

**DEPARTMENT OF MODERN LANGUAGES
AND CULTURAL STUDIES**
<https://uofa.ualberta.ca/modern-languages-and-cultural-studies>

2018-2019 SPAN 325 A1: Introduction To Cinema
(Fall Term)

Instructor: Stephen A. Cruikshank
Office: Old Arts Building, 217-D
Telephone: 780-660-3880
E-mail: scruiksh@ualberta.ca
Class Website: See eClass site.

Time: M/W/F 1:00 - 1:50 am
Place: T 1 105
Office Hours: By appointment

Course Prerequisite: SPAN 300 or 306 or consent of department
It is your responsibility as a student to ensure that you have the appropriate prerequisites for the course.

Course-based Ethics Approval in place regarding all research projects that involve human testing, questionnaires, etc.?

Yes No, not needed, no such projects approved.

Community Service Learning component

Required Optional None

Past or Representative Evaluative Course Material Available

- Exam registry – Students' Union
<http://www.su.ualberta.ca/services/infolink/exam/>
- See explanations below
- Document distributed in class
- Other (please specify)
- NA

Additional mandatory Instructional fees (approved by Board of Governors)

Yes No

Course Description and Objectives:

This course will focus on key examples of contemporary cinema from Spanish America and Spain to introduce the analysis of film, the use of film terminology, and basic film theory in Spanish. Using a transatlantic approach we will study works that address issues of nationalism and globalization, the construction of gender and sexuality, and the role of film in society. Emphasis will be placed on studying films within the cultural and social contexts of their production.

Learning Outcomes:

By the end of the course successful students will be able to:

- Analyze and discuss films of various genres and formal approaches in the different historical contexts of different parts of Spanish America and Spain
- Recognize how different methods and narrative structures in film form a critique of culture and identity.
- Analyze, argue, and communicate ideas about films in both written and oral formats.
- Work collaboratively in a shared environment to achieve a common goal.

Texts:

Required: A selection of readings will be available on eClass. Students will access reading either through links on eClass or through the University of Alberta library database. A DVD copy of all films discussed in class will be available at the reserve section of Rutherford Library.

Recommended: The following texts can be found at the reserve section of the Rutherford Library.

- David Bordwell and Kristen Thompson, *Film Art: An Introduction* (11th Edition, 2016).
- Alonso Raya, R., Castañeda Castro, A., Martínez Gila, Pl, Miquel López, L., Ortega Olivares, J., & Ruiz Campillo, J.P. *Gramática básica del estudiante de español (Edición revisada y ampliada)* (2011).

Grade Distribution (see “Explanatory Notes”):

Fall Exam Planner for the 2018-2019 can be found at the following site:

<https://www.ualberta.ca/registrar/examinations/exam-schedules/fall-2018-winter-2019-exam-planner>

<u>Assignment</u>	<u>Grade Percentage</u>	<u>Due Date</u>
• Class Participation & Attendance	15%	Cumulative
• Analytical Reflection (2-3 pages)	10%	Sept 28
• Essay Proposal & Bibliography (1 page)	5%	Oct 29
• Analytical Essay (5 pages)	20%	Nov 26
• Group Podcast (recording & commentary)	20%	Nov 7, Nov 9
• Term Exam #1	15%	Oct 19
• Term Exam #2	15%	Dec 7

Date of Deferred Final Exam (if applicable):

- Please consult the following site:
[https://calendar.ualberta.ca/content.php?catoid=6&navoid=806#Examinations_\(Exams\)](https://calendar.ualberta.ca/content.php?catoid=6&navoid=806#Examinations_(Exams))
- For information on how to apply for a deferred exam see [“I Missed my Final Exam, Now What?”](#)

Explanatory Notes on Assignments:**Class Participation & Attendance (15%)**

Students are expected to attend all lectures and engage in class discussions as they will be graded for their attendance as well as participation in class. An attendance sheet at the beginning of each class will be circulated for students to sign-in. An absence without a valid reason will result in a complete loss of the grade for the day missed. Class readings and films will be explained in advance on eClass. As a student you are responsible for coming to class prepared to participate in group and class discussions revolving around the day's topic and texts. That means that you have both watched the film in question and read the required readings for each class.

