

University of California, Irvine  
Spanish 186 - Spring 2024

**Indigenous Peoples and Film in Latin America**

Course: 31510 / Monday, Wednesday, Friday, 12:00-12:50 pm / Classroom: [HH 226](#)

Prof. Marco Antonio Huerta Alardín, Ph.D. (he/them/él/elle)

Department of Spanish and Portuguese

Office: HH 367

Office hours: Zoom, by appointment.

E-mail: [marcoah2@uci.edu](mailto:marcoah2@uci.edu)

- I. **Course description:** We will explore the vibrant and thought-provoking works by Indigenous filmmakers from various communities and nations from Mesoamerica and the Andes. We will see the world through their unique cultural and storytelling perspectives, examining the narratives, visual storytelling, and the cultural significance of their works as a response to the ideologies of indigenismo and mestizaje. By appreciating films directed by accomplished individuals such as Ángeles Cruz, Yolanda Cruz, Jeannette Paillan, Teófila Palafox, María Sojob, among others, students will gain a comprehensive understanding of the diverse Indigenous perspectives that challenge conventional narratives. Through critical analysis and discussions, participants will contribute to the broader discourse on identity and representation.
- II. **Learning outcomes:** Students will explore and engage with representative works of Latin American cinema from the twentieth and twenty-first century. The course will acknowledge the historical contexts in which canonical works have been produced and screened. Students will acquire critical tools to understand and discuss texts, films, and other materials. Students will be able to summarize and present their ideas. The class will produce sophisticated written, visual and oral interpretations of significant filmworks.
- III. **A note on place:** The University of California, Irvine campus is located on the unceded homelands of the Acjachemen (a.k.a. the Juaneño Band of Mission Indians) and Tongva (a.k.a. the Gabrielino, Gabrieleño, or San Gabriel Band of Mission Indians) Nations. In the face of ongoing settler occupation and colonial violence, the Acjachemen and Tongva Peoples continue to act as stewards of their ancestral lands. Visit the Acjachemen Nation's website at <https://www.jbmian.com/>. Visit the Gabrielino-Tongva Tribe's website at <http://www.gabrielinotribe.org>.
- IV. **Diversity statement:** In this class, we are committed to supporting a diverse community in its many manifestations. This includes but is not limited to race, ethnicity, socioeconomic status, gender, gender identity, sexual orientation, religion, disability, and place of origin. The goal is that all students feel included, respected, and safe in class. Thank you for your cooperation and support.

- V. **Academic integrity:** It is essential that you are familiarized with the stipulations on academic integrity at UCI to avoid incurring in misconduct that can permanently damage your academic standing. We will use AI in some in-class activities, the instructor will address the ways in which we can engage using this tool ethically through collaborative methods. For more on these policies visit:  
<https://aisc.uci.edu/students/academic-integrity/index.php>
- VI. **Disability Services Center:** Students who believe they may need accommodations in this class are encouraged to contact the Disability Services Center at 949-824-7494 or <https://dsc.uci.edu/> as soon as possible to better ensure that such accommodations are implemented in a timely fashion. Students with a registered need for accommodation are encouraged to make an appointment with the instructor.
- VII. **UCI Dreamers' Center.** “The Dreamers' Resource Office is dedicated to serving the AB540 and undocumented student population through advocacy, guidance, and support. The programs and services are designed for students to achieve academic, personal, and professional excellence.” For more information, go to: <http://www.dreamers.uci.edu>.
- VIII. **Course materials:** All class materials will be available on the Canvas course website: <https://canvas.eee.uci.edu/courses/64219>. Some materials should be accessed using UCI Library Access. Familiarize yourself with the instructions to connect to the UCI Library network remotely through VPN. More information can be found here: <https://www.lib.uci.edu/connect>
- IX. **Course requirements:** The grade will consist on evaluation of the following items:
- A. **Attendance and participation (10%):** Participation in the course becomes imperative. Much of the course and the grade will depend on your attendance and responses to the course materials during class. You may participate in multiple ways: by asking questions, offering your point of view, collaborating with other students, and by asking me to clarify something. Students should come prepared to collaborate and contribute in a variety of in-class activities. Students will submit two self evaluations of their participation and attendance at two different points of the quarter according to the calendar below. **Attendance policy:** every student is allowed to have **1 unjustified absence** for the duration of the quarter. For any additional absences, students will have to provide medical or any other kind of documentation for any emergencies that may occur. Every unexcused absence will lead to **a deduction of 1.0 point** off from your final project grade. Arriving within the first 10 minutes of class on three different occasions constitutes an absence. Any tardiness of over 10 minutes will be considered an absence. Students will sign an attendance agreement at the beginning of the quarter.
  - B. **Responses (30%):** Students are required to write **6 short responses** (5% each) to the films and/or readings on the weeks of their choice, on the designated dates

