

INTS 498/WMST 498: Film and Global Society

Instructor: Dr. Anna Casas Aguilar

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Class time: Tuesdays, 2:30- 5:30

Classroom location: 5-122

Office hours: Mondays 11:30-12:30 pm or by appointment

COURSE DESCRIPTION

In this course we will explore how global societies are presented in a variety of international films. Through movies and academic articles, we will study the ways in which cinema, as a form of art and of cultural production, increasingly transcends national borders and is immersed in and reflects a globalized world. We will discuss a series of topics that are part of the global studies curriculum: global environment and sustainability, global cultures and diversity, global governance and social justice as they appear in a variety of international movies. We will pay special attention to rise of co-productions, the place of multinational funding, as well as language policies that shape the ways we understand cinema and that create new dynamics between Hollywood and alternative, independent and “Third” cinemas.

Required material:

1. Richard J Payne. *Global Issues: Politics, Economics, and Culture*. Boston: Pearson, 2013.
2. Articles that students can download from Backboard.
3. Movies. The movies will be available at the UNBC library through course reserves.

Students are required to be up-to-date with the course materials and consult with their classmates if they are absent from a class.

GRADING

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| 1. Participation in class | 10 % | ongoing |
| 2. Attendance | 5% | ongoing |
| 3. Presentations on the films (2) | 30 % (15% each) | ongoing |
| 4. Response Paper | 15 % | February 24 |
| 5. Final essay proposal | 10 % | March 3 |
| 6. Final essay | 30 % | April 14 |

1. Participation in class. Students are expected to attend classes on a regular basis. Nonetheless, class attendance and class participation are not the same thing. Active participation and meaningful comments that advance discussions in all classes are necessary in order to receive a good participation grade. Students will be required to watch two movies

and read at least one article per week, and they should demonstrate a mastery of the films and readings and share critical thoughts about them. Contributions to the discussion should be respectful to classmates.

2. Attendance. Regular attendance is a requirement in this course. The attendance grade is separate from the participation grade in order to emphasize the importance of participating in addition to showing up for class.

3. Presentations on the films. Each student will make a presentation on two films during the semester. Each presentation is worth 15% of the final mark. Each presentation should be 10 to 15 minutes long and offer a summary, critical analysis and original interpretation of one of the films assigned for that week's class. Your presentation should also take into account the assigned reading/s. Presentations should spark a discussion on the assigned film and readings. Therefore, on the day you are presenting you are expected to have questions for your classmates and to lead part of the discussion in class. Each presentation will be graded according to the following criteria: originality, depth of research and of ideas, clarity of delivery, organization, critical approach and use of examples from the movie and reading/s to support your arguments and explanations.

You are expected to hand-in a brief outline of your presentation and a list of quoted sources following the MLA style to Dr. Casas Aguilar on the same day of your presentation.

4. Response paper. This is a short analysis paper/critical reflection on one or two of the selected films for the class. The idea of this assignment is that you comment critically on one or two of the films, offering a well-developed and well-thought out response to it/them. If you comment on two films, your response paper should be comparative in nature. Response papers should be 3 pages (undergraduate students) or 4 pages (graduate students) long, double-spaced, 12-pt. font. Your response should contain a thesis and arguments that prove your thesis and that are supported with examples coming from the films and readings. You are also required to support your observations and analysis with academic sources. Remember that a strong argument moves beyond description.

5. Final Essay Proposal. To start planning your final paper you will hand in an essay proposal. This proposal should be 2 to 3 pages long and should include a list of the projected sources that you plan to use for your final paper. Your proposal should contain a preliminary thesis or hypothesis as well as explain which questions will be explored in the final paper.

6. Final Paper. Your task will be to explore one or two movies assigned in the course that has or have interested, intrigued, challenged, or unsettled you the most. You will produce an eight-page (undergraduate students) or ten-page (graduate students) critical analysis that explores the chosen movie/s in relation to one of the themes of the course and from a perspective that advances research in a topic related to global studies or gender/women's studies. The main goal of the paper is to fully develop an argument and show how you have applied the course material or connected a key concept from the course to your observations. You will be required to support your observations and analysis with academic sources. Remember to quote your sources using the MLA style. This final paper will be

graded according to the following criteria: writing style (accuracy and clarity of expression), research content, critical engagement, organization, use of examples from the movies, use of secondary bibliography and accuracy of research.

