

INTS/FILM 215 • Global Cinema

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Texas A&M University
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Class meeting: MWF 9:10-10:00
RICH 106

Course description

History and theory of global cinema; historical, socio-political, national and international contexts of film production and reception; transnational film.

Prerequisites

None.

Learning outcomes

Upon completion of the course, students will be able to:

- Identify major directors and film movements in global cinema;
- Interpret and analyze thematic and formal aspects of visual communication in film form; and
- Formulate the relationship between national and transnational cinema and the socio-political contexts of cultural production and cultural globalization.

Core Curriculum objectives

- *Critical Thinking*: creative thinking; innovation; inquiry; and analysis, evaluation, and synthesis of information
- *Communication*: effective development and interpretation and expression of ideas through written, oral, and visual communication
- *Teamwork*: ability to consider different points of view and to work effectively with others to support a shared purpose or goal
- *Social Responsibility*: intercultural competence; knowledge of civil responsibility; and the ability to engage effectively in regional, national, and global communities

Required course materials

- Elisabeth Ezra and Terry Rowden, eds. *Transnational Cinema. The Film Reader*. New York: Routledge, 2006.
- Katarzyna Marciniak, Anikó Imre, and Áine O'Healy, eds. *Transnational Feminism in Film and Media*. New York: Palgrave Macmillan, 2007.
- Russell Meeuf and Raphael Raphael. *Transnational Stardom: International Celebrities in Film and Popular Culture*. New York: Palgrave, 2013.
- All other course readings will be available through eCampus.
- All films will be available for digital streaming through: mediamatrix.tamu.edu.

Course requirements and evaluation

4 Exams (20% each)	80%
Group project	20%

Grading scale: 90-100 = A; 80-89 = B; 70-79 = C; 60-69 = D; 0-59 = F

Exams: 4 exams will be given during the semester, three during class and one during the final exam period (see dates on syllabus). Exams are not cumulative. Exams will test material covered in screenings, readings, lectures, and class discussions, and will consist of multiple choice and short answer questions. Students must bring a full page scantron sheet and #2 pencils to each exam. Exams cannot be made up except in the case of a university-approved excused absence.

Group project: Students will be assigned to 4-5 person groups by the end of the second week of classes. Each group will watch and analyze a film, selected from a list of recommended films provided by the instructor. These recommended films are either from one of the directors studied in the class, another

example of a film that engages with one of the course topics, or in some other way related to the primary films studied. Groups will be provided with discussion questions for the film, which they will work through together. Groups will submit a written report summarizing their group discussions and analyses. The report must include film stills as illustration of their findings. A detailed grading rubric will be distributed by the end of the second week of classes.

Absences

The University views class attendance as the responsibility of an individual student. Attendance is essential to complete the course successfully. University rules related to excused and unexcused absences are located on-line at <http://student-rules.tamu.edu/rule07>.

Academic Integrity

"An Aggie does not lie, cheat, or steal, or tolerate those who do." You are expected to be aware of the Aggie Honor Code and the Honor Council Rules and Procedures, stated at <http://aggiehonor.tamu.edu>.

Disabilities

The *Americans with Disabilities Act* (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation please contact Disability Services, currently located in the Disability Services building at the Student Services at White Creek complex on west campus, or call 979-845-1637. For additional information, visit <http://disability.tamu.edu>.

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Semester Calendar

Complete all assigned readings and view all films prior to Tuesday class meeting of week in which they are assigned.

Week 1

Intro to course; Foundational concepts

Reading:

- 1) *Transnational Cinema. The Film Reader*: "A general introduction: What is transnational cinema?" pp. 1-12; "From national to transnational cinema," pp. 13-14; Andrew Higson. "The Limiting Imagination of National Cinema," pp. 15-25; Hamid Naficy "Situating Accented Cinema," pp. 111-130.
- 2) *Transnational Stardom*: "Introduction," pp.1-18; "Discussing transnational stardom," pp. 19-30.
- 3) *Transnational Feminism*: "Introduction: Mapping Transnational Feminist Media Studies, pp. 1-20.

