



**SENATE COMMITTEE ON CURRICULAR AFFAIRS**  
**COURSE SUBMISSION AND CONSULTATION FORM**

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**Principal Faculty Member(s) Proposing Course**

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Name	User ID	College	Department
VERONICA MONTECINOS	VXM11	University College (UC)	Not Available
MARYELLEN HIGGINS	MXH68	University College (UC)	Not Available

**Academic Home:** University College (UC)

**Type of Proposal:**  Add  Change  Drop

**Course Designation**

**(COMM 290N) Cinema and Globalization**

**Course Information**

**Cross-Listed Courses:**

SOC 290N(UC)

**Prerequisites:**

ENGL 15 COMM 150

**Corequisites:**

**Concurrents:**

**Recommended Preparations:**

ENGL 202A; ENGL 202B; ENGL 202C; ENGL 202D

**Abbreviated Title:** CINEGLOBAL

**Discipline:** General Education

**Course Listing:** Inter-Domain

**Special categories for Undergraduate (001-499) courses**

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**Foundations**

Writing/Speaking (GWS)

Quantification (GQ)

**Knowledge Domains**

Health & Wellness (GHW)

Natural Sciences (GN)

Arts (GA)

Humanities (GH)

Social and Behavioral Sciences (GS)

**Additional Designations**

Bachelor of Arts

International Cultures (IL)

United States Cultures (US)

Honors Course

Common course number - x94, x95, x96, x97, x99

Writing Across the Curriculum

**First-Year Engagement Program**

First-Year Seminar

Miscellaneous

Common Course

GE Learning Objectives

GenEd Learning Objective: Effective Communication

GenEd Learning Objective: Creative Thinking

GenEd Learning Objective: Crit & Analytical Think

GenEd Learning Objective: Global Learning

GenEd Learning Objective: Integrative Thinking

GenEd Learning Objective: Key Literacies

GenEd Learning Objective: Soc Resp & Ethic Reason

## Bulletin Listing

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**Minimum Credits:** 3

**Maximum Credits:** 3

**Repeatable:** YES

**Maximum Total Credits:** 3

**Department with Curricular Responsibility:** None (XX)

**Effective Semester:** SP 2019

**Travel Component:** YES

**Description Of Travel Component:** Students may travel to an international film festival (for example, the Toronto International Film Festival, or the Carnegie Mellon International Film Festival).

## Course Outline

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### A brief outline or overview of the course content:

Cinema and Globalization will focus on several general education learning objectives: global learning, integrative thinking, and critical and analytical thinking. The interdisciplinary approach in this course will combine theoretical insights from film studies and global sociology. The purpose is two-fold: a) to contextualize the powerful imagery of cinema with the more systematic sociological examination of macro and micro-level phenomena, and b) to enrich the understanding of cultural and socio-political realities, as rendered in social science conceptualization through the artistic lenses of the cinematic and the epistemology of cultural studies.

### A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

Unit 1 (WEEKS 1-5) Political Economy of Globalization: neoliberalism, privatization, deregulation

This unit will concentrate on intellectual and policy debates regarding the impact that the globalization of neoliberal policies has had in terms of socio-economic inequality (including references, for example, to gender and rural-urban gaps). The rebalancing of private and public sector roles in the provision of social services, employment, and poverty reduction will also be covered.

Week 1: Introduction to the course. Discuss chapters/excerpts from Luke Martell, *The Sociology of Globalization* & Roland Robertson et al., *Encyclopedia of Globalization*.

Week 2: Discuss the films *Dark Money* (Kimberly Reed) & *Inside Job* (Charles Ferguson).

Week 3: Discuss chapters from Robbie Robertson, *The Three Waves of Globalization* & Arundathi Roy, *Capitalism: A Ghost Story*.

Week 4: Discuss the films *Life and Debt* (Stephanie Black), & *Gasland* (Josh Fox).

Week 5: Discuss chapters from Guy Standing, *The Corruption of Capitalism* and the film *The Bank* (Robert Connolly). Assignment 1 due.

Unit 2. (WEEKS 6-10) Cultural Imperialism

The contents of this unit will include various explorations of the meanings, mechanisms and consequences of cultural globalization. Students will improve their understanding of the processes linked to advances toward and resistance to the emergence of a unified culture, the homogenization of ideas and practices, and the controversies dealing with embodiment, agency, multiculturalism.

