

INTL 314U & USP 314U The Global City in Film | Spring 2026

CRN: 61235 & CRN: 63252 | 4 Credit Online Course

Prof. C.N.E. Corbin

Office Hours: Tuesdays 12pm-2pm & Thursdays 4pm-5:30pm (online and in person options)

<https://ccorbin.youcanbook.me/>

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Course Description

In this course, we critically examine social and physical representations of global cities and urbanized regions in popular feature films. In concert with other courses and literature on this subject, this class is intended to foster careful and critical observation and thinking, interpretation, and discussion of the diverse urban social, cultural, and political forces shaping globalized cities and the way they are represented on screen.

Course Learning Outcomes

Throughout the course, students will:

- Identify and critique the global economic, political, social, and cultural process that shape cities around the world
- Examine the interconnectedness between cities in the Global North and Global South
- Explore how inhabitants of cities collectively challenge global forces and actively remake their surroundings to better meet their needs
- Critically analyze how cities are represented in film and how media influences our understanding of urban class, racial, gender, and power dynamics
- View film as a social text and apply different theoretical lenses and perspectives identify deeper meanings
- Construct original arguments using evidence from various texts to support one's ideas

This course also integrates the four University Studies program learning outcomes:

- ***Inquiry and Critical Thinking:*** Students will learn various modes of inquiry through interdisciplinary curricula—problem-posing, investigating, conceptualizing—in order to become active, self-motivated, and empowered learners.

- **Communication:** Students will enhance their capacity to communicate in various ways—writing, graphics, numeracy, and other visual and oral means—to collaborate effectively with others in group work, and to be competent in appropriate communication technologies.
- **Ethics, Agency, & Community:** Students will examine values, theories and practices that inform their actions, and reflect on how personal choices and group decisions impact local and global communities
- **Diversity, Equity and Social Justice:** Students will explore and analyze identity, power relationships, and social justice in historical contexts and contemporary settings from multiple perspectives.

This course fulfills the junior cluster requirements for three different University Studies clusters: Community Studies, Global Perspectives, and Popular Culture.

Required Textbook & Films

All course materials are provided on Canvas.

Course Structure

The course is divided into five modules with each module covering two weeks. For Modules 2 through 5 the first week (Part 1 of the module) is allocated to reading and engaging with film texts, and the second week (Part 2 of the module) is dedicated to assignment completion which include film notes, group discussions, and film analysis essays.

Assignments & Grade Breakdown

2 Online Full Class Discussion & Response (5 pts ea.)	5%
4 Group Discussion—Reflection & Responses (10 pts ea.)	20%
5 Film Notes (8 pts ea.)	20%
4 Film Analysis (20 pts ea.)	40%
1 Final Exam (30 pts)	15%
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200 Points Total =	100%

***Only the first late assignment will incur a reduction in points,
no other late assignments will be accepted.***

P/NP option

P/NP grades have no impact on your grade point average (GPA), but P/NP courses on your transcript could possibly be viewed unfavorably by committees evaluating you for scholarships, graduate school, etc. Before choosing the P/NP option, review the university's policy and discuss with your academic advisor whether it is the right choice for you. You sign up for the

P/NP grading option on Banweb; the instructor cannot see what you chose until they submit your final grade for the course. Make sure to check the deadline for changing your grading <https://www.pdx.edu/registration/academic-calendar>. Contact the registrar with any questions about the policy and registration.

Academic Honesty

Students are expected to be ethical not only in the classroom, but also out of the classroom. It is in all students' interest to avoid committing acts of academic dishonesty and to discourage others from committing such acts. Academic dishonesty includes, but is not limited to, the following examples: engages in any form of academic deceit; refers to materials or sources or uses devices not authorized by the instructor for use during any quiz or assignment; provides inappropriate aid to another person in connection with any quiz or assignment; engages in Plagiarism. **Plagiarism is the act of claiming someone's work as your own through copying it without giving the creator of the work credit. Plagiarism includes using another person's theories, ideas, or phrases without proper attribution. Plagiarism also includes using artificial intelligence or AI apps like ChatGPT to write and/or generate assignments or assignment content as your original work.** The simplest way to avoid plagiarizing is to submit your original work and always cite the sources from which you gather information or develop arguments – just cite anything you use from someone else (it actually makes your work stronger!). Plagiarism is a serious issue and is a violation of the [PSU Student Conduct Code](#). University policy requires instructors to report all instances of plagiarism and penalize the perpetrator(s) according to guidelines set.