Week 2: France-Russia

Film: Radu Mihaileanu, *Le concert* [The concert] (2009)

Reading:

- 1) Dina Jordanova. "Migration and Cinematic Process in Post-Cold Europe." In: Daniela Berghahn and Claudia Sternberg, eds. *European Cinema in motion. Migrant and Diasporic Film in Contemporary Europe* (2010): 50-75. ["Watching across borders: above national frameworks": 61-71, in particular]
- 2) Rachel Saslow. "The orchestra needs tuning." *The Washington Post*, August 13 2010
<http://www.washingtonpost.com/gov/movies/le-concert-the-concert.1162191/critic-review.html>
- 3) Stephen Holden "Getting the old back together." *The New York Times*, July 29 2010.
http://movies.nytimes.com/2010/07/30/movies/30concert.html?_r=0

Week 3: Denmark-Czechoslovakia

Film: Lars von Trier, *Dancer in the Dark* (2000).

Readings:

- 1) Peter Schepelern. "Film according to Dogma 95: Ground Rules, Obstacles, and Liberations." In: Andrew Nestingen and Trevor G. Elkington, eds. *Transnational Cinema in the global North. Nordic Cinema in Transition*. Detroit: Wayne State University, 2005: 73-107.
- 2) Linda Badley. "Performing the feminine: *Breaking the waves and Dancer in the dark*" In: Linda Badley. *Lars von Trier*. Urbana, IL: University of Illinois Press, 2010: 69-100.

Week 4: India-Europe**TUESDAY – EXAM #1**

Film: Francesca Archibugi. *Lezioni di volo [Flying Lessons]* (2007)

Readings:

- 1) *Transnational Stardom*, chapter 9: Sreya Mitra. "From Heroine to 'Brand Shilpa': Reality Television, Transnational Cultural Economics, and the remaking of the Bollywood Star," pp. 187-206.

Week 5: India

Film: Gurinder Chadha, *Bride and Prejudice* (2004).

Readings:

- 1) Jigna Desai. "Bombay Boys and Girls," pp. 57-70.
- 2) Vogt-William, Christine. "Transcultural gender Interrogations in *Bride and Prejudice*. Intertextual Encounters of the South Asian diasporic kind." Mayer, Michael. *Word & Image in Colonial and Postcolonial Literatures and Cultures*. New York: Rodopi, 2009: 235-260.
- 3) Dow, Gillian. "The Ethics of Geography: Women as readers and dancers in Gurinder Chadha's *Bride and Prejudice* (2004)." Dow Gillian & Clare Hanson. *Uses of Austen. Jane's afterlives*. New York: Palgrave, 2012: 175-191.

Week 6: Germany-Turkey

Film: Fatih Akin, *Crossing the Bridge. The sound of Istanbul* (2005).

Reading:

- 1) Barbara Kosta. "Transcultural space and music. Fatih Akin's *Crossing the Bridge. The sound of Istanbul* (2005). In: Jaimey Fisher and Barbara Mennel, eds. *Spatial Turns: Space, Place, and Mobility in German Literary and Visual Culture*. Amsterdam and New York: Rodopi, 2010: 343-360
- 2) Deniz Göürk. "Sound Bridges: Transnational mobility as ironic Melodrama." In: Daniela Berghahn and Claudia Sternberg, eds. *European Cinema in motion. Migrant and Diasporic Film in Contemporary Europe* (2010): 215-234.

Week 7: Italy – Russia**TUESDAY – EXAM #2**

Film: Giuseppe Tornatore. *La sconosciuta* (2006)

Readings:

- 1) Giovanna Faleschini Lerner. "Ksenia Rappoport and transnational stardom in contemporary cinema." *Journal of Italian Cinema & Media Studies*, Vol. 1, n 1, 2013: 7-20.
- 2) Sandra Ponzanesi. "Europe in motion: migrant cinema and the politics of encounter." *Social Identities*. Vol. 17, n. 1, January 2011: 73-92.