Film Reflection (10%)

Students will be responsible to write a brief 2-3 page reflection on a film already discussed in class. Students are not to repeat the narrative of the film, but rather are to analyze a specific theme or message represented throughout the film and interpret it from their own perspective or experience. The analysis must present the theme/message and provide a meaningful, but brief, analysis as to how the film acts as a critique or textual representation of it. A minimum of two sources outside of the film itself should be included in the bibliography. Writing should follow the MLA (2018) format guide.

Essay Proposal & Bibliography (5%)

A paper proposal will be submitted in the weeks prior to the analytical essay. The proposal will be a 1 page (~250 words) explanation of the chosen topic including a thesis statement and a bibliography of sources intended to be used (a minimum of 4 including the film). A list of possible essay topics will be provided on eClass. Any topics different from those listed must be discussed with the professor prior to the due date. Other than the film itself the bibliography must include a minimum of four sources. The bibliography must be formatted according to the MLA, 2018 standards.

Analytical Essay (20%)

A 5 page paper is to be written according the MLA citation style (8th edition) and include a proper bibliography. The paper will critically analyze one of the films discussed in this class. The essay must represent the topic and scope discussed in the student's essay proposal.

Group Podcast (20%)

Part 1: Podcast Recording (15%)

In groups of 2-3 students will record an 6-8 minute podcast in Spanish (approx. 3 min per student). The podcast will present a film (a trailer of sorts) that provides information on the background of the film including the director, the location, the key actors, the plot, the cultural influence/impact of the film, and a personal "rating" on the film (out of 10). Groups will meet the professor in a room on campus booked for the recording. No extensive notes or written dialogue will be permitted while in the room for the recording. Students will be given a total of 15 minutes to complete their recording and upload their podcast onto the eClass website.

Part 2: Podcast Commentary (5%)

Following the recording of the group podcast, all podcasts will be uploaded onto eClass. Each student is responsible to listen to 1 additional group podcast and provide a 150-200 word commentary on the podcast in the eClass discussion forum. The commentary should focus on the whether the student agrees or disagrees with the groups rating and comments of the film and an explanation as to why.

Term Exam 1 (15%)

The first term exam will cover all readings and films discussed up until the exam date. The exam will consist of short answer questions, scene identifications, and matching recognition of important terminology and topics.

Term Exam 2 (15%)

The second term exam will cover all readings and films discussed following the first term exam date. The exam will consist of short answer questions, scene identifications, and matching recognition of important terminology and topics.

Required Notes:

“Policy about course outlines can be found in the [Evaluation Procedures and Grading System](#) of the University Calendar.”

Student Responsibilities:

Academic Integrity:

The University of Alberta is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are particularly urged to familiarize themselves with the provisions of the Code of Student Behaviour (online at www.governance.ualberta.ca) and avoid any behaviour that could potentially result in suspicions of cheating, plagiarism, misrepresentation of facts and/or participation in an offence. Academic dishonesty is a serious offence and can result in suspension or expulsion from the University.

All students should consult [the Academic Integrity website](#). If you have any questions, ask your instructor.

An instructor or coordinator who is convinced that a student has handed in work that he or she could not possibly reproduce without outside assistance is obliged, out of consideration of fairness to other students, to report the case to the Associate Dean of the Faculty. See the [Academic Discipline Process](#).

Students involved in language courses and translation courses should be aware that the use of on-line translation to complete assignments constitutes a form of cheating as the student's own understanding and work is therefore not reflected. Also, students in language courses should be aware that, while seeking the advice of native or expert speakers is often helpful, excessive editorial and creative help in assignments is considered a form of cheating that violates the Code of Student Behaviour.