Academic Integrity & AI

Higher education is about far more than just getting a piece of paper and hopefully a decent job. In college, you learn to think critically and systematically, to ask the right questions and determine how you can answer them, and to collaborate with others to solve problems and expand both your own and our collective knowledge. Some of the knowledge that is generated in our classrooms and on our campus has a broader impact. PSU's motto is: "Let knowledge serve the city." Much of the thinking and learning we do has the potential to improve lives beyond our own. For example, in recent years, PSU faculty and students have worked to reduce traffic fatalities, identified communities where residents are most at risk of dying of heat-related illnesses, and helped stop local manufacturers from producing harmful emissions.

In order to develop the skills that are necessary for producing knowledge that serves our community, we have to practice them. That means taking risks and avoiding short cuts. Learning isn't about perfection. Making mistakes or getting the wrong answer is part of the learning process. To truly learn, you have to do your own work, which includes your own reading, writing, and thinking.

PSU defines academic misconduct as: "actual or attempted, fraud, deceit, unauthorized use of materials prohibited or inappropriate in the context of the academic assignment, or any act

that aims to achieve an unfair academic advantage. Unless otherwise specified by the faculty member, all submissions, whether in draft or final form, must either be the Student's own work, or must clearly acknowledge the source(s)." (<https://www.pdx.edu/dean-student-life/psu-code-student-conduct-and-responsibility>)

Whenever you complete an assignment, you will be asked to cite the sources that you borrowed information, ideas, or quotes from. In academic writing and research, there are two main reasons why it is important to acknowledge sources. First, it is unethical to take credit for someone else's ideas or work. Second, all academic research and writing is part of a larger conversation. Your reader may want to know how your ideas build upon others' work, or they might be interested in learning more about specific facts, concepts, or quotes that you included in your paper.

Giving credit to others means that any fact, idea, or quote that you borrowed from a source should be cited within your paper (An in-text, parenthetical citation in MLA or APA format or a footnote in Chicago style) and the full bibliographic information for all of the sources you consulted should be listed in a Bibliography, References, or Works Cited list at the end. If you are unsure of how to properly cite sources, the [Purdue Online Writing Lab](#) is an excellent resource. We will also spend time in class reviewing citation formats.

If you commit academic misconduct, you will receive a zero for your assignment. Academic misconduct may also result in stiffer penalties.

The use of AI is prohibited in this course. If you use AI to do your research or writing, you will not receive credit for your assignment. The only exception is the use of AI grammar checking tools. However, if you use AI grammar checking tools, you must disclose this when you submit your assignment. You will need to disclose the specific tool you used, how you used it, and state (truthfully) that you did not use AI to generate text that was copied into your assignment.

Let's Talk

No matter how much time and effort you devote to your schoolwork, sometimes life just gets in the way. If something unexpected comes up that prevents you from completing an assignment or if you fall behind in the class, please reach out to me. The easiest way to reach me is by email. I'm also happy to meet with you in person (I hold on-campus office hours) or by Zoom. Even if you aren't struggling with the course, feel free to drop by and visit sometime. Online learning can feel isolating, and I enjoy meeting my online students in person!

Submitting work online

For assignments that require uploading files to Canvas, it is the student's responsibility to verify that:

- (1) all files are submitted in Canvas prior to the deadline and
- (2) all submitted files are those that the student intends to be graded for the assignment

Submitting the “wrong” file by accident is not acceptable grounds for a deadline extension. Assignment grades will be based on the file submitted prior to the posted deadline. Files submitted in a format that cannot be accessed by the instructor cannot be graded and will therefore receive a 0. Acceptable file formats are MS Office formats (e.g. Word, Excel, PowerPoint) or PDF files. Individual assignment instructions may contain a required file format.

Technology Access

Proficiency in the use of Canvas, PSU email, and other computer tools such as ZOOM or part of google suite is required for this course. This course requires consistent access to functioning computer equipment and Internet access throughout the length of the course. Reliance on a cellular connection may not provide reliable and fast access to online learning resources. Here are some broadband programs that are free or low-cost:<https://www.highspeedinternet.com/resources/are-there-government-programs-to-help-me-get-internet-service>.

Student Resources

As PSU students, you have access to a number of excellent resources to assist you with writing and research. The PSU Writing Center offers in-person appointment and on-line tools to help you craft your papers (<https://www.pdx.edu/writing-center/>). The PSU library system also offers a number of resources to help you research more effectively and efficiently (<https://library.pdx.edu/services/students/>). I highly recommend you utilize both of these sources given that this course relies heavily on your writing and research for evaluation.

