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TEACHING PORTFOLIO

ROML690: Language Teaching

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TABLE OF CONTENTS

Note: Clicking on all links, references, and page numbers within this document will take you directly to the corresponding section or page.

1. Statement of Teaching Philosophy	1
2. Narrative Statement.....	3
3. Teaching Experience.....	10
A. Summer 2011, SPAN 130	10
B. Spring 2011, CINE 388 (Cross-listed with SPAN 388).....	10
C. Fall 2010, SPAN 130.....	11
D. 2008–09, Upward Bound Summer Program	12
E. 2007, Spanish Teaching Assistant.....	12
F. 2006, Calculus Teaching Assistant.....	12
4. Ideas for Future Courses	14
A. Introductory Hispanic Studies Courses	14
i. Ways to Imagine Latin America.....	14
B. Advanced Hispanic Studies Courses	14
i. From Misery-Porn to the Spider Woman.....	14
ii. Colombia and the Latin American Film Tradition.....	18
5. Appendices.....	23
A. Class Observation Summaries.....	23
i. Victoria García Serrano	23
ii. Reyes Caballo Márquez	24
B. SPAN 130 Sample Lesson Plan.....	24
C. CINE 388 Sample of Class Activities.....	26
D. Video Clips of Teaching.....	27
E. Developed Materials and Activities	27

i.	SPAN 130: Daily Paragraphs	27
ii.	CINE 388: Essay #1 Prompt.....	29
iii.	CINE 388: Essay #2 Prompt.....	30
iv.	CINE 388: Essay #3 Screenplay Prompt.....	31
v.	CINE 388: Final Exam	35
vi.	CINE 388: Medium Specificity Activity.....	36
F.	CINE 388 Course Site.....	37
G.	Summary of Student Evaluations.....	38
i.	SPAN 130	38
ii.	CINE 388	40
H.	Personal Correspondence with Students.....	40
i.	CINE 388	40

1. STATEMENT OF TEACHING PHILOSOPHY

The most effective and unforgettable teachers in my career do not simply transmit a static series of right or wrong bits of information. In fact, these teachers persuaded me to think beyond the sets of facts that I had been compelled to accept as absolute truths, and praised me not for my ability to answer questions, but to come up with them. A memorable high school physics teacher made this attitude clear to me when, due to my interest in his class, he requested that we meet regularly after school to expand on the topics I was learning. To my surprise, he did not want to teach me more formulas; instead, he invited me to read a novel that explored a narrative world constructed upon abstract mathematical concepts. The novel did not conclude with some enlightening theory or complex equation that offered a clarifying description of the world, as I had anticipated and desired, but rather proposed an open-ended query that brought into question the underlying presumptions of all such formulas. This unique experience made me realize that the most remarkable teachers orient students not to answer, but to question what they know and how they as individuals can reach a deeper understanding or a more complex approach to a certain issue. This particular teacher motivated me to explore what I was capable of accomplishing by offering questions to guide the way, not simply a list of right or wrong answers.

In this way, I believe that one of the most stimulating approaches to teaching is to encourage students to explore learning as a dynamic, never-ending process that transcends any sort of immediate retention of knowledge or univocal path to meaningful comprehension. To teach, in effect, is to motivate students to continue questioning and thinking critically through constructive and positive feedback that keeps this process focused on what the student has done and is capable of doing, instead of concentrating on what the teacher already “knows.” Ultimately, the only reason a teacher exists as a teacher is not necessarily a direct consequence of superior knowledge or understanding, but because she or he was once a student, and the best teachers foster this humble and motivating attitude

towards their students as fellow learners. When I was an undergraduate student, two of my professors of literature exemplified this approach not only with their willingness to continue and expand upon class discussions with me outside of the classroom, but also because they shared their own work in progress with me to contribute, on different levels, to both of our learning processes. These professors made one of the greatest impacts on my own education because they led me to new ways of thinking and seeing, instead of simply approving or disapproving my answers or ideas. They accepted that teaching is another step of learning that they are undergoing from a different position. Good teachers may be content with their own expert knowledge, but great teachers challenge both themselves and their students to constantly re-evaluate what they hold as truths, encouraging all levels of learners to find new, creative ways to think and explore their own capabilities.

