1:**

- Final Project Introduction
- Group Formation
- Individual Initial Assessment

**Part 2:**

Group discussions will focus on selecting  
an argument and identifying scenes to  
start drafting the essay.

**Preparation for next class:**

Work with your team on your essay and

	<p>storyboard. Use next class to work on it.</p> <p><b>Rough Draft of your essay and storyboard must be submitted Sunday April 20, 2025</b></p>
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<b>Week 12: Essay and storyboard Drafts (Online)</b>	
<p>Wednesday (April 16)</p>	<p><b>Work on your essay and storyboard.</b></p> <p><b>Office hours for the final project will be held online during the scheduled class time.</b></p> <p><b>Preparation for next class:</b>  <b>Rough Draft of your essay and storyboard must be submitted Sunday April 20, 2025</b></p> <p>Bring your both documents to next class.</p>

<b>Week 13: Workshop Part #2 Peer Review Session</b>	
<p>Wednesday (April 23)</p>	<p><b>In class:</b>  Lecture topic: How to provide feedback?</p> <p>Provide Feedback for other teams</p> <p>Review feedback received.</p> <p>Discuss Final Project Ideas with you team.</p> <p><b>Preparation for next class:</b>  Work on your final submission.</p>

	Final submission should be done by Sunday May 4.
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**Week 14: Work on final adjustments**

Wednesday (April 30)	<p><b>In class:</b></p> <p><b>Work on your final submission.</b></p> <p><b>Office hours for the final project will be held online during the scheduled class time.</b></p> <p><b>Preparation for next class:</b> Work on your final submission.</p> <p style="color: red;">Final submission should be done by Sunday May 4.</p>
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**Week 15: Festival Day**

Wednesday (May 7)	<p><b>In class:</b></p> <p>Screening of all groups video essays.</p> <p>The class will rate video essays, and winner will get prizes.</p> <p style="color: red;">Turn in your transnational film workbook for grading.</p>
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