

FILM 1303.003
Transnational Film and Video¹
Fall 2025 | Monday, 4pm-6:45pm | ATC 1.305

Instructor: Amine Faali
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Office hours: Mon 2pm-4pm & Fri 4pm-6pm
[Join the meeting now](#)

Course Description:

This course will focus on how ideas, values, beliefs, and other aspects of culture express and affect the human experience in film and video from nations around the world. We will explore ideas that foster aesthetics and intellectual creation to understand the human condition across cultures.

Core 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

This course helps students to:

- 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 of nationality, religion, language, gender, sexuality, race, ethnicity, etc.

Required Texts and Materials:

All readings will be posted on e-learning in electronic form. All films and media are available through online streaming services (Kanopy, Amazon, Netflix, etc.). Note that this course requires you to view films prior to class time. The total estimated

¹ This syllabus, including the overall structure, assignments, and many of the film and reading selections, was originally designed by Mazyar Mahan, filmmaker and PhD Candidate in Visual & Performing Arts at UTD, for FILM 1303 in Fall 2023.

cost for film rentals is about \$20. For each class meeting, you need to have completed the reading and watched the required films. Come prepared to discuss the material.

Assignments and Evaluation:

Weekly Responses	30 Points
Two In-class Exams	30 Points
Video Project	25 Points
Attendance	15 Points
Total	100 Points

Weekly Responses (5 pts each x 6 = 30 points total)

On Sunday of each week (**weeks 3-12**), the day before class meeting (Monday 4pm-6:45pm), you are expected to submit two questions as your weekly response.

One of your questions should be about the film, and the other about the reading. Each question should be about **50-150 words**, and it should reflect your position after watching the film and doing the reading. You will be graded based on the depth of your question, the context you provide before you pose the question, and the relevancy of the question to the theme of the class.

These questions will be discussed in class, so be prepared to ask your questions during class time.

Your weekly response should be submitted on the e-learning Discussion Board no later than **Sunday, 11.59 p.m.** There will be a total of 8 weekly assignments. However, you are only required to **submit 6 responses. It means you can skip 2 of them.**

Late submissions are not accepted. Extensions will be given on a case-by-case basis. Depending on your situation, a form of proof may be required in order to grant you an extension. Please don't hesitate to email me if you will need accommodations of any sort.

In-class Exams: (15 + 15 = 30 points)

Two times throughout the semester (**week 7 and week 16**), you will take in-class exams. The exams will assess your understanding of the materials covered in class,

including films, readings, and class lectures. One week before each exam, we will have a review session in class to help you prepare for the exam.

Group Project: Video (25 points)

The details of this project will be discussed in class, and assignment guidelines will be posted on eLearning.

Attendance (15 points)

Regular attendance is mandatory. Each student is allowed two absences during the semester without penalty; following that, each unexcused absence drops 3 points from your attendance grade. **Regular absences will drop your final grade to F.**

Normally, only unexpected medical emergencies constitute an excused absence.

All other absences due to personal or professional conflicts are unexcused.

Final Grade Scale

A+	99+
A	94-99
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

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 substitutions will be provided.

****A Note about In-Class Participation:** While you won't be graded on participation, this course expects you to engage with the class material by participating in group discussions, voicing your take on films and readings covered throughout, and asking questions for the class to discuss.

****A Note about Online Screenings:** Please understand that any film and/or media material made available to screen for our class is under copyright and should not be shared, downloaded, or disseminated in any other way. Students should not engage in conduct that could violate copyright protection or unauthorized further dissemination.

Course Outline

Week 1: Monday, Aug 25

Introduction to the class - Welcome!

Week 2: Monday, Sep 1 - Labor Day - No Class.

Week 3: Monday, Sep 8

Transnational Film: Background and Categories

Watch: *Babel* (Iñárritu, 2006) [Free on Pluto TV with ads]

Reading: Shaw, Deborah. "[Deconstructing and Reconstructing Transnational Cinema.](#)" *Contemporary Hispanic Cinema: Interrogating the Transnational in Spanish and Latin American Film*, ed. Stephanie Dennison, Boydell & Brewer, 2013, pp. 47–66.

Week 4: Monday, Sep 15

Transnational vs. National: Debates and Definitions

Watch: *Crouching Tiger, Hidden Dragon* (Ang Lee, 2000) [Amazon]

Reading: Wu, Chia-Chi. "[Crouching Tiger, Hidden Dragon Is Not a Chinese Film.](#)" *Spectator* (Los Angeles, Calif.), vol. 22, no. 1, 2002, pp. 65–79.

Week 5: Monday, Sep 22

Accented Cinema: Part I

Watch: [The Edge of Heaven](#) (Fatih Akin, 2007) [Free on Kanopy]

Reading: Naficy, Hamid. "[Situating Accented Cinema.](#)" *An Accented Cinema: Exilic and Diasporic Filmmaking*, Princeton University Press, 2018, pp. 10-39.