As new technologies continue to impact our everyday lives and are reaching new levels of quality and accessibility, my approach to teaching uniquely accounts for these indispensable tools for success. I firmly believe that taking advantage of these resources and promoting new ways to use them are essential for classes of all levels and subjects. Integrating new technologies in and out of the classroom not only fosters a stimulating learning environment, but also reaches students in a more familiar and intriguing way than ever before while preparing them for any career path they may choose. As more detailed and complex information is available instantly at the click of a mouse, I feel that my philosophy of teaching is uniquely equipped to handle the necessary change in classroom strategies. As exposing students to “right” answers is easier than ever before, I consider my goal as a teacher to motivate students to think critically and creatively through their own unique capabilities that enables them to continue along the path of learning beyond the classroom.

2. NARRATIVE STATEMENT

Motivating students to look beyond right or wrong answers and embrace a vigorous process of learning requires special dedication to preparation for class and a conscious, encouraging attitude towards students. I strive to prepare each class thoroughly and flexibly, anticipating as best as possible the potential paths that students may wish to pursue with the conversation or activities. Having an encouraging, professional attitude not only motivates students to speak and reflect upon the issues at stake in the class, but also sets up an overall comfortable atmosphere that is conducive to learning and instills in students a similar attitude that they assume both in and out of the classroom. By emphasizing these two factors in my classroom, I consistently configure dynamic and well-organized activities that challenge students to advance the discussions in class based on the conclusions and ideas that they put forth with my guidance and support.

During the fall semester of 2010 at the University of Pennsylvania, the Spanish language program co-coordinator, Victoria García Serrano, and the SPAN 130 course coordinator, Reyes Caballo Márquez, visited my intermediate Spanish class and offered me valuable observations regarding my teaching performance that confirmed my high preparation and positive attitude with students (See Appendix A, p. 23). Both instructors remarked the “good use of a classroom space ... for a highly communicative class” (Appendix A.i, p. 23), as well as a “dynamic” lesson plan and “well thought out” activities (Appendix A.ii, p. 24). Dr. García Serrano also pointed out my dynamic teaching style and the “student-centered” nature of my class (Appendix A.i, p. 23). Dr. Caballo Márquez highlighted that my thorough preparation showed not only in my demeanor, but was also evident with my integration of technology along with discussion and the use of the blackboard that contributed to an effective and clear exposition of ideas and responses to student questions. Throughout the class, Dr. Caballo Márquez complimented my ability to engage the students intellectually and treat them as “intelligent adults.” She also commented on the pleasant atmos-

phere in the classroom that made students “feel at ease,” prompting her to remark: “All this, combined with his kindness and good attitude towards the students, made me want to be one of them!” (Appendix A.ii, p. 24).

To show a typical class in my communicative oriented, student-centered intermediate Spanish course, I have included a sample lesson plan (See Appendix B, p. 24). I would like to call attention to not only the communicative nature of each activity, but also to the use of a Warm-Up activity that relates to what will come later in the class. As the lesson plan states, while students are working in small groups or partners, I walk around the room and participate with different groups for different amounts of time. This way, I am able to modify the activity in new ways with different groups and I can offer personalized explanations to very concrete questions that individual students may have. I can then include such input, as well as the mistakes that I observe, into the different moments of class feedback or activities in subsequent classes. While these brief activities are going on, I always put on popular music (in Spanish) from an Internet radio in the background, which allows students a certain contact with authentic materials in the downtimes of conversations and, most importantly, eliminates the silence that may intimidate students to speak. The music is not loud enough to disturb or dominate the conversations, but forces the students to speak up with one another in a non-threatening, passive way. The video clip from this class exemplifies this style of teaching and the way I make use of classroom space and technology (Appendix D, p. 27). Finally, as the different activities demonstrate, I always strive to incorporate homework assignments in a predominant light to encourage students to complete these assignments and further their understanding of complex grammatical and cultural topics.