Learning and Working Environment:

The Faculty of Arts is committed to ensuring all students; faculty and staff are able to study and work in an environment that is safe and free from discrimination and harassment. It does not tolerate behaviour that undermines that environment. The Department urges anyone who feels that this policy is being violated to:

- Discuss the matter with the person whose behaviour is causing concern; or
- If that discussion is unsatisfactory, or there is concern that direct discussion is inappropriate or threatening, discuss it with the Chair of the Department.

For additional advice or assistance regarding this policy you may contact the [Office of the Student Ombuds](#). Information about the [University of Alberta Discrimination and Harassment Policy and Procedures](#) is described in [UAPPOL](#).

Territorial Statement:

“The University of Alberta acknowledges that we are located on Treaty 6 territory, and respects the histories, languages, and cultures of the First Nations, Métis, Inuit, and all First Peoples of Canada, whose presence continues to enrich our vibrant community.” (*from the beginning of the Calendar*).

University of Alberta Sexual Violence Policy:

The Sexual Violence Policy was approved by GFC in June 2017. It plays a vital role in ensuring a safe and respectful learning and working environment.

As defined in the policy, **sexual violence** is any sexual act or act of a sexual nature, or act targeting sexuality, whether physical or psychological, committed without consent. **Sexual violence** is a complex and serious problem in society and on university campuses. Sexual violence can affect individuals of all gender identities, gender expressions, and sexual orientations, as well as those from all ages, abilities, racial, cultural and economic backgrounds. Through this policy, the University of Alberta recognizes its responsibility to reduce sexual violence in the University community. The university aims to do so by fostering a culture of **consent** and support through education, training and policy. The University

recognizes the possible effects of trauma on those who have experienced sexual violence and supports the efforts of individuals to seek support and recover. To read the policy in more detail, please visit:

<https://policiesonline.ualberta.ca/PoliciesProcedures/Policies/Sexual-Violence-Policy.pdf>

Recording of Lectures:

Audio or video recording, digital or otherwise, of lectures, labs, seminars or any other teaching environment by students is allowed only with the prior written consent of the instructor or as a part of an approved accommodation plan. Student or instructor content, digital or otherwise, created and/or used within the context of the course is to be used solely for personal study, and is not to be used or distributed for any other purpose without prior written consent from the content author(s).

Attendance, Absences, and Missed Grade Components:

Regular attendance is essential for optimal performance in any course. In cases of potentially excusable absences due to illness or domestic affliction, notify your instructor by e-mail within two days. Regarding absences that may be excusable and procedures for addressing course components missed as a result, consult sections [Attendance](#) and [Examinations](#) of the University Calendar. Be aware that unexcused absences will result in partial or total loss of the grade for the “attendance and participation” component(s) of a course, as well as for any assignments that are not handed-in or completed as a result.

Deferral of term work is a privilege and not a right; there is no guarantee that a deferral will be granted. Misrepresentation of facts to gain a deferral is a serious breach of the Code of Student Behaviour.

Policy for Late Assignments:

Students who consult **in advance** with an instructor regarding contingencies preventing the timely completion of an assignment may, at the discretion of the instructor, be granted an extension just one time throughout the course with no penalty. However, if a second excuse will be granted for late assignments, half of the mark assigned for this particular work will be deducted. Otherwise, all assignments should be handed in on the stated deadline. Any assignment not handed-in in time or unexcused late assignments will incur a 5% per class day penalty.

Disclaimer:

Any typographical errors in this syllabus are subject to change and will be announced in class and posted on eClass. The date of the final examination is set by the Registrar and takes precedence over the final examination date reported in this syllabus.

Student Resources:

The best all-purpose website for student services is: <https://www.ualberta.ca/current-students>.

