Working Syllabus and Bibliography

FILM 370
Spanish-Speaking World Through Film
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CIC Online Course

Overview

This course, taught in English, includes the study of selected subtitled films, which will be utilized as a visual and aural source to learn about social justice issues in the Spanish-speaking world. Students will learn about the history, politics, and social issues of Spanish speaking populations in Latin America, Spain and the United States. The geographical emphasis will shift among the various Spanish-speaking regions of the world. Possible broad themes include memory, oppression, self-discovery, immigration, exile, identity, assimilation, women's rights, dictatorship, GLBTQ issues, and indigenous rights. With its roots in the ideals of the Franciscan tradition, this course demonstrates how to critically analyze social justice issues in cultural settings depicted in films from the Spanish-speaking world from a variety of perspectives. This course does not count toward Spanish major or minor. (ATTR: ARTS, CFJ, GLST, ILST, MULT, LACS)

The Spanish-Speaking World Through Film and the Franciscan Concern
Social Justice: Principles and Practice (CFJ)
At Siena College, the Franciscan Tradition joins with other traditions and movements in placing a premium on social justice. Social justice permeates all levels of human affairs and admits investigation from a variety of perspectives. Broadly speaking, social justice concerns (a) the practical organization of human affairs allowing for maximal human flourishing, (b) the values and principles guiding or that might guide the organization of human affairs, (c) the extent to which such values or principles are practically realized or under-realized. The “Social Justice” rubric welcomes courses that study the theory or practice of justice from social, moral, political, religious, economic, environmental, aesthetic, or technological points of view.

Films will look at social justice issues in the Spanish-speaking world from social, moral, political, religious, economic, and environmental, aesthetic, or technological points of view, and the historical and political contexts explained through readings and themes in films will contribute to a deeper understanding of these issues. In this class, you will read subtitles in English for all films, joining many people in the world who watch subtitled films.
Viewing films is part of this class, and this takes time along with completing writing and reading assignments, so you will need to agree to this commitment if you want to be successful in class.

You will have fewer reading assignments in this class than in others with the knowledge that your outside of class time will also be spent viewing films.

You will not be responsible for purchasing a textbook as the readings are on Blackboard. You will need to obtain films by purchasing a Netflix subscription for streaming certain films, or rent films on Amazon, Hulu, or other online services.

_A note on online course format and time management:_

This course is rigorous, and requires that you be engaged online and with course materials often during the duration of the course.

As at any time in the course, you should feel free to email me with questions or issues or problems.

Be mindful of due dates. Work is expected by the dates listed. Considering giving reminders to yourself about when things are due by using a tool like Google Calendar.

Since no holidays are recognized in the scheduling of asynchronous online classes, it is important that you manage your time and class work so that you are able to take off the time you choose for the holidays you choose.

**Course learning goals**

By the end of the course, students should be able to competently demonstrate either verbally or in writing (depending on the assessment tool) knowledge of:

1. the socio-historical background to the film, economic and political factors that conditioned its making;
2. the traditions out of which a film arises and the degree to which it participates in certain specifically national patterns of expression;
3. the film’s text and subtext;
4. the particular characteristics of the film’s genre;
5. a familiarity and ability to speak and write utilizing film terminology
6. Franciscan concerns related to social justice and the films we view.

Please remain open to receiving and analyzing these visual and cultural messages. Films include portrayals of many complex, nuanced subjects. The topics and images in the films may make you feel uncomfortable at times, but this is an opportunity for
you to assess why the films make you feel this way. They will likely cause you to question certain ideas and social mores. Keep the idea of learning edges in mind as you view and process each film: “Learning edges. We call the edge of our comfort zone the learning edge. When we are on the learning edge, we are most open to expanding our knowledge and understanding—as well as expanding our comfort zone itself. Being on this edge means that we may feel annoyed, angry, surprised, confused, defensive, or in some other way uncomfortable. These reactions are a natural part of the process of expanding our comfort zones, and when we recognize them as such, we can use them as part of the learning process—signaling to us that we are at the learning edge, ready to expand our knowledge and understanding. The challenge is to recognize when we are on a learning edge and then to stay there with the discomfort we are experiencing to see what we can learn.” —The Program on Intergroup Relations, University of Michigan, 2008.

Requirements and Course Components

Discussion Board (40%):
You are required answer questions and read all readings, view all films and actively participate in group discussions.

The Discussion Board is where you:
• interact with your instructor and fellow students,
• ask questions,
• share your ideas,
• offer (and receive) peer review on some of your major projects,
• learn through conversation.

Think of the Discussion Board as a place, or the virtual space where you “attend” class.