Week 6: Discuss sections of John Tomlinson, *Cultural Imperialism*.

Week 7: See films at the Carnegie International Film Festival. (If not, discuss *Sugarcane Alley* (Euzhan Palcy) & *Crumbs* (Miguel Llansó).

Week 8: Discuss sections of George Ritter, *Media Imperialism* & Mary Romero and Eric Margolis, "Selling Images of Inequality: Hollywood Cinema and the Reproduction of Racial and Gender Stereotypes."

Week 9: Discuss the films *Reel Bad Arabs* (Jack Shaheen) and *In Darkest Hollywood* (Peter Davis).

Week 10: Discuss sections of Grant H. Cornwell and Eve Walsh Stoddard, eds. *Global Multiculturalism: Comparative Perspectives on Ethnicity, Race, and Nation*. Discuss the film *The World* (Jia Zhangke). Assignment 2 due.

### Unit 3. (WEEKS 11-16) Exile and Migration

In this unit, the connections between globalization trends and the cross-border movements of people will be studied from a variety of perspectives. The discussion on exile and migration will take into account the topics addressed in the previous two units, with references to the current crises in various regions of the world.

Week 11: Discuss sections of Saskia Sassen, *Expulsions: Brutality and Complexity in the Global Economy* & Paul Collier, *Exodus: How Migration is Changing Our World*

Week 12: Discuss the films *Baran* (Majid Majidi) & *Dirty Pretty Things* (Stephen Frears).

Week 13: Discuss sections of Susanne Hofmann and Adi Moreno eds., *Intimate Economies, Bodies, Emotions, and Sexualities on the Global Market*.

Week 14: Discuss the films *Fear Eats the Soul* (Rainer Werner Fassbinder) & *Samba* (Olivier Nakache and Éric Toledano). Assignment 3 due.

Week 15: Discuss sections of Jennifer Robertson, *Nation, Citizenship, and Cinema* & Klaus Dodds, "Have You Seen Any Good Films Lately?" *Geopolitics, International Relations and Film*." Discuss the film *Maid in America* (Anayansi Prado).

Final exam period: Assignment 4 due.

#### Course Description:

Course Description:

This course explores how films reflect (and in some cases attempt to explain, promote and memorialize) the emergence and transformation of global social phenomena. Through course readings, students will become familiar with key texts on globalization produced by social scientists and cultural theorists, and will link those key texts to a diverse array of cinematic representations of various global actors, issues, institutions and processes, as well as historical and theoretical interpretations and debates on globalization. The course introduces students to the work of internationally recognized film directors (for example, Euzhan Palcy, Jia Zhangke, Stephen Frears, Rainer Werner Fassbinder, or Majid Majidi) and studies of globalization (by scholars such as Arjun Appadurai, Guy Standing, Saskia Sassen, John Tomlinson, Robbie Robertson), and asks students to link scholarly perspectives with the visual rhetoric of cinema artists.

#### The name(s) of the faculty member(s) responsible for the development of the course:

1 Name: MARYELLEN HIGGINS (MXH68)

Title:

Phone:

Address:

Campus: GA

City:

Fax:

1 Name: VERONICA MONTECINOS (VXM11)

Title:

Phone:

Address:

Campus: GA

City:

Fax:

## Course Justification

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#### Instructional, Educational, and Course Objectives:

**This section should define what the student is expected to learn and what skills the student will develop.**

Course Objectives:

The course focuses on several general education learning objectives: global learning, integrative thinking, and critical and analytical thinking. Students in the course should be able to:

1. Provide analytic syntheses of the films covered in the course;
2. Reflect on and evaluate the significance of the films in the context of: a) the cinematic trajectory of the filmmaker; b) the conceptual frameworks discussed on the literature on globalization that pertains to the course unit.;
3. Assess the critical reception of the films in terms of their artistic merits and as cinematic social critique.