Accessibility Resources: (1 – 80 SUB)

The University of Alberta is committed to creating work and learning communities that inspire and enable all people to reach their full potential. Accessibility Resources promotes an accessible, inclusive, and universally designed environment. For general information to register for services visit the [Accessibility Resources](#) webpage.

The Academic Success Centre: (1-80 SUB)

[The Academic Success Centre](#) offers a variety of workshops on effective study and exam strategies. There are in-person and online sessions available for a modest fee.

The Centre for Writers: (1-42 Assiniboia Hall)

The [Centre for Writers](#) offers free one-on-one writing support to students, faculty, and staff. Students can request consultation for a writing project at any stage of development. Instructors can request class visits and presentations.

Health and Wellness Support: There are many health and community services available to current students. For more information visit the [Health and Wellness Support](#) webpage.

Office of the Student Ombuds:

The [Office of the Student Ombuds](#) offers confidential interviews, advice and support to students facing academic, discipline, interpersonal and financial difficulties.

Grading:

Assessment of the individual course components may be in the form of numerical marks or letter grades. The final letter grade will be based on "a combination of absolute achievement and relative performance in a class" (University Calendar, [Evaluation Procedures and Grading System](#)). The University Grading Procedure mandates that "a student's level of achievement of the goals/outcomes of a course, their grade, and the descriptor of that grade must be aligned" (<https://policiesonline.ualberta.ca/>). The following guidelines have been adopted by the Department of Modern Languages and Cultural Studies:

“MLCS Undergraduate Grading Scale”

Descriptor	Letter Grade	Grade Point Value	%
Excellent. A+, A or A- is earned by work which is superior in content and form and demonstrates an exceptional grasp of the subject matter. The grade of A+ designates work that far exceeds course expectations. Grades in the A range are normally achieved by a small number of students.	A+	4.0	97-100
	A	4.0	93-96
	A-	3.7	90-92
Good. B+, B or B- is earned by work that demonstrates a thorough comprehension of the course material and a good command of relevant skills. Grades in the B range are normally achieved by the largest number of students.	B+	3.3	87-89
	B	3.0	83-86
	B-	2.7	80-82
Satisfactory. C+, C or C- is earned by work that demonstrates an adequate grasp of the course material and relevant skills. Grades in the C range designate work that has met the basic requirements of the course.	C+	2.3	77-79
	C	2.0	73-76
	C-	1.7	70-72
Poor/Minimal Pass. D+ or D is earned by work that demonstrates minimal familiarity with the course material. Grades in the D range generally indicate insufficient preparation for subsequent courses in the subject matter.	D+	1.3	65-69
	D	1.0	60-64
Failure.	F	0.0	0-59

Copyright: Stephen Cruikshank, Faculty of Arts, University of Alberta 2018

SPAN 325
Introduction to Cinema

READING SCHEDULE (Sept 5 - Dec 7)

**Note: It is the student's responsibility to have watched each week's film before the introduction class to the film.*

Week 1: Introducción al cine hispano

LESSON 1, Sept 5 (W) : Introducción al curso

LESSON 2, Sept 7 (F): Introducción al cine hispano

Lectura: Marvin D'Lugo, Ana M. López, Laura Podalsky, "Introduction" in
The Routledge Companion to Latin American Cinema

Week 2: Tríptico cinematográfico

Película: *Amores Perros* (2000) [Thriller/Drama]

Director: Alejandro González Iñárritu

País de enfoque: México

LESSON 3, Sept 10 (M): Introducción a *Amores Perros*

LESSON 4, Sept 12 (W): Raza y Masculinidad

Lectura: Hector Amaya, "Amores perros and racialised masculinities in
Contemporary Mexico."

LESSON 5, Sept 14 (F): Montaje y el discurso narrativo

Lectura: "Yuxtaposiciones y contrastes: Montaje y Significante" pp. 193 -215 en
Tríptico Cinematográfico: El discurso narrativo y su montaje en Amores Perros, 21 Gramos y Babel, y Un Dialogo Con Alejandro Gonzalez Iñárritu (2010).