While your opinion about the movies can be a valid source of information, you need to differentiate between an informed, critical opinion and a general opinion expressed in a non-academic manner. For your response, paper, class comments and presentations, you should express an intellectual opinion based on a series of well-developed arguments, not just your opinion.

Course Outline

January 6: Introduction

A brief overview of key concepts in film theory, spectatorship, film analysis, definitions of transnational and international cinemas. We will assign presentation dates and talk about class assignments and your interests in this course.

January 13: Borderlands and Transnational Cinemas

Babel (Alejandro González Iñárritu, 2006)
Sin Nombre (Cary Joji Fukunaga, 2009)

Reading: Will Higbee and Song Hwee Lim. "Concepts of Transnational Cinema: Towards a Critical Transnationalism in Film Studies." *Transnational Cinemas* 1.1 (2010): 7-21. (In Backboard)

January 20: Immigration and Multiculturalism

Bend it Like Beckham (Gurinder Chadha, 2002)

Reading: Sara Ahmed. "Multiculturalism and the Promise of Happiness." *Feminist Theory Reader. Local and Global Perspectives*. Ed. Carole R. McCann and Seung-kyung Kim. New York: Routledge, 2013. 517-532. (In Backboard)

January 27: Exiles and Pluralism

Incendies (Denis Villeneuve, 2010)
Monsieur Lazhar (Philippe Falardeau, 2011)

Reading: Edward W. Said. "Reflections on Exile." *Altogether Elsewhere: Writers on Exile*. London: Faber and Faber, 1994. 137-149. (In Backboard)

Mary Jean Green. "Denis Villeneuve's *Incendies*: From Word to Image." *Quebec Studies* 54 (2012): 103-110. (In Backboard)

February 3: Urban Poverty and Crime

City of God (Fernando Meirelles and Kátia Lund, 2002)
Beautiful (Alejandro González Iñárritu, 2011)

Reading: Richard J. Payne. "Global Crime." *Global Issues: Politics, Economics, and Culture*. Boston: Pearson, 2013. 256-272.

February 10: Childhood, War and Authoritarianism

The Official Story (Luis Puenzo, 1985)
Pan's Labyrinth (Guillermo del Toro, 2006)

Reading: Naarah Sawers. "The Parallelism of the Fantastic and the Real: Guillermo del Toro's *Pan's Labyrinth*." *Fairy Tales Films: Visions of Ambiguity*. Ed. Pauline Greenhill and Sidney Eve Matrix. Logan, Utah: Utah State University Press, 2010. (In Backboard)

Anna 1/2/2015 21:11

Comment [1]: explain both response paper and final paper proposal

February 24: No class (Reading Week from February 16 to 27)

February 24: Response Paper Due (via e-mail)

Anna 5/2/2015 8:48

Comment [2]: change to 3

March 3: Tourism, Otherness, and Desire

Heading South (Laurent Cantet, 2006)
Vicky Cristina Barcelona (Woody Allen, 2008)

Reading: Annette Pritchard. "The Body in Tourism Industry." *Tourism and Gender: Embodiment, Sensuality and Experience*. Wallingford, UK: CABI, 2007. 13-32. (In Backboard)

March 3: Final Essay Proposal Due

Anna 5/2/2015 8:48

Comment [3]: change to 3

March 10: Human Rights

Hotel Rwanda (Terry George, 2004)
The Last King of Scotland (Kevin Macdonald, 2006)

Reading: Richard J. Payne. "Human Rights." *Global Issues: Politics, Economics, and Culture*. Boston: Pearson, 2013. 43-64.

March 17: Water

Even the Rain (Icíar Bollaín, 2010)
Water (Deepa Mehta, 2005)

Reading: Richard J. Payne. “Environmental Issues.” *Global Issues: Politics, Economics, and Culture*. Boston: Pearson, 2013. 207-228.

Several short clips that I will share with you via Blackboard

March 24: Documenting Food

Food, Inc. (Robert Kenner, 2008)
Jiro Dreams of Sushi (David Gelb, 2011)

Reading: Sarah Glazer. “Rising Food Prices.” *Global Researcher* 5. 20 (2011): 501- 510. (In Backboard)

March 31: Global Health

Contagion (Steven Soderbergh, 2011)
Dallas Buyers Club (Jean-Marc Vallée, 2013)

Reading: Payne, Richard J. “The Globalization of Disease.” *Global Issues: Politics, Economics, and Culture*. Boston: Pearson, 2013. 275-293.