#### Evaluation Methods:

**Include a statement that explains how the achievement of the educational objective identified above will be assessed.**

**The procedures for determining students' grades should be specifically identified.**

The final grade will be calculated as follows:

1. Analytical essay that applies insights from assigned readings in the social sciences to an analysis of films: 25%
2. Essay advising a filmmaker on the cinematic representation of a scholarly argument on

globalization: 25%

3. Reflection essay on international film festival using sociological terms that address

globalization: 25%

4. 3-part piece in which students present an overall analysis of the linkages between cinema and globalization focusing on the 3 units of the course: 25%

#### **Relationship/Linkage of Course to Other Courses:**

**This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.**

The course contents in Cinema and Globalization is related to:

- a) rhetorical analysis and cinema analysis (ENGL 15 and COMM 150)
- b) socio-economic and cultural dimensions of globalization (various social science courses)
- c) historical and political aspects of the cinematic representation of post-industrialization developments (social science and humanities courses)

#### **Relationship of Course to Major, Option, Minor, or General Education:**

**This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.**

This course aims to fulfill the integrative studies component of General Education curriculum.

#### **A description of any special facilities:**

Seating for 20 students and media-equipped classroom for the streaming of films.

#### **Frequency of Offering and Enrollment:**

Cap of 20 students; course offered every 2-3 years; ideally suited for honors course designation.

### **Alignment with General Education Objectives**

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**EFFECTIVE COMMUNICATION** – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

**KEY LITERACIES** – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

**CRITICAL AND ANALYTICAL THINKING** – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

**INTEGRATIVE THINKING** – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

**CREATIVE THINKING** – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

**GLOBAL LEARNING** – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

**SOCIAL RESPONSIBILITY AND ETHICAL REASONING** – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

**What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.**

1. **CRITICAL AND ANALYTICAL THINKING** : The interdisciplinary approach in this course will promote critical and analytical thinking through an innovative combination of theoretical insights from film studies and globalization studies. The purpose is two-fold: a) to contextualize the powerful narrative and imagery of cinema with the more systematic examination of globalization phenomena in the social sciences literature and b) to enrich the understanding of cultural and socio-political realities of globalization, such as the legacies of colonization, inequitable development, migration, etc. with theoretically oriented discussions of cinematic representations of those historical processes.

2. **INTEGRATIVE THINKING** : Students will synthesize knowledge in GS and GA domains as they study and discuss key concepts in the social sciences (e.g., political economy, development studies, social stratification) that relate to globalization and apply those concepts to their analyses of visual culture and films that explicitly and implicitly engage those issues. Various historical periods will be analyzed; for example, students will view films about European colonization in the Global South, and the legacies of colonization (neocolonialism, neoliberalism, etc.) in various macro- and micro-level manifestations of those transnational legacies in

contemporary societies. They will analyze how the issues raised in the film are accentuated by the films' aesthetics (flashbacks, flash-forwards, close-ups, parallel editing, juxtaposition, etc.).

3. GLOBAL LEARNING : The Global Learning Gen Ed Learning Objective will be explicitly addressed through the study of films (feature films and documentaries) that illuminate the dynamics of power and privilege through cinematic, artistic perspectives. The selected social science texts and artistic films studied identify and address patterns of global inequality, social, historical, and economic hierarchies created or exacerbated by the global spread of dominant policy paradigms (privatization, deregulation), hegemonic cultural forms, and global social reactions to domination and displacement. In particular, during the 2019 Spring semester, as the Teaching International program at Greater Allegheny focuses on the study of Social Movements, this course will provide students the opportunity to research a range of grassroots and transnational mobilizations associated with global issues (i.e., human rights, environmental, feminist, antipoverty campaigns, etc.).

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**How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.**

Integrative Thinking: Students will learn and apply key concepts in sociology and cinema aesthetics that relate to globalization in a graded critical analysis paper.

Global Learning: Students will link insights from the social sciences to insights from international films about globalization in a graded proposal paper.

Critical And Analytical Thinking/Global Learning: Students will view films at an international film festival and reflect upon their projections of global processes and forces in a graded reflection essay.

Integrative Thinking/ Critical And Analytical Thinking: Students will present an overall analysis of the linkages between cinema and globalization that develop their own views on shifting interconnections between local and global processes (or "glocal" forces) in a graded presentation.

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## General Education Domain Criteria

General Education Designation: Inter-Domain

### GA Criteria

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Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas

Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor

Demonstrate competence in the creation of works of art and design

Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works

Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

**What components of the course will help students achieve the domain criteria selected above?**

Students will learn to analyze films and the intellectual trajectory of filmmakers as well as the artistic and political environment in which films are produced and distributed.

Students will be able to related the subject matter of films to the global social processes and actors involved in the promotion, criticism and political resistance of those processes.

Students will develop interpretative skills regarding the global reception and circulation of films and the structure of the film industry.