Film Terminology: A Visual Collection (5%) 
You will collect a series of images that represent and make a notebook with them to gain an understanding of film terminology, which you will apply in all the written assignments and discussion in this course. (Assignment to be distributed in class and posted on Blackboard)

Four Film journals (20%, 5% each): 
At four instances during the semester of your choosing, you will type and print a 1-2 page (max 2 pg., 12 pt. Times New Roman) analysis in which you analyze a particular scene, and reflect on connections or interesting points in the readings, especially related to the theme of social justice. Note that you do not have to write a journal for each films, only four films. Journals can also be a good way to incorporate your thoughts into the discussion board. The full description of this assignment is on Blackboard.
Oral Presentation (10%):  
Students will work in groups of 3-4 and present to the class a 40 minute detailed thematic/aesthetic analysis of a particular film and the reading for that day. The presentation should be staggered so that each group member speaks at two different intervals, intermingling different topics about the analysis of the film and the accompanying reading. Each student will speak for a total of no more than 10 minutes.

Process Paper (25%):  
You will write a scholarly, analytical essay (3 pages total, 12 pt., Times New Roman font, no cover page, name in header, standard margins) on a film or films of your choosing seen in this course. You will be asked to choose a social justice issue to address in the film and how it is dealt with from a historical and cultural perspective. The paper will include minimal plot summary and will be heavy on analysis. Start thinking about your paper early on and consider watching films assigned for later in the semester if they sound compelling to you for subject matter. You will utilize course readings critically and use other scholarly articles culled from JSTOR, MLA Bibliography and other sources. At least one source should be a scholarly book. Due dates for the following parts of the essay are listed on the syllabus.  
First draft (Min. 1.5 PAGES) 5%, Peer edit: 5%, Final essay: 15%
Course Outline

Note: The instructor may change the syllabus at any time, depending on the needs of the course. Changes will be listed on Blackboard. All readings are located on the Blackboard course site under “Readings”

A note on films and readings: You need to have finished viewing the film by the day on which it is listed. Readings are due to be read on the date on which they are listed to discuss. We will discuss films over two days. The first day will be dedicated to an introduction about historical and cultural background of the film and the director, while the second day will be devoted to analyzing scenes and further discussing the content of the film. Students will give group presentations on the second day the film is discussed.

Unit 1:

Course introduction: Students & Instructor introduce themselves!

Theme: What is Social Justice? What do the terms Latino, Hispanic, and Spanish mean? How do we define the Spanish-speaking world? What is film terminology and how can we use it to analyze films?

View: What’s the difference between Latino/a, Hispanic and Spanish? https://www.youtube.com/watch?v=gs2tdjzla8Y

Discussion Board: Go to the Discussion Board and answer the prompts there - answering each other as well as my prompts.

Share: thoughts on Comic, “I’m Latino, I'm Latino. I’m Hispanic. And they’re different, so I drew a comic to explain.” By Terry Blas.

Introduce basic film terminology and Film Terminology: A Visual Collection assignment (on Blackboard)
Unit 2

Theme: Stereotypes and Issues in Contemporary Hispanic Filmmaking

Discussion Board: Go to the Discussion Board and answer the prompts there - answering each other as well as my prompts.

Turn in Film Terminology: A Visual Collection assignment

Discuss Readings:
1. “Writing about Film,” Duke University, introduce film journal assignment and final paper assignment

Unit 3

Theme: Indigenous Perspectives: The Conquest and its Legacy; Environmental Social Justice

Discussion Board: Go to the Discussion Board and answer the prompts there - answering each other as well as my prompts.

Introduction: Even the Rain/También la lluvia (Icíar Bollaín, 2010, Spain/Bolivia, 103 min.) *Available on Netflix instant streaming (View entire film before class)
Discuss Reading: p. 11-13, The Emergence of Liberation Theology: Radical Religion and Social Movement Theory, Christian Smith.

Even the Rain/También la lluvia, cont. (Model analytical presentation by Dr. Garcés)

Film journals due (remember there is an option to do journals for the dates you choose, see above)
Unit 4

Theme: What are Fair Working Conditions? Adolescent Migrant Workers in the U.S.

View: The Harvest/La cosecha (U. Roberto Romano, 2011, United States, 80 min.)
*Available (to rent) on Amazon

Discussion Board: Go to the Discussion Board and answer the prompts there - answering each other as well as my prompts.

PRESENTATION 1, Film Journals Due
Discuss: Activities for The Harvest/La cosecha

Unit 5

Theme: Class, Education and Politics in Salvador Allende’s Chile

View: Machuca (Andrés Wood, 2004, Chile, 121 min.) *Available on YouTube

Discussion Board: Go to the Discussion Board and answer the prompts there - answering each other as well as my prompts.

PRESENTATION 2, Film Journals Due (first two done by this date)
Unit 6

Theme: Social Justice and the Drug Trade

View: *María Full of Grace/ María llena eres de gracia* (Joshua Marston, 2004, U.S./Colombia, 101 min.) *(DVD available in advance on Netflix)*

Discussion Board: Go to the Discussion Board and answer the prompts there - answering each other as well as my prompts.

PRESENTATION 3, Film Journals Due

Unit 7

Theme: The Disintegration of Social Values and Dirty Realism

View: *Amores perros* (Alejandro González Iñárritu, 2000, México, 154 min.) *(DVD available in advance on Netflix)*

Discussion Board: Go to the Discussion Board and answer the prompts there - answering each other as well as my prompts.