Week 3: Realismo mágico

Película: *El laberinto del fauno* (2006) [Drama/Fantasy]

Director: Guillermo del Toro

País de enfoque: España

LESSON 6, Sept 17 (M): Introducción a *El laberinto del Fauno*.

LESSON 7, Sept 19 (W): Entre la historia y lo sobrenatural I.

Lectura: Jesús Rodero, "¿Un cuento de hadas subversivo o conservador? Monstruos, Autoridad, e insumisión en *El laberinto del fauno* de Guillermo del Toro"

LESSON 8, Sept 21 (F): Entre la historia y lo sobrenatural II.

Week 4: Migración

Película: *María en tierra de nadie* (2011) [Documentary]

Director: Marcela Zamora

País de enfoque: El Salvador/ México

LESSON 9, Sept 24 (M): Introducción a *María en tierra de nadie*.

LESSON 10, Sept 26 (W): Mujeres migrantes I.

Lecturas: "Mexico y las Mujeres Migrantes"
<http://www.imumi.org/index.php/mujeres-migracion-y-trata/mexico-y-las-mujeres-migrantes>

Yajaira M. Padilla, "Migrant Marías: Troubling Illegibility, Motherhood, and (Im)Migration in Marcela Zamora Chamorro's *María en tierra de nadie*."

LESSON 11, Sept 28 (F): Mujeres migrantes II.

Film Reflection Due

Week 5: El "Road Movie"

Película: *Diarios de motocicleta* (2004) [Drama/Adventure/ Biopic]

Director: Walter Salles

País de enfoque: Argentina/Chile/Venezuela/Perú

LESSON 12, Oct 1 (M): Introducción a *Diarios de motocicleta*.

LESSON 13, Oct 3 (W): The Latin American Road Movie I.

Lecturas: Nadie Lie, "Introduction" in *The Latin American (Counter-) Road Movie and Ambivalent Modernity*, pp. 7-24.

LESSON 14, Oct 5 (F): The Latin American Road Movie II.

Lecturas: Nadie Lie, "Travelling Across Latin America" in *The Latin American (Counter-) Road Movie and Ambivalent Modernity*, pp. 33-42.

Week 6: Globalización

Película: *Nueve Reinas* (2000) [Crime Film/ Thriller]

Director: Fabián Bielinsky

País de enfoque: Argentina

NO LESSON, Oct 8 (M): Thanksgiving Holiday. (No Class)

LESSON 15, Oct 10 (W): ¿Cine posmoderno?

Lectura: Cristina Gómez Moragaz, "Representación fílmica del universo posmoderno, un caso ilustrativo: *Nueve Reinas*"

LESSON 16, Oct 12 (F): Crimen y Cine

Lectura: Joana Page, pp. 86-95 from Chp 4 "Crime and Capitalism in Genre Cinema" in *Crisis and Capitalism in Contemporary Argentine Cinema* (2009).

Week 7: Espacio cinematográfico & la ciudad global

Película: *Todo sobre mi madre* (1999) [Comedy/Drama]

Director: Pedro Almodóvar

País de enfoque: España

LESSON 17, Oct 15 (M): Introducción a *Todo sobre mi madre*

LESSON 18, Oct 17 (W): La Calle Cinematográfica

Lectura: pp. 53-59 Carmen Sajuán-Pastor, "Imágenes del margen en la ciudad global española: la "mujer de la calle" como metáfora espacial en *Todo sobre mi madre* (1999) de Pedro Almodóvar y en *Princesas* (2005) de Fernando León de Aranoa.

LESSON 19, Oct 19 (F): Term Exam #1

Week 8: Trauma y clandestinidad

Película: *Las princesas rojas* (2013) [Drama]

Director: Laura Astorga Carrera

País de enfoque: Costa Rica

LESSON 20, Oct 22 (M): Introducción a *Las princesas rojas*.