Students will write a series of essays to demonstrate their learning, critical thinking, and creative interpretation of the cinematic and analytical components of the material covered in the course.

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### GS Criteria

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Explain the various methods of inquiry used in the social and behavioral sciences and describe how the contributions of these fields complement inquiry in other areas

Identify and explain major foundational theories and bodies of work in a particular area of social and behavioral sciences

Describe the ways in which many different factors may interact to influence behaviors and/or institutions in historical or contemporary settings

Explain how social and behavioral science researchers use concepts, theoretical models and data to better understand and address world problems

Recognize social, cultural, political and/or ethical implications of work in the social and behavioral sciences

**What components of the course will help students achieve the domain criteria selected above?**

Students will learn to critically assess major historical transformations in the emergence of global societies, economies, and cultural forms.

Students will become familiar with the work of significant theorists of globalization (economic, social, cultural)

Students will be able to relate global social movements, global problems and global efforts to address those problems as they have been presented in cinematic form.

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## Integrative Studies

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**Explain how the intellectual frameworks And methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.**

Students will become familiar with key texts on globalization produced by social

scientists and cultural theorists, and will link those key texts to a diverse array of cinematic representations by international film directors that address global issues, institutions and processes, as well as historical and theoretical interpretations of globalization and related policy debates.

Student assignments include essay writings that link insights from the social sciences with visual rhetoric and culture; travel to international film festivals (for example, the Carnegie Mellon International Film Festival and the Silk Screen Festival in Pittsburgh) and subsequent reflection essays; creative projects in which students develop their own views on shifting interconnections between local and global processes (or “glocal” forces); and exams.

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**Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.**

Students will view US and international films, read social science and cinema/cultural theory texts, and write several essays integrating these various components. Class discussions and other activities will prepare them to analytically integrate various disciplinary perspectives and frameworks. The 50/50 GS/GA split is evident in each assignment and class activity included in this proposal. For each class activity and assignment, students must draw from texts on globalization produced by social scientists (GS) in order to interpret each filmmaker's cinematic narrative and visual aesthetics (GA).

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**Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.**

One of the course instructors is professor of English with expertise in film studies and visual culture, with an emphasis in African and other post-colonial cinemas.

The other instructor has published on the intersection of social, economic and political phenomena, with a specialization in Latin American democratization, gender and neoliberal reforms.

Given the level of faculty expertise required and the preparation necessary to combine various literature and theoretical traditions, this course should be team-taught, with 3 credits allotted to each instructor.

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**Describe the assessments that will be used to determine students' ability to apply integrative thinking.**

A series of essays, class activities and other short writings.

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## General Education Designation Requirements

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### Intercultural Requirements:

IL: COMM 290N focuses on globalization and international films, and an international component is essential. Through readings and films, students will learn about international perspectives on the impacts of an integrated global economy. The course fits Penn State's description of the IL designation, which is used for courses that:

1. Increase students' knowledge of nations and cultures not in isolation, but in relation to one another.
2. Introduce students to interpersonal communication and interaction issues among international cultures [through an investigation of how the global economy is represented in international films].
3. Cultivate student knowledge of the similarities and differences among international cultures. [The economic impacts of globalization are similar in some cases, but also demonstrate variations in aesthetics, social relations, local politics, language, etc.]

Also, the majority of the films studied in this course present and engage perspectives from outside of the US, and especially in the Global South. Several texts about globalization to be studied are written by writers outside of the US.

## Campuses That Have Offered ( ) Over The Past 4 Years

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semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
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**UPLOADED DOCUMENTS FOLLOW:**

CINEMA AND GLOBALIZATION SYLLABUS  
PENN STATE UNIVERSITY- GREATER ALLEGHENY

Instructors: Dr. Verónica Montecinos and Dr. MaryEllen Higgins

Class Meets:

Office Hours:

Contact	Dr. Montecinos	Office: Main 208 Phone: 412-675-9462 Email: vxm11@psu.edu
	Dr. Higgins	Office: Main 2013 Phone: 412-675-9461 Email: mxh68@psu.edu

Required Texts:

See the sample readings in the course calendar below.