(see itinerary below). The length of these responses should be one of the following: **100-200 words** long for written responses; **1-3 minutes** podcast segment, video presentations, video essays, performance; **one-page** illustration, doodle, meme, infographics, students will add a **short description** of the image, **no longer than the ranges described above**. For a submission to be considered complete, students will **comment on two other submissions** from two different colleagues by the deadline marked on the calendar below. These submissions will be posted on the Discussion board on Canvas for each week Module. The submissions should convey a response to the material presented during class prior to each due date. The evaluation criteria for these responses is as follows:

- 100% - The response shows a strong foundation on the texts/films and engages with them using writing strategies. The ideas can be followed easily.
- 85% - The response shows a full understanding of the assigned texts/films and engages with them adequately. The ideas are coherent.
- 70% - The response engages with the texts/films superficially. The ideas can be followed with some difficulty.
- 65% - The response engages with the texts/films tangentially. The ideas can hardly be followed.

- C. Presentation (15%): Students will choose to present on one of the films according to the calendar below. Students can team up with other colleagues who may want to present on the same directors. Each presentation should last **no longer than 5 minutes, with no more than one slide** and should follow the same guidelines as the grading criteria included above in section B. Students will self-sign up in the [presentation schedule](#) and will send the instructor any necessary visual aids **well in advance**.
- D. Quizzes (15%): Students will complete **3 take-home, open-book exams** (5% each) on Canvas by the dates described in the calendar below. These quizzes will check for comprehension of the texts and films we've discussed previously in class. These quizzes will include multiple choice, true or false, and short answer questions.
- E. Final project (30%): Students will produce a final project with the following requirements:

1. Demonstrate understanding of the films presented in the course.
2. Demonstrate critical engagement with the course materials.
3. Include analysis/interpretation of one or more works discussed in class.

Students may choose to write a **3-5 page essay** (MLA format, double spaced, 12 pts, Times New Roman, 1" margins, works cited), or explore other formats like a **video essay, podcast, performance, presentation** (no longer than 5 minutes) or **graphic illustration, meme, doodle, infographic**, (no longer than 5 pages). Students will post their work in the Discussion board on Canvas. Students are expected to comment on two other works by two different colleagues in the Discussion board for this assignment. Students should discuss their final project with the instructor for approval by the end of week 7. The full grading rubric will be available on the Canvas assignment.

- X. **Add/Drop policy:** Any student may add or drop a course in the School of Humanities up to the end of the second week of classes.
- XI. **Extra credit policy:** An additional 2% will be added to the lowest quiz grade of students who attend events or programs organized by the Department of Spanish and Portuguese. Students will write a one-paragraph reflection and send it to the instructor in an email labeled "extra credit" on the subject. This extra credit is not cumulative.
- XII. **Course evaluations:** 2% of extra credit will be added to the final grade of students who complete the Course Evaluations before the deadline.
- XIII. **Grading Scale:** All school and major requirements must be taken for letter grades.