Emergency Funds: <https://www.pdx.edu/dean-student-life/emergency-funds>

Access and inclusion for Students with disabilities

PSU values diversity and inclusion; My goal is to create a learning environment that is accessible, equitable, inclusive, and welcoming. I am committed to fostering mutual respect and full participation for all students. If any aspects of instruction or course design result in barriers to your inclusion or learning, please notify me. Additionally, the Disability Resource Center (DRC) provides reasonable accommodations for students who encounter barriers in the learning environment. The DRC works with students who have physical, learning, cognitive, mental health, sensory, and other disabilities.

If you have, or think you may have, a disability that may affect your work in this class and feel you need accommodations, contact the Disability Resource Center to schedule an appointment and initiate a conversation about reasonable accommodations.

If you already have accommodations, please contact me to make sure that I have received your faculty notification letter from the DRC so we can discuss your accommodations.

The DRC is located in 116 Smith Memorial Student Union, Suite 116. You can also contact the

DRC at 503-725-4150 or, drc@pdx.edu. Visit the DRC online at <https://www.pdx.edu/disability-resource-center/>.

Sexual Harassment and Safe Campus

Portland State is committed to providing an environment free of all forms of prohibited discrimination and sexual harassment (sexual assault, domestic and dating violence, and gender or sex-based harassment and stalking). If you have experienced any form of gender or sex-based discrimination or sexual harassment, know that help and support are available. Information about PSU's support services on campus, including confidential services and reporting options, can be found on PSU's Sexual Misconduct Prevention and Response website at: <http://www.pdx.edu/sexual-assault/get-help> or you may call a confidential IPV Advocate at 503-725-5672 or schedule Online at <https://psuwrc.youcanbook.me> . You may report any incident of discrimination or discriminatory harassment, including sexual harassment, to:

- PSU's Title IX Coordinator: Julie Caron by calling 503-725-4410, via email at titleixcoordinator@pdx.edu or in person at Richard and Maureen Neuberger Center (RMNC), 1600 SW 4th Ave, Suite 830
- Deputy Title IX Coordinator: Yesenia Gutierrez by calling 503-725-4413, via email at yesenia.gutierrez.gdi@pdx.edu or in person at RMNC, 1600 SW 4th Ave, Suite 830

Please be aware that all PSU faculty members and instructors are required to report information of an incident that may constitute prohibited discrimination, including sexual harassment and sexual violence. This means that if you tell me about a situation of sexual harassment or sexual violence that may have violated university policy or student code of conduct, I have to share the information with my supervisor, the University's Title IX Coordinator or the Office of the Dean of Student Life. However, the Title IX Coordinators will keep the information confidential and refer you to a confidential advocate. For more information about Title IX please complete the required student module *Creating a Safe Campus*.

INTL 314U & USP 314U The Global City in Film	
Module 1 3/30-4/12	Introduction
Week 1: Part 1	<p><u>Reading(s):</u></p> <ul style="list-style-type: none"> • Agreements for Multicultural Interaction in the (virtual) Classroom, Adapted from the East Bay Meditation Center Agreements • Mujević, Demir. "GLOBALIZATION AND URBAN CENTERS: IMPACT, CHALLENGES AND DEVELOPMENT OF GLOBAL CITIES." <i>Zbornik Radova Departmana Za Geografiju, Turizam i Hotelijerstvo</i>, vol. 53, no. 2, 2024, pp. 146–57. www.ceeol.com (PDF) • Only read from Abstract to the end of Section 2. Cinema Urbanism and Film Storytelling pp. 1-6 Haas, Tigran. "Cinematic Urbanism: Understanding Cities through Film." <i>Arts & Communication</i>, vol. 3, no. 1, Oct. 2024, p. 4130. accscience.com, https://doi.org/10.36922/ac.4130. (PDF) • Review Resources Module: <p><u>Film(s):</u></p> <ul style="list-style-type: none"> • Los Angeles Plays Itself (2003), MCL Kanopy • The City (1939), YouTube https://www.youtube.com/watch?v=sTN7MOiZgrc <p><u>Assignment:</u> #1 Online Discussion—Introductions</p>
Week 2: Intro Part 2 Berlin & Gender	<p><u>Readings:</u></p> <ul style="list-style-type: none"> • Movie Journeys: Cities That Became the Main Characters in Film https://wmcfest.com/movie-journeys-cities-that-became-the-main-characters-in-films/ • Evans, Owen. "Running in Circles?" <i>Studies in European Cinema</i>, vol. 21, no. 3, Sept. 2024, pp. 225–27. DOI.org (Crossref), https://doi.org/10.1080/17411548.2024.2406057. (PDF) • Racing Berlin: The Games of Run Lola Run (PDF) • Catching up with Run Lola Run (PDF) https://www.brightwalldarkroom.com/2024/07/15/run-lola-run-1999/ • Hedwig and the Angry Inch as a Mythological Collage https://icsfilm.org/essays/hedwig-and-the-angry-inch-as-a-mythological-collage/ <p><u>Films:</u></p> <ul style="list-style-type: none"> • Run Lola Run (1998), Berlin, PSU Alexander Street Video https://video-alexanderstreet-com.proxy.lib.pdx.edu/watch/run-lola-run