Course Description:

This course explores how films reflect (and in some cases attempt to explain, promote and memorialize) the emergence and transformation of global social phenomena. Through course readings, students will become familiar with key texts on globalization produced by social scientists and cultural theorists, and will link those key texts to a diverse array of cinematic representations of various global actors, issues, institutions and processes, as well as historical and theoretical interpretations and debates on globalization. The course introduces students to the work of internationally recognized film directors (for example, Li Yang, Jacques Audiard, Deepak Leslie, Mahamet-Saleh Haroun, or Fernando Meirelles) and studies of globalization (by scholars such as Arjun Appadurai, Anthony Giddens, Saskia Sassen, John Tomlinson, Roland Robertson), and asks students to link scholarly perspectives with the visual rhetoric of cinema artists.

Course Objectives:

The course focuses on several general education learning objectives: global learning, integrative thinking, and critical and analytical thinking. Students in the course should be able to

- Provide analytic syntheses of the films covered in the course
- Reflect on and evaluate the significance of the films in the context of: a) the cinematic trajectory of the filmmaker; b) the conceptual frameworks discussed on the literature on globalization that pertains to the course unit.
- Assess the critical reception of the films in terms of their artistic merits and as cinematic social critique.

General Education Objectives:

- **CRITICAL AND ANALYTICAL THINKING** – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before

- accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.
- INTEGRATIVE THINKING – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.
  - GLOBAL LEARNING – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people’s lives.

**Coursework and Grades:**

The final grade will be calculated as follows:

- Analytical essay that applies insights from assigned readings in the social sciences to an analysis of films: 25%
- Essay advising a filmmaker on the cinematic representation of a scholarly argument on globalization: 25%
- Reflection essay on international film festival using sociological terms that address globalization: 25%
- 3-part piece in which students present an overall analysis of the linkages between cinema and globalization focusing on the 3 units of the course: 25%

Total number of course points = 1,000

A = 930-1,000 points  
 A- = 900-929 points  
 B+ = 870-899 points  
 B = 830-869 points  
 B- = 800-829 points

C+ = 770-799 points  
 C = 700-769 points  
 D = 600-699 points  
 F = 599 points or below

For each assignment, we will discuss what you are expected to do and strategies for success. Do not discard any graded work you produce during the semester until you receive a final grade.

**Course Format:**

You will be encouraged to participate actively in the learning process by asking and answering questions, writing short reports, developing creative projects, doing oral presentations and sharing reflections. Readings and other assignments completed before class will greatly facilitate learning and class participation.

The Learning Center is an important resource for all campus students. Schedule an appointment with a tutor if you need help preparing for exams or if you want to improve your study skills. Make sure you talk to me about readings, assignments or other course issues throughout the semester. Last minute solutions are generally not effective. I will be happy to meet with you during office hours or at other times.

#### Attendance:

The University Faculty Senate's Policies for Students says: "A student should attend every class for which the student is scheduled and should be held responsible for all work covered in the courses taken." Please remember that class attendance and active participation are required. University policy states that: a) students must inform instructors in advance and discuss the implications of any absence, and b) that an instructor might not consider an unavoidable absence legitimate if the student does not contact the instructor before the evaluative event. Talk to me as soon as you can if extraordinary circumstances, such as illness or family emergencies, make class attendance impossible.

#### Academic Integrity:

"Academic integrity is the pursuit of scholarly activity in an open, honest and responsible manner. Academic integrity is a basic guiding principle for all academic activity at The Pennsylvania State University, and all members of the University community are expected to act in accordance with this principle. Consistent with this expectation, the University's Code of Conduct states that all students should act with personal integrity; respect other students' dignity, rights and property; and help create and maintain an environment in which all can succeed through the fruits of their efforts. Academic integrity includes a commitment by all members of the University community not to engage in or tolerate acts of falsification, misrepresentation or deception. Such acts of dishonesty violate the fundamental ethical principles of the University community and compromise the worth of work completed by others." (Senate Policy 49-20 and G-9 Procedures. More information on the University's procedures governing violations of Academic Integrity: <https://handbook.psu.edu/content/academic-integrity-policies>.

#### Disability Statement:

The contact person for Penn State Greater Allegheny's disability services office is Siobhan Brooks, 412-675-9454, [snb106@psu.edu](mailto:snb106@psu.edu).