Lectura: "Interview: Dir. Laura Astorga Carrera talks 'Red Princesses'
<http://gozamos.com/2014/05/interview-dir-laura-astorga-carrera-talks-red-princesses/>

Sinopsis: <http://www.grancine.net/pelicula.php?id=22 - .W25nI9hKjxU>

LESSON 21, Oct 24 (W): La memoria traumática I.

Lectura: Carolina Sanabria, "*Princesas rojas*: la memoria traumática y la vivencia clandestina" (2018)

LESSON 22, Oct 26 (F): La memoria traumática II.

Week 9: Trauma y aislamiento

Película: *La teta asustada* (2009) [Drama]

Director: Claudia Llosa

País de enfoque: Perú

LESSON 23, Oct 29 (M): Introducción a la teta asustada.

Essay Proposal & Bibliography Due

LESSON 24, Oct 31 (W): Trauma y Aislamiento I.

Lectura: Enrique Bernales Albites y Leila Gómez, "Trauma y aislamiento en *La teta asustada* de Claudia Llosa (2017)

LESSON 25, Nov 2 (F): Trauma y Aislamiento II.

Week 10: Podcast Week

LESSON 26, Nov 5 (M): Preparación de los Podcasts.

LESSON 27, Nov 7 (W): Grabaciones de Podcast

LESSON 28, Nov 9 (F): Grabaciones de Podcast

Week 11: Reading Week

NO LESSON, Nov 12 (M): Remembrance Day Holiday (no class)

NO LESSON, Nov 14 (W): Fall Term Reading Week (no class)

NO LESSON, Nov 16 (F): Fall Term Reading Week (no class)

Week 12: "Soundscape": Los sonidos del silencio

Película: *Suite Habana* (2003) [Documentary]

Director: Fernando Pérez

País de enfoque: Cuba

LESSON 29, Nov 19 (M): Introducción a *Suite Habana*

LESSON 30, Nov 21 (W): Sonido y la Ciudad I.

Lectura: pp. 233-252, Bukhard Pohl, "La polifonía de la ciudad: Suite Habana (2003) de Fernando Pérez" en *Screening the Americas: Narration of Nation in Documentary Film/Proyectando las Américas: Narración de la nación en el cine documental* (2011).

LESSON 31, Nov 23 (F): Sonido y la ciudad II.

Lectura: Tania Gentic, "Beyond the Visual City: The Sound of Space in Fernando Pérez's *Suite Habana* (2014).

Week 13: Indigenidad y decolonialismo

Película: *Ixcanul* (2015) [Drama]

Director: Jayro Bustamante

País de enfoque: Guatemala

LESSON 32, Nov 26 (M): Introducción a *Ixcanul*

Analytical Essay Due

LESSON 33, Nov 28 (W): Una perspectiva decolonialista I.

Lectura: Amanda Alfaro Córdoba, "Can María Speak?: Interpreting *Ixcanul/Volcano* (2015) from a decolonial perspective" (2018).

Nico Pitney, Huffpost, "This Mayan Language Film is the Best Thing In Theatres Right Now"

https://www.huffingtonpost.ca/entry/ixcanul-jayro-bustamante_us_57c858dae4b0a22de0948cfb

LESSON 34, Nov 30 (F): Una perspectiva decolonialista II.

Week 14: Colonialismo en las Amazonas

Película: *El abrazo de la serpiente* (2015) [Drama]

Director: Ciro Guerra

País de enfoque: Colombia

LESSON 35, Dec 3 (M): Perspectivas poscolonialistas y ecocríticas I

Lectura: Ana María Mutis, " El abrazo de la serpiente o la re-escritura del Amazonas dentro de una ética ecológica y poscolonial" (2018)

LESSON 36, Dec 5 (W): Repaso del curso.

LESSON 37, Dec 7 (F): Term Exam 2