Week 8: U.S. - Middle East

Film: Alejandro González Iñárritu, *Babel* (2007)

Readings:

- 1) *Transnational Cinema. A reader*. "Tourists and Terrorists." pp.167-198.
- 2) Tierney, Dolores. "Alejandro González Iñárritu: director without borders." *New Cinemas: Journal of Contemporary Film*, Vol. 7 Issue 2, 2009: 101-117;
- 3) *Transnational Feminism in film and media*, pp. 1-18

Week 9

Film: Kathryn Bigelow, *Zero Dark Thirty* (2012)

Readings:

- 1) Deborah Jermyn & Sean Redmond. *The cinema of Kathryn Bigelow: Hollywood transgressor* (2003): a. "Hollywood transgressor: The cinema of Kathryn Bigelow" pp. 1-19; b. "«Momentum and Design»: Interview with Kathryn Bigelow", pp. 20-31.
- 2) Lori Poloni-Staudinger & Candice T. Ortals. *Terrorism and violent conflict. Women's agency, Leadership and responses*. New York: Springer, 2013
"Definitions of Terrorism, Genocide, and State Terrorism"; "Definitions of sex and gender:" 3-6; "Media framing: Hillary Clinton and the Bin Laden Raid:" 84-86; Selection of articles reviewing *Zero Dark Thirty*

Week 10: Africa-Italy

TUESDAY – EXAM #3

Film: Cristina Comencini, *Bianco e Nero* [White and Black](2008)

Reading:

- 1) O'Healy, Áine. "'[Non] è una somala.' Deconstructing African femininity in Italian film." *The Italianist* 29, 2009: 175-198.

Week 11

Film: Ousmane Sembene, *Xala* (1974)

Readings:

- 1) *Transnational Cinema*: pp. 27-38
- 2) "Ousmane Sembene." In: David Murphy and Patrick Williams. *Postcolonial African Cinema. Ten Directors*. Manchester: Manchester University Press, 2007: 50-70.

Week 12: Kenya

Film: Dater, Alan and Lisa Merton, *Taking Roots: the vision of Wangari Maathai* [80 mins. feature length] (2008)

Readings:

- 1) John Hess and Patricia R. Zimmermann. "Transnational documentary: a manifesto." *Afterimage*, Jan/Feb 97, vol. 24 Issue 4. <http://www.experimentalcenter.org/transnational-documentaries-manifesto>
- 2) *Transnational Cinema*: pp. pp. 97-108
- 3) Wangari Muta Maathai. *Unbowed: a memoir* (2006)

Week 13

ITALY

"Basta Berlusconi [Berlusconi enough]:" A transmedia-transnational case of carnival?

"Italy election: Silvio Berlusconi vote disturbed by topless Femen protesters" *The Telegraph* 24 February 2013 <http://www.telegraph.co.uk/news/worldnews/silvio-berlusconi/9890936/italy-election-Silvio-Berlusconi-vote-disturbed-by-topless-Femen-protesters.html>

News clips from YouTube – more selections TBA

"Femen protesting Berlusconi Bordel Game" <http://www.youtube.com/watch?v=kiUXSUAefEw>

TUNISIA

Amina Tyler: A transmedia(tic)-transnational case of temporary stardom?

Emily Greenhouse. "How to provoke national unrest with a Facebook photo." *The New Yorker*, April 8 2013 <http://www.newyorker.com/online/blogs/elements/2013/04/amina-tyler-topless-photos-tunisia-activism.html>

Murray Rosenbaum. "The story of a woman taking a stand against religious extremists." *The Huffington Post*, May 19 2013 http://www.huffingtonpost.com/murray-rosenbaum/amina-tyler-protestis_b_3084816.html

Week 14: Wrap-up and review

THURSDAY – GROUP PROJECTS DUE

EXAM #4 to be held during the final exam date/time set for this class in the published schedule on the academic calendar.