Counseling and Psychological services are available through the Student Health Service Office in Suite 105A, lower level of the Student Community Center (SCC). Appointments with the Mental Health/Personal Counselor, Drug and Alcohol Counselor, and Medical Doctor are scheduled by Campus Nurse Jennifer Ross. Her contact information: [jur396@psu.edu](mailto:jur396@psu.edu) , 412-675-9490. For more resources and information about Student Health Services at Greater Allegheny campus, see also: <http://greaterallegheny.psu.edu/health-services>

## Tentative Course Calendar

Cell phones should be turned off and stored during class.

### WEEKS 1-5

Unit 1. Political Economy of Globalization: neoliberalism, privatization, deregulation

Sample Films: Charles Ferguson, *Inside Job*; Li Yang, *Blind Shaft*; Fernando Meirelles, *The Constant Gardener*; Andrew Niccol, *Lord of War*; Djibril Diop Mambety, *Hyenas*; Mahamet-Saleh Haroun, *A Screaming Man*; Robert Connolly, *The Bank*; Nick Bicanic & Jason Bourque, *Shadow Company*; Shirini Heerah and Enrique Berrios, *Beyond Beijing*; Josh Fox, *Gasland*.

Sample Readings: selected chapters from: Luke Martell, *The Sociology of Globalization*; Roland Robertson et al., *Encyclopedia of Globalization*; Richard Falk, *Predatory Globalization: A Critique*; Naomi Klein, *The Shock Doctrine, The Rise of Disaster Capitalism*; Roland Robertson, *Global Society*; Robbie Robertson, *The Three Waves of Globalization*; David Wood, "Tomás Gutiérrez Alea and the Art of Revolutionary Cinema;" Annemarie Iddins, "Producing Public Intellectuals: Shifting Scales and Social Critique in Moroccan Cinema;" José Colmeiro, Joseba Gabilondo, "Negotiating the Local and the Global. A Companion to Spanish Cinema;" Hester Baer, "*Das Boot* and the German Cinema of Neoliberalism;" Yingjin Zhang, "Propaganda and Censorship in Chinese Cinema;" Timothy Longman, "Memory and Justice in Post-Genocide Rwanda."

### WEEKS 6-10

Unit 2. Cultural Imperialism

Sample Films: Deepak Leslie, *The Darker Side of Fair*; Zhangke Jia, *The World*; Jack Shaheen, *Reel Bad Arabs*; Peter Davis, *In Darkest Hollywood*; Sut Jhally, *No Logo*; Stephanie Black, *Life and Debt*; Miguel Llanos, *Crumbs*; Euzhan Palcy, *Sugarcane Alley*.

Sample Readings: selected chapters from: Naomi Klein, *No Logo*; Grant H. Cornwell and Eve Walsh Stoddard, eds. *Global Multiculturalism: Comparative Perspectives on Ethnicity, Race, and Nation*; Keri E. Iyall Smith, *Sociology of Globalization Cultures, Economies, and Politics*; Alexa Robertson, *Media and Politics in a Globalizing World*; Kate Bowles, *Lost Horizon: The Social History of the Cinema Audience*; Daniela Berghahn, "*Das Boot* and the German Cinema of Neoliberalism;" Anne Tereska Ciecko, ed. *Asian Cinema In a Global Frame*; Yingjin Zhang, *Chinese Women's Cinema*; Richard Maltby et al, "What to Do with Cinema Memory?"; Guy Baron, "The Illusion

of Equality: *Machismo* and Cuban Cinema of the Revolution”; Dudley Andrew, Anne Gillain, “Growing Up with the French New Wave”; Joanne Leal, American Cinema and the Construction of Masculinity in Film in the Federal Republic after 1945;” Roshanak Kheshti, Cross-Dressing and Gender (Tres)Passing: The Transgender Move as a Site of Agential Potential in the New Iranian Cinema; John Berra, “Urban China on Screen: The Sixth Generation and the Postsocialist Cinematic City;” Jyotsna Kapur, An “Arranged Love” Marriage: India’s Neoliberal Turn and the Bollywood Wedding Culture Industry; Catherine Leen, “City of Fear: Reimagining Buenos Aires in Contemporary Argentine Cinema”; Jo Labanyi, Tatjana Pavlović, “Isabel Coixet’s Engagement with Feminist Film Theory.”

WEEKS 11-15

### Unit 3. Exile and Migration

Sample Films: Stephen Frears, *Dirty Pretty Things*; Majid Majidi, *Baran*; Sarah Gavron, *Brick Lane*; Alejandro González Iñárritu, *Babel*; Jim Jarmusch, *Night on Earth*; Sylvestre Amoussou, *Africa Paradis*; Sergio Arau, *A Day Without a Mexican*; Jacques Audiard, *Dheepan*; Anayansi Prado, *Maid in America*; Ai Weiwei, *Human Flow*.