	<ul style="list-style-type: none"> Hedwig and the Angry Inch (2001), Berlin, https://m.ok.ru/video/1454490520262 <p><u>Assignment:</u></p> <ul style="list-style-type: none"> Film Notes #2 Online Discussion—Connections and Contradictions
Module 2 4/13-4/26	Class & Labor
Week 3: Part 1	<p><u>Readings:</u></p> <ul style="list-style-type: none"> Chapter 5: Labor and the City (PDF) How Neoliberalism Puts Profit Over People (PDF) Melting labour and precarity in South Korea https://www.transformingsociety.co.uk/2024/04/12/melting-labour-and-precarity-in-south-korea/ Balhorn, Max. "Parasite, a Window Into South Korean Neoliberalism." Magazine. <i>Jacobin</i>, 29 Nov. 2019, https://jacobin.com/2019/11/parasite-a-window-into-south-korean-neoliberalism "Roma" and the Social Alienation of Domestic Workers (PDF) https://www.currentaffairs.org/news/2019/07/roma-and-the-social-alienation-of-domestic-workers <p><u>Films:</u></p> <ul style="list-style-type: none"> Parasite (2019), Seoul. MCL Kanopy https://www.kanopy.com/en/multicolib/video/11347306?vp=psu Roma (2018), Mexico City. https://m.ok.ru/video/8765705685672
Week 4 Part 2	<p><u>Assignments:</u></p> <ul style="list-style-type: none"> Film Notes #1 Group Discussion—Reflection & Responses Film Analysis
Module 3 4/27-5/10	Racism & Marginalization
Weeks 5: Part 1	<p><u>Readings:</u></p> <ul style="list-style-type: none"> Police Power and Race Riots in Paris (PDF) French Banlieues and the Consequences of Spatial Segregation (PDF) https://coascenters.howard.edu/french-banlieues-and-consequences-spatial-segregation Favelas in Rio de Janeiro, Past and Present (PDF) Racism is a perfect crime: 'favela residents' everyday experiences of police (PDF) <p><u>Films:</u></p> <ul style="list-style-type: none"> La Haine (Hate) (1995), Paris, PSU Kanopy City of God (2002), Rio de Janeiro, MCL Kanopy

Weeks 6: Part 2	<u>Assignments:</u> <ul style="list-style-type: none"> • Film Notes • #2 Group Discussion—Reflection & Responses • Film Analysis
Module 4 5/11-5/24	Migration
Week 7: Part 1	<u>Readings:</u> <ul style="list-style-type: none"> • 'Cities of Arrival' Migration and Refugees (PDF) • Stranded Migrants and the Fragmented Journey (PDF) • The Moving Border: Even Further South https://www.latinousa.org/2022/03/11/themovingborderpartthree/ <u>Films:</u> <ul style="list-style-type: none"> • Children of Men (2006), London, TBD • Flee (2021), Kabul, Moscow, and Copenhagen, Tubi
Week 8: Part 2	<u>Assignments:</u> <ul style="list-style-type: none"> • Film Notes • #3 Group Discussion—Reflection & Responses • Film Analysis
Module 5 5/25-6/7	Gentrification & Neighborhood Change
Week 9: Part 1	<u>Reading:</u> <ul style="list-style-type: none"> • Gentrification in a Globalising World, Case Study: Istanbul (PDF) • Gentrification in Lagos, Nigeria: A Tale of Two Cities (PDF) https://gloriaedukere.medium.com/gentrification-in-lagos-nigeria-a-tale-of-two-cities-3ecf41276aa7 • Inside Makko: Danger and Ingenuity in the World's Biggest Floating Slum <u>Films:</u> <ul style="list-style-type: none"> • The Legend of the Vagabond Queen in Logos (2024) Lagos MCL Kanopy • SAF (2018) Istanbul MCL Kanopy
Week 10: Part 2	<u>Assignments:</u> <ul style="list-style-type: none"> • Film Notes • #4 Group Discussion—Reflection & Responses • Film Analysis
Week 11 Final Film Analysis Exam Release on Friday. 6/5, Due Wednesday, 6/10, by 9pm	