|                |                |                |                |                |
|----------------|----------------|----------------|----------------|----------------|
| A+= 100.0–97   | B+= 89.99–87   | C+= 79.99–77   | D+= 69.99–67   | F = 59.99–00.0 |
| A = 96.99–93   | B = 86.99–83   | C = 76.99–73   | D = 66.99–63   |                |
| A-= 92.99–90.0 | B-= 82.99–80.0 | C-= 72.99–70.0 | D-= 62.99–60.0 |                |

XIV. **Grade breakdown:**

- |                                  |               |
|----------------------------------|---------------|
| A. Attendance and participation: | 10%           |
| B. 6 short responses:            | 30% (5% each) |
| C. Presentation:                 | 15%           |
| D. 3 quizzes:                    | 15% (5% each) |
| E. Final project:                | 30%           |

## Syllabus Spanish 186 (Spring 2024)

---

### Semana 1 - 1-5 de abril - Que Viva Mexico!, 1931-32 / 1979

**Watch:** Eisenstein, Sergei, Grigori Alexandrov, Nikita Orlov, directores. ¡*Que viva Mexico!* (*Da zdravstvuyet Meksika!*) Mosfilm, 1979. *YouTube*, October 15, 2021, [youtu.be/5rknic8PmWI](https://youtu.be/5rknic8PmWI)

4/1 - ¿Quién es indígena? ¿Qué es el indigenismo? Cine y Latinoamérica

**Read:** Estelle Tarica, *The inner life of mestizo nationalism* (Introduction: Intimate Indigenismo)

4/3 - ¡*Que viva Mexico!* (*Da zdravstvuyet Meksika!*)

Response 1 on Canvas

4/5 - ¡*Que viva Mexico!* (*Da zdravstvuyet Meksika!*)

Respond to two posts on Canvas

Submit Attendance Agreement on Canvas

### Semana 2 - 8-12 de abril - María Candelaria, 1943

**Watch:** Emilio “El Indio” Fernández, *María Candelaria*, 1943.

<https://youtu.be/P0i-yu87FkA?si=bJBRBImcmXq5-Uo6>

4/8 - La época de oro del cine mexicano

4/10 - *María Candelaria*

Response 2 on Canvas

4/12 - *María Candelaria*

Respond to two posts on Canvas

### Semana 3 - 15-19 de abril - Yawar Mallku: La sangre del cóndor, 1969

**Watch:** Jorge Sanjinés, *Yawar Mallku: La sangre del cóndor*, 1969

<https://archive.org/details/YawarMallkuLaSangreDelCndor>

4/15 - Indigenismo anti-imperialista y los pueblos andinos

4/17 - *Yawar Mallku: La sangre del cóndor*

Response 3 on Canvas

4/19 - *Yawar Mallku: La sangre del cóndor*

Respond to two posts on Canvas

**Quiz #1 on Canvas**

### Semana 4 - 22-26 de abril - Muxes, auténticas, intrépidas y buscadoras del peligro, 2005

**Watch:** Alejandra Islas, *Muxes, auténticas, intrépidas y buscadoras del peligro*, 2005

<https://video.alexanderstreet.com/p/BrEkkMKQQ>

4/22 - Etnografía, etnicidad y sexualidad

4/24 - *Muxes, auténticas, intrépidas y buscadoras del peligro*

Response 4 on Canvas

4/26 - *Muxes, auténticas, intrépidas y buscadoras del peligro*

Respond to two posts on Canvas

**Semana 5 - 29 de abril - 3 de mayo - La teta asustada (The Milk of Sorrow), 2009**

**Watch:** Claudia Llosa, *La teta asustada (The Milk of Sorrow)*, 2009

<https://youtu.be/mYW7GpznkM8?si=Jw06S7uMlIBcKPIG>

4/29 - Trauma intergeneracional y Colonialidad

5/1 - *La teta asustada (The Milk of Sorrow)*

Response 5 on Canvas

5/3 - *La teta asustada (The Milk of Sorrow)*

Respond to two posts on Canvas

**Participation Self-evaluation Rubric #1**

**Semana 6 - 6–10 de mayo - La vida de una familia ikoots, 1985; Wallmapu, 2001**

**Watch:**

- Teófila Palafox, *Leaw amangoch tinden nop ikoods (La vida de una familia ikoods)*, 1985  
<https://youtu.be/VC0b49-y2Bo?si=EtJJ6V15n3jb6vw>
- Jeannette Paillan, *Wallmapu*, 2001 <https://vimeo.com/82753390>