Workshop: Screenwriting

Task: Make Video Project Groups - **Finalize by Sep 29.**

Week 6: Monday, Sep 29
Accented Cinema: Part II

Watch: *La Haine* (Mathieu Kassovitz, 1995) [Apple TV & Amazon]

Reading: Vincendeau, Ginette. "[La Haine and after: Arts, politics, and the Banlieue.](#)"
The Criterion Collection.

*In-class review session for the mid-term.

Week 7: Monday, Oct 6

Watch: [Minari](#) (Lee Isaac Chung, 2020) [Free on Kanopy]

In addition to studying for the exam, watch the movie *Minari* and try to find connections between the film and what you have learned about transnational films.

First In-class Exam (midterm) - 15 points

Week 8: Monday, Oct 13

Transnational Filmmakers: Alfonso Cuarón

Watch: *Children of Men* (Alfonso Cuarón, 2006) [Multiple Platforms]

Reading: Shaw, Deborah. "[Children of Men: The Limits of Radicalism.](#)" *The Three Amigos: The transnational filmmaking of del Toro, Iñárritu, and Cuarón*, Manchester University Press, 2013, pp. 201-224.

Workshop: Cinematography

Week 9: Monday, Oct 20

Transnational Feminist Resistance

In-class screening: *Persepolis* (Satrapi and Paronnaud, 2007)

Reading: Warren, Kate. "[Animation, Representation and the Power of the Personal Story: Persepolis.](#)" *Screen Education* (St Kilda, Vic.), no. 58, 2010, pp. 117-23.

Week 10: Monday, Oct 27

Art Film and International Film Festivals

Watch: [La Ciénaga](#) (Lucrecia Martel, 2001) [Free on Kanopy]

Reading: Bordwell, David. "[The Art Cinema as a Mode of Film Practice.](#)" *Poetics of Cinema*, Routledge, 2007, pp. 151–169.

Workshop: Editing

Week 11: Monday, Nov 3
Horrors of Racism

Watch: *Get Out* (Jordan Peele, 2017) [Multiple Platforms]

Reading: Barnwell, Jane. "[Racial Prejudice, the Ghosts of Colonialism and Spatial Segregation in *Get Out*.](#)" *Production Design & the Cinematic Home*, Palgrave Macmillan, 2022, pp. 45-65.

Week 12: Monday, Nov 10
Transnational Documentary

Watch: [Four Daughters](#) (Kaouther Ben Hania, 2023) - [Free on Kanopy]

Reading: Lúcia Nagib, "[Realist Cinema as World Cinema](#)," in Stone, R., Cooke, P., Dennison, S., & Marlow-Mann, A. (Eds.). (2017). *The Routledge Companion to World Cinema* (1st ed.).

Week 13: Monday, Nov 17

Watch: *Flee* (Jonas Poher Rasmussen, 2021) - [Tubi]

No readings for this day.

Group Project Presentation in Class: 5 points

To receive full credit, *all* members of each group **MUST** be present and prepared to discuss their project.

Week 14: Monday, Nov 24 - Fall Break - No Class.

Week 15: Monday, Dec 1

Watch: *Slumdog Millionaire* (Danny Boyle, 2008) - [Multiple Platforms]

Your projects will be screened and reviewed in class. You **MUST** be present and participate in the discussions to receive the full credit.

Please upload your final project to the shared box folder by 8am on Dec 1.
Upload your submission here:

<https://utdallas.box.com/s/olftfojx7tosjmax06l9pogzso5zb0>

Week 16: Monday, Dec 8

Second In-class Exam: 15 points

Course Recap; Student Feedback; Final Project Awards

Video Project, Final Cut Due: Sunday, Dec 14 at 11:59 p.m.

Upload to box with FINAL CUT in the name.

Upload your submission here:

<https://utdallas.box.com/s/olftfojx7tosjmax06l9pogzso5zb0>

Course Policies:

Communication: Please use your UT Dallas email account when contacting me.

Personal device use in class: Please use your laptop or mobile device exclusively to engage with the material for the class. If I find you doing outside work or activities, I will ask you to put your devices away for the rest of the class.

Academic Integrity:

- Submit original written work in accurately cited 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

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AI policy:

This class is generative AI-free. Compliance with our AI-free policy will be confirmed by Turn It In on e-learning. More than 30% AI presence in your uploaded work will generate a referral to the Office of Community Standards and Conduct.

Comet Creed	<p><i>This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same:</i></p> <p><i>"As a Comet, I pledge honesty, integrity, and service in all that I do."</i></p>
Academic Support Resources	<p><i>The information contained in the following link lists the University's academic support resources for all students.</i></p> <p><i>Please go to http://go.utdallas.edu/academic-support-resources.</i></p>
UT Dallas Syllabus Policies and Procedures	<p><i>The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus. Please review the sections regarding the credit/no credit grading option and withdrawal from class.</i></p> <p><i>Please go to http://go.utdallas.edu/syllabus-policies for these policies.</i></p>

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