Several short clips that I will share with you via Blackboard

April 7: Zombies, Apocalypse and the Environment

28 Days Later (Danny Boyle, 2002)

Reading: Stephanie Boluk and Wylie Lenz. “Introduction: Generation Z, and the Age of Apocalypse.” *Generation Zombie: Essays of the Living Dead in Modern Culture*. Edited by Stephanie Boluk and Wylie Lenz. Jefferson, NC: McFarland and Company, 2011. 1-17. (In Backboard)

April 14: Violence and Gender

Take My Eyes (Icía Bollaín, 2003)
Laurence Anyways (Xavier Dolan, 2012)

Reading: Michael Kaufman. “The Construction of Masculinity and the Triad of Men’s Violence.” *Gender Violence: Interdisciplinary Perspectives*. Ed. Laura O’Toole, Jessica R. Schiffman and Margie L. K. Edwards. New York: New York University Press, 1997. 30-51. (In Backboard)

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| April 14: Final Paper Due |
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Blackboard: This course uses Blackboard. Students should check this site regularly. Grades will not be posted to the Grade Centre in Blackboard.

Definition of Grades: Assignments for this course will be marked according to the scale set by the University of Northern British Columbia. An “A” essay is an excellent piece of work, which argues a clearly developed and challenging thesis, the proof of which is grounded in an exceptional usage of relevant primary and/or secondary literature. The research should demonstrate both critical evaluation and creativity while the writing should be sophisticated, coherent, and grammatically sound. In order to receive a final grade in the range of A- to A+, students will be expected to demonstrate consistently: independence of thought; subtle and complex analysis; the ability to grasp, articulate, and respond to arguments offered by others; and an exceptional understanding of the interpretations and information contained in assigned readings and lectures or considered in classroom discussions.

A “B” essay demonstrates good research skills, a clearly stated thesis, and a generally successful attempt to develop it logically, based upon secondary literature. The research should reflect an above-average development of ideas and criticism, while the writing should be clear and demonstrate a basic competence in organizational skills and grammar. As such, there should be few grammatical or structural errors. In order to receive a final grade in the range of B- to B+, students will be expected to demonstrate: the potential to engage in independent thought; an appreciation of the complexity of the issues under consideration; and a good understanding of the interpretations and information contained in assigned readings and lectures or considered in classroom discussions.

A “C” essay demonstrates that the author possesses a basic understanding of the material and some of the secondary literature, but has unsuccessfully endeavoured to articulate a thesis. While revealing knowledge, comprehension, and some application of information, usually the work also contains grammatical, structural, and organizational errors or flaws. Overall, the essay is adequate but uninspired. In order to receive a final grade in the range of C- to C+, students will be expected to demonstrate some awareness of the complexity of the issues under consideration and a satisfactory understanding of the interpretations and information contained in assigned readings and lectures or considered in classroom discussions.

A “D” essay fails to make its case or articulate a thesis. It is marked by a combination of illogical thinking, grammatical errors, flawed research, or a fundamental misunderstanding of the nature of the assignment. There is little application, analysis, or integration of ideas, and the essay generally fails to demonstrate a working knowledge of the topic at hand. In order to receive a final grade of D, students will be expected to demonstrate minimal competence. Although there may be evidence of an understanding of certain aspects of the interpretations and information contained in assigned readings and lectures or considered in classroom discussion, there is also evidence of difficulty in applying or communicating this understanding.

An “F” essay is inadequate in that it demonstrates fragmentary and often undigested information. It tends towards compiling rather than analyzing information and reveals a weakness in critical or analytical skills. The use of literature is often severely limited if not inappropriate or irrelevant. Overall, the essay is marked by a profound absence of thinking about the topic or the assignment. In order to receive a final grade of F, students will have failed to give evidence of being intellectually engaged in the subject matter of the course and

will have failed to demonstrate even a minimal understanding of the interpretations and information contained in assigned readings and lectures or considered in classroom discussions.