This SPAN 130 course was a multi-section course, and I collaborated in creating different sections of the common exams, quizzes, and compositions. While we shared similar weekly and semester-long objectives, I was responsible for designing the day-to-day activities and materials. To highlight one particularly innovative and useful activity, I asked students to write a 6–10 sentence re-

sponse every night on the course Discussion Board through Blackboard, which allowed them to access each other's comments. I chose prompts that allowed for creative responses, involved online research, required communication with other students, promoted grammatical practice, and so on, although their answers invariably would appear in the next day's class, which helped them become more active and involved in the different class activities each day by guiding their preparation the night before. I graded these responses only by completion, although I would read through them each day to scan for general tendencies and mistakes that I would frequently bring up in class, either by incorporating corrective activities or through brief grammatical or content explanations, which I integrated through a symbiotic relationship into a predominantly communicative classroom. I have included some examples of prompts for these daily written assignments in Appendix E.i (p. 27). This informal activity pushed students to constantly and comfortably work on writing in Spanish, and showed noticeable improvements over the course of the semester that students could actually see when they looked back on previous responses. While nearly all students offered positive feedback on their course evaluation forms regarding this writing activity, such as "Writing paragraphs was very helpful in working towards goals [of the course]," another student revealed a more honest and telling reaction: "Although I hated writing paragraphs each night, they really helped with my Spanish skills" (Appendix G.i, p. 38).

For the spring semester of 2011 at the University of Pennsylvania, I led a weekly recitation session for a new advanced multi-sectioned survey course on Spanish cinema, under the direction of professor Michael R. Solomon. Along with three other TAs, we designed and offered this course for the first time, with a full enrollment of 60 students (45 Spanish-speaking sections geared towards Hispanic Studies majors, and 15 English-Speaking cinema studies majors). The course description that I wrote was chosen to be the official description submitted to the Penn Course Catalog (for the full course description, see section 3.B, p. 10). Since professor Solomon and the other teaching assistants focused most of their attention on the Hispanic Studies majors and Spanish-speaking sections of

the course, I designed and ran the only English-language section composed of advanced Cinema Studies majors. I was responsible for organizing their weekly readings (in English), collaborating with the weekly lectures (also in English) and overall course structure along with professor Solomon and the other TAs, leading a discussion in English for the weekly recitation sessions, creating methods of evaluation, and assigning grades for my students. I created and assigned four short essays that tested students in different ways each time, taking advantage both of traditional and creative approaches to critical thinking (for examples of the prompts see Appendix E.ii-iv, p. 29). I also created a final take-home exam for students that tested a comprehensive sampling of the topics that we covered throughout the semester in different ways, incorporating both clips, still images, and the readings into the questions (Appendix E.v, p. 34). Similarly, I led engaging class discussions that integrated a dynamic use of still images and clips, as well as the incorporation of the required and supplementary readings. Instead of stopping class to watch clips that the students had already seen outside of class, I frequently projected clips that continuously looped with the volume lowered so that we could discuss the sequences while experiencing the movement inherent in film. I also regularly projected clips in this fashion, while placing other stills and muted, looping clips around the primary clip to allow for dynamic comparative readings and analyses.

Teaching this Spanish cinema course to advanced cinema studies students in English presented two noteworthy problems. First, I had to attend to English-speaking students that had no assumed previous knowledge of Spain or Spanish culture and language. Therefore, I had to make sure that all the materials were accessible in English (readings, clips, films, etc.) and rigorous enough to challenge students with an advanced comprehension of film theory and world cinema, yet were still able to address basic historical and cultural concepts relevant to Spain. One of the required books that I decided to incorporate into my section to provide needed background and contextual information for Spanish history was also adopted by the other Spanish-speaking sections, despite being written in English. On several occasions, I needed to create and add subtitles to different

clips and entire films that had never been released with English subtitles. I also had to offer brief summaries of Spanish articles and terminology. Through my preparation, my students not only acquired a nuanced vision of contemporary Spain and Spanish cinema, but they were also continuously exposed to and challenged with stimulating discussions of film theory and contemporary critical thought that made a broader impact on their studies as film students.

Reconciling this unequal divide of familiarity of concepts, as well as the unique challenges of teaching cinema in general, led me to develop several interesting activities and approaches to teaching the films and the weekly topics. Each class, I tried new activities that would require students to discuss certain questions or ideas in partners or small groups, which immediately and consistently produced two noticeable effects: first, students felt involved from the start and were able to pursue their own lines of interest; second, students were able to gain a level of confidence for the full class discussions by testing out their ideas and discussing questions with a partner that they may not have felt comfortable asking in a full class setting. These activities directly translated into more efficient and active class discussions. While the activities varied and usually lasted between 5–10 minutes, I often proposed questions that made students think critically about the readings and debate exaggerated claims about the films, while I also put forth complex questions about the feature films as well as general ideas regarding Spanish culture. See Appendix C for some concrete examples of the types of questions or discussions that the students would complete in small groups or pairs before sharing their discussions in a full class setting (p. 27).

One specific small group activity demonstrates characteristically my emphasis on integrating technology both outside and inside the classroom. Since students regularly brought their laptops to class, I posted 5 key sequences (around 4–6 minutes each) on our Course Site before class and requested that students bring their laptops to class (the Course Site is explained below, or see Appendix F, p. 37). After a brief discussion about general themes of the film at the beginning of class, I asked students to convene in 5 groups of 3, and assigned

a specific clip on the Course Site to each group. The students had around 15 minutes to thoroughly analyze their assigned clip by viewing it as they desired on one laptop per group. After 15 minutes, I played each clip on the big screen of the classroom with the volume lowered, and each group had to share their comments of the sequence with the class as the clip played. Some groups even branched out and asked questions that involved the rest of the class. Overall, this activity pushed students to analyze and share their readings of the feature film with the class, and promoted an efficient and dynamic class discussion.

Another specific challenge that I had to overcome for CINE 388 was related to one particular unit on avant-garde and non-narrative film. To help students feel more comfortable discussing and reflecting on an unsettling and complex genre such as non-narrative and abstract film, I created a unique medium specificity activity that encouraged students to contemplate the potential of the cinematic medium vis-à-vis other avant-garde, non-narrative, or abstract artistic expressions. Two weeks before this particular thematic unit, students were asked to turn in a 2–3 paragraph response about how they would adapt other abstract artistic expressions from different media (written, audio, and visual) to cinema (Appendix E.vi, p. 36). The following week, when we discussed these films in class, students remarked that although the films were challenging to discuss and understand, the activity was useful since it allowed them to think from an avant-garde director's point of view and invited them to explore the artistic limits of film in their own ways, providing them a unique approach and framework to understanding the complex artistic expressions and sensations that the films we studied attempted to convey.

To motivate my students' interests and further their comprehension of our weekly topics, films, and readings, I designed and maintained a course website using a web space offered through Google. The CINE 388 Course Site is a thorough and comprehensive database that includes an interactive syllabus with links to both required and supplementary readings, as well as the Clip Archives, Still Image Archives, and Weekly Reviews that I created after each week of class

(Appendix F, p. 37). The Clip Archives offer many clips of different sequences or scenes that are significant to the overall comprehension of the films; likewise, the Still Image Archives organize a collection of pertinent and meaningful images from each film. Furthermore, I wrote detailed weekly reviews that provide thorough summaries of each week's lecture by professor Solomon, notes and orientations for the required and supplementary readings, and recapitulations of our weekly discussions on the feature film(s) that often push our discussions beyond the limitations imposed by the 80-minute discussion session. The Course Site proved an invaluable resource not only for my students, but also for all of the students in the course as the Spanish-section students accessed and even cited my Course Site on their weekly worksheets.

My high standards for preparation of class and professional attitude are reflected in overwhelmingly positive teacher evaluations. All 18 students in my SPAN 130 class recognized my willingness to help outside of the classroom and my availability, particularly noting on several occasions my quick and thorough responses to emails. Similarly, every student commented that the goals for the class were explicitly set out and that the work in the class was geared towards the achievement of these goals. Other characteristic feedback included comments on my high level of knowledge of Spanish language and Hispanic culture, my superior skills in presenting materials and answering questions, my professional attitude and demeanor in and out of class, and the thorough organization of the class. See Appendix G.i for direct quotes from the students (p. 38). Similarly, one graduating senior student from my CINE 388 course enthusiastically thanked me in a personal email for having "truly been THE best TA I've ever had (and I'm not the only one who thinks so!)," along with my dedication to teaching and my overall preparation for the course, as