5/6 - Indigenizado el cine

**Read:** Freya Schiwy, “The Question of Technology”, in *Indianizing Film: Decolonization, the Andes, and the Question of Technology*,

[https://www.google.com/books/edition/Indianizing\\_Film/RRZ-h\\_BhWrMC?hl=en&gbpv=1&printsec=frontcover](https://www.google.com/books/edition/Indianizing_Film/RRZ-h_BhWrMC?hl=en&gbpv=1&printsec=frontcover)

5/8 - *Wallmapu*

Response 6 on Canvas

5/10 - *Wallmapu*

Respond to two posts on Canvas

**Quiz #2 on Canvas**

**Semana 7 - 13-17 de mayo - 2,501 migrantes: reencuentros, 2009**

**Watch:** Yolanda Cruz, *2,501 Migrants: A Journey: Reencuentros*, 2009.

<https://vimeo.com/55305330>

5/13 - Migración e indigeneidad latinoamericana

5/15 - *2,501 Migrants: A Journey: Reencuentros*

Response 7 on Canvas

5/17 - *2,501 Migrants: A Journey: Reencuentros*

Respond to two posts on Canvas

**Final Project Description on Canvas**

**Semana 8 - 20-24 de mayo - Tote: Abuelo, 2019**

**Watch:** María Sojob, *Tote: Abuelo*, 2019 <https://www.kanopy.com/en/uci/video/12168858>

5/20 - Modernidad y resistencia: reconciliación intergeneracional

5/22 - *Tote: Abuelo*

Response 8 on Canvas

5/24 - *Tote: Abuelo*

Respond to two posts on Canvas

**Semana 9 - 29-31 de mayo - Mencer, 2011**

**Watch:** Francisco Huichaqueo Pérez, *Mencer*, 2011 <https://vimeo.com/338330453>

5/27 - **Veterans Day**

5/29 - Indigeneidad y avant-garde

Response 9 on Canvas

5/31 - *Mencer*

Respond to two posts on Canvas

**Quiz #3 on Canvas**

**Semana 10 - 3-7 de junio - Nudo mixteco, 2021**

**Watch:** Ángeles Cruz, *Nudo mixteco*, 2021 <https://www.kanopy.com/en/uci/video/12333927>

6/3 - Géneros, sexualidades, normatividades

**Participation Self-evaluation Rubric #2**

6/5 - *Nudo mixteco*

Response 10 on Canvas

6/7 - *Nudo mixteco*

Respond to two posts on Canvas

**Finals Week**

**6/10 - Final Project Submission in Discussions**

**6/12 - Respond to two different Final Projects**

**Recommended readings:**

Gloria E. Chacón, *Indigenous Cosmolectics: Kab'awil and the Making of Maya and Zapotec Literatures* (Introduction)

Natalio Hernández (nahua), *In tlahtoli, in ohtli / La palabra, el camino: Memoria y destino de los pueblos indígenas* (“Los indígenas frente a la educación bilingüe-bicultural”, 83; “Los idiomas mexicanos y la lengua española”, 129)

Emil' Keme (maya k'iche'), *Teorizando las literaturas indígenas contemporáneas* (Introducción)

WikiHow - Cómo citar una película usando el estilo MLA:

<https://es.wikihow.com/citar-una-pel%C3%ADcula-usando-el-estilo-MLA#:~:text=Empieza%20por%20el%20t%C3%ADtulo%20de,simplemente%20como%20%22Notting%20Hill%22.>