Sample Readings: Hamid Naficy, *An Accented Cinema*; Saskia Sassen, *Expulsions: Brutality and Complexity in the Global Economy*; Paul Collier, *Exodus, How Migration is Changing Our World*; Susanne Hofmann and Adi Moreno eds., *Intimate Economies, Bodies, Emotions, and Sexualities on the Global Market*; Richard Maltby, et al., *Film Distribution in the Diaspora: Temporality, Community and National Cinema*; Anikó Imre, “East is East? New Turkish Cinema and Eastern Europe;” Mary Romero and Eric Margolis, “Selling Images of Inequality: Hollywood Cinema and the Reproduction of Racial and Gender Stereotypes;” Preeti Mudliar and Joyojeet Pal, “Watching From an Arm’s Length: The Foreign Hand in Tamil Cinema;” Kaushik Bhaumik, *Film and migration, South Asia*; Jennifer Robertson, *Nation, Citizenship, and Cinema*; Klaus Dodds, “Have You Seen Any Good Films Lately?” *Geopolitics, International Relations and Film.*”

## Cinema and Globalization Assignment 4

### Essay Directions

The final assignment of the semester consists of a review essay that will demonstrate your mastery of critical aspects of the following: film and globalization theory, cinematic artistry, cinematic ethics, visual storytelling, or other topics covered during the semester. You may choose to emphasize specific historical, theoretical or critical dimensions of the interplay between cinema and globalization.

- 1) In a brief Introduction, you will explain the main questions or arguments guiding your review.
- 2) Each of the next three sections of the essay will correspond to one of the three units of the course: Unit 1. Political Economy of Globalization; Unit 2. Cultural Imperialism; and Unit 3. Exile and Migration.
- 3) The Conclusion will detail some of the most important lessons you have drawn about the linkages between cinema and globalization in light of your review of class readings, lectures and films.
- 4) Your essay should be double-spaced and have between 750 and 1000 words.
- 5) Discuss with your instructor the initial outline of the essay.

### Grading Guidelines

#### Requirements for a D:

- Most of the directions above are followed.
- The essay is free of plagiarism.
- The essay demonstrates an adequate understanding of the scholarship.
- The essay demonstrates ability to summarize key aspects of the course materials.

#### Requirements for a C to a C+:

- All of the requirements for a D are fulfilled and all directions are followed carefully.
- There should be very few, if any, basic errors in grammar, punctuation, or spelling.
- The writing is not confusing, vague, or contradictory.
- Paragraphs are cohesive and well organized.
- The essay demonstrates a comprehensive understanding of course content.

#### Requirements for a B- to a B+:

- All of the requirements listed above are fulfilled.
- The essay demonstrates original and critical thinking to identify connections between various course elements.

**Requirements for an A- or higher:**

- All of the requirements listed above are fulfilled.
- The vocabulary and conceptualization in the essay is masterful and precise.

## Cinema and Globalization Assignment 3

Due date: (insert due date)

### Essay Directions

- 1) Assume you are advising a filmmaker on the cinematic representation of a scholarly argument on the relationship between globalization and (inequality, labor markets, etc.)
- 2) Select a book or article that offers a compelling analysis of the topic you are studying (discuss this with your instructor)
- 3) Model your advice or suggestions to the filmmaker on an existing film devoted to that topic (you may use films from the course list)
- 4) Write an essay that summarizes your main recommendations to the filmmaker
- 5) Your essay should be double-spaced and have between 500 and 750 words.

### Grading Guidelines

#### Requirements for a D:

- Most of the directions above are followed.
- The essay is free of plagiarism.
- The essay demonstrates an adequate understanding of the scholarship.
- The essay demonstrates a full viewing of the film chosen (through specific, relevant examples).

#### Requirements for a C to a C+:

- All of the requirements for a D are fulfilled and all directions are followed carefully.
- There should be very few, if any, basic errors in grammar, punctuation, or spelling.
- The writing is not confusing, vague, or contradictory.
- Paragraphs are cohesive and well organized.
- The essay demonstrates an understanding of main points in the book or article.
- The essay employs subject-specific vocabulary correctly.
- The essay notes details from the films (specific scenes, subplots, dialogues, musical scores, settings, framing, etc.) and makes connections between those details and main ideas from the selected scholarship.