Evaluation of Written Work: Assignments will be returned accompanied by comments noting areas that need attention. Assignments will only be returned to the writer. Questions about grades cannot be answered effectively by e-mail. Please read carefully the Definition of Grades (above) before discussing your grade on an assignment with Dr. Casas Aguilar. If you ask for an assignment to be reconsidered, note that your grade could go either up or down.

E-mail Policy: Please use e-mail to communicate with me only for administrative matters. Please come to the scheduled office hours to address questions that you have or raise them in class. If you cannot make it to my office hours, please e-mail me to set up an alternative appointment. I will respond to e-mails within 48 hours, so please do not leave your inquiries to the last minute. Please take the time to compose a formal e-mail. Assignments will not be accepted by email. Please use your UNBC e-mail address to communicate with me, and please check this e-mail account regularly to receive updates about this course.

Writing Centres: Take advantage of the free services offered at the drop-in writing centre in the library (<http://www.unbc.ca/academic-success-centre/library-writing-centre>). The Academic Success Centre also provides helpful services to students for free (<http://www.unbc.ca/academic-success-centre>).

Technology Etiquette in the Classroom: Laptops may be used in class, but only for note taking. I advise that you print a copy of the notes that you take on the assigned readings and participate in class discussions using those notes. Please turn off your cellphones before class begins. It is inappropriate to surf the web or send text messages during any class at the University of Northern British Columbia.

Submission of written work and lateness penalty: Assignments are due in class on the date specified in this syllabus except for the response paper on February 24. This response paper will be submitted via e-mail to anna.casasaguilar@unbc.ca. Late submission of an assignment will be penalized by deducting **five percentage** points per day (excluding weekends). If an assignment is not handed in during class, it is considered a day late. Late assignments will not be accepted after one week without a valid medical certificate. Late assignments can be submitted to Selina Ross, the administrative assistant in the Department of International Studies (on the third floor of the Administration Building), who will date-stamp the submitted work. If you do submit an assignment to the department, inform Dr. Casas Aguilar of this with an e-mail. The Department of International Studies will not be held responsible for any late assignments that go missing. Be sure to retain a copy of your paper and keep all your notes and drafts. If you have extenuating circumstances that will prevent you from submitting your assignment on time, discuss your situation with Dr. Casas Aguilar before the due date.

Illness and absences: Notify Dr. Casas Aguilar as soon as possible if a serious illness or other concern is affecting your ability to keep up with the course. It is also wise to contact

the UNBC Wellness Centre or the Registrar's Office if you are experiencing academic or personal difficulties.

Academic Honesty and Plagiarism: Authors do not cite sources properly merely to avoid accusations of plagiarism but also to establish credibility, bring other work to the reader's attention, and demonstrate competing viewpoints.

The University of Northern British Columbia takes academic honesty very seriously. Any suspected cases of plagiarism will be investigated. More information on the University's procedures on academic offences can be found here: <http://www.unbc.ca/calendar/undergraduate/regulations>

The code of academic conduct disallows the following:

- to represent as one's own any idea or expression of an idea or work of another in any academic examination or term test or in connection with any other form of academic work, i.e. to commit plagiarism;
- to submit, without the knowledge and approval of the instructor to whom it is submitted, any academic work for which credit has previously been obtained or is being sought in another course or program of study in the university or elsewhere.

Accessibility and Accommodations: Students with diverse learning styles and needs are welcome in this course. If you have a disability/health consideration that may require course format accommodation, please feel free to approach Dr. Casas Aguilar to discuss your needs. If you require accommodations for a disability, or have accessibility concerns about the course, the classroom or course materials, please contact the Access Resource Centre for Students with Disabilities at arc@unbc.ca (<http://www.unbc.ca/access-resource-centre/contact>).

Student Conduct: The University of Northern British Columbia is an academic community whose purpose is to search for knowledge through teaching, research, and the free exchange of ideas. As such, UNBC is committed to developing among its members an enduring sense of community rooted in a working and learning environment which emphasizes mutual respect and tolerance and which is free from discrimination, harassment, disruptive behaviour, and violence. The members of the UNBC community include students, faculty, staff, administrators, governors, senators, and, in certain contexts, visitors. In order for the members of the university community to participate fully and effectively in the university's purpose, certain standards of conduct must be recognized and respected. The university's policy and procedures involving disruptive and/or harassing behaviour by students in academic situations is available on this website: <http://www.unbc.ca/calendar/undergraduate/regulations>