PRESENTATION 4, Film Journals Due
Discuss Reading: Winter, Rainer, “Film Analysis as Cultural Analysis: The Construction of Ethnic Identities in *Amores Perros*.” *EthniCities: Metropolitan Cultures and Ethnic Identities in the Americas.*
Unit 8

Theme: Black Hair, Racism, and Gender Identity in Venezuela

**View:** *Bad Hair / Pelo malo* (Mariana Rondón, 2013, Venezuela, 93 min.)

Discussion Board: Go to the Discussion Board and answer the prompts there - answering each other as well as my prompts.


PRESENTATION 5, Film Journals Due

Unit 9

Theme: *Writing workshop*

DRAFT 1, FINAL PAPER DUE (1.5 PGS): Peer edit, then due to instructor

Unit 10

Theme: Euthanasia and Social Justice

**View:** *The Sea Inside/Mar adentro* (Alejandro Amenábar, 2004, Spain, 125 min.) *(Available on Netflix streaming)*

Discussion Board: Go to the Discussion Board and answer the prompts there - answering each other as well as my prompts.

PRESENTATION 7

Unit 11

Theme: Undocumented immigration, Borders, and Social Justice

View: *Who is Dayani Cristal?* (Gael García Bernal & Marc Silver, 2013, México/United States, 85 min.)
(Available on Netflix streaming and Amazon Instant Video)

Discussion Board: Go to the Discussion Board and answer the prompts there - answering each other as well as my prompts.

PRESENTATION 8

Discuss Reading: Chomsky, Aviva. Excerpts from “They Take our Jobs!” and 20 Other Myths about Immigration, 2007.

Unit 12

Theme: Social Justice in Clothing: Latina immigrants and sweatshop labor in Los Angeles

View: *Made in L.A.*, 2007, United States, 1 hr, 10 min.

Discussion Board: Go to the Discussion Board and answer the prompts there - answering each other as well as my prompts.

Discuss Reading: Update on the women: [http://www.madeinla.com/about/update](http://www.madeinla.com/about/update)
Watch ‘Making of’: [https://www.youtube.com/watch?v=u78HUTQJmY4](https://www.youtube.com/watch?v=u78HUTQJmY4)

Unit 13

Theme: Course summary. Reflection activity on social justice themes, what we’ve learned and how our perspectives have changed.

Discussion Board: Go to the Discussion Board and answer the prompts there - answering each other as well as my prompts.

Unit 14

Final consultations with Dr. Garcés on final paper. Final paper due via email: mgarces@siena.edu
Course Bibliography

Films

• Films may be available on Netflix, YouTube, Amazon or HBO.

1. *Even the Rain / También la lluvia* (Icíar Bollaín, 2010, Spain/Bolivia, 103 min.)
2. *The Harvest / La cosecha* (U. Roberto Romano, 2011, United States, 80 min.)
5. *Love's a Bitch / Amores perros* (Alejandro González Iñárritu, 2000, Mexico, 154 min.)
7. *The Sea Inside / Mar adentro* (Alejandro Amenábar, 2004, Spain, 125 min.)
9. *Bad Hair / Pelo malo* (Mariana Rondón, 2013, Venezuela, 93 min.)

Readings


6. Teaching Resource, La cosecha/The Harvest


10. Minich, Julie A.,“Disability, Democracy, and Political Inclusion in Live Flesh and The Sea Inside,” Journal of Literary and Cultural Disability Studies. (Focus only on the parts about the film The Sea Inside/Mar adentro)


YouTube Videos and websites

1. “What's the difference between Latino, Hispanic & Spanish?”
   https://www.youtube.com/watch?v=gs2tdjzla8Y

2. “Official and Spoken Languages of the Countries of the Americas and the Caribbean.”
   http://www.nationsonline.org/oneworld/american_languages.htm

3. “I'm Latino. I'm Hispanic. And they're different, so I drew a comic to explain.”
   http://www.vox.com/2015/8/19/9173457/hispanic-latino-comic

4. “Claim 2: "Migrant children work in 48 states in the USA,” and it’s LEGAL.”
   https://www.dol.gov/whd/flsa/

   https://www.hrw.org/topic/migrants


8. The Worker Justice Center of New York: How Migrants are Assisted in New York State
   http://www.wjcny.org/about-us/policy

9. Short film, Farmworker Women’s Stories
   http://www.wjcny.org/farmworker-womens-stories

10. “Catalina Sandino Moreno, Star of ‘Maria Full of Grace’”

11. “Narcos, Official Trailer.”
    https://www.youtube.com/watch?v=U7elNhHwgBU

12. “A Chilean Dictator’s Dark Legacy.”
    http://www.washingtonpost.com/wp-dyn/content/article/2006/12/10/AR2006121000302_pf.html

13. “Made in LA: Director’s Statement.”
    http://www.madeinla.com/about/director


15. ‘Making of’ Made in LA: https://www.youtube.com/watch?v=u78HUTQJmY4