#### Requirements for a B- to a B+:

- All of the requirements listed above are fulfilled.
- Recommendations demonstrate critical thinking and insight.
- The essay demonstrates full comprehension of several main points in the book or article.
- The essay employs varied, subject-specific vocabulary correctly throughout the essay.

#### Requirements for an A- or higher:

- All of the requirements listed above are fulfilled.
- Examples are vivid, insightful, and expertly connected.
- Abundance of evidence of critical, careful thought in the recommendations.
- There are no more than 2 errors in grammar and mechanics.
- The vocabulary in the essay is masterful and precise.

## Cinema and Globalization Assignment 2

**Due date: (insert due date)**

### **Essay Directions**

- 1) Participate in class visits to the Silk Screen Festival (fall) or the Carnegie Mellon International Film Festival (spring) in Pittsburgh. View at least 3 films.
- 2) Select one book chapter or article from our course readings that offers insight into one film that you have watched.
- 3) Write an essay that summarizes the insight(s) that the reading brings to the film, and also the insight(s) that the film brings to the readings.
- 4) If the filmmaker is present at the screening, incorporate elements of the Q & A.
- 5) Your essay should be double-spaced and have between 500 and 750 words.

### **Grading Guidelines**

#### **Requirements for a D:**

- Most of the directions above are followed.
- The essay is free of plagiarism.
- The essay demonstrates an adequate understanding of the scholarship.
- The essay demonstrates a full viewing of the film chosen (through specific, relevant examples).

#### **Requirements for a C to a C+:**

- All of the requirements for a D are fulfilled and all directions are followed carefully.
- There should be very few, if any, basic errors in grammar, punctuation, or spelling.
- The writing is not confusing, vague, or contradictory.
- Paragraphs are cohesive and well organized.
- The essay demonstrates an understanding of main points in the book chapter or article.
- The essay employs subject-specific vocabulary correctly.
- The essay notes details from the films (specific scenes, subplots, dialogues, musical scores, settings, framing, etc.) and makes connections between those details and main ideas from the selected scholarship.

#### **Requirements for a B- to a B+:**

- All of the requirements listed above are fulfilled.
- The summary demonstrates critical thinking and insight.
- The essay employs varied, subject-specific vocabulary correctly throughout the essay.
- The summary demonstrates full comprehension of salient points in the book chapter or article.

#### **Requirements for an A- or higher:**

- All of the requirements listed above are fulfilled.
- Examples from the film are vivid and exceptionally perceptive.
- Examples from the film are expertly connected to the book chapter or article.
- There is an abundance of evidence of critical, careful thought in the summary.
- The vocabulary in the essay is masterful and precise.

## Cinema and Globalization Assignment 1

Due date: (insert due date)

### Essay Directions

Choose at least one reading from our course materials on globalization and connect the ideas in that reading to two films that we have discussed in class. Your essay should be double-spaced and have between 500 and 750 words. Include: your name, title of the essay, an introduction, concluding remarks, and references.

### Grading Guidelines

#### Requirements for a D:

- Most of the directions above are followed.
- The authors of all sources used are clearly documented in the essay, and exact words from sources are placed in quotation marks and documented in MLA or APA format.

#### Requirements for a C to a C+:

- All of the requirements for a D are fulfilled and all directions are followed carefully.
- There should be few, if any, basic errors in grammar, punctuation, or spelling.
- The writing is not confusing, vague, or contradictory.
- The paragraphs are well organized.
- For the most part, the essay demonstrates a good understanding of class readings.
- The essay notes details from the films (specific scenes, dialogues, musical scores, settings, framing, etc.) and makes connections between those details and main ideas from the readings.

#### Requirements for a B- to a B+:

- All of the requirements listed above are fulfilled.
- The essay demonstrates a very good, solid understanding of class readings.
- The writer makes clear, persuasive connections between the films and class readings.
- The writer analyzes detailed elements of the films skillfully.

#### Requirements for an A- or higher:

- All of the requirements listed above are fulfilled.
- Class readings are expertly integrated throughout the essay.
- The cinematic details in the essay are rich. The writer analyzes these details insightfully.
- The vocabulary in the essay is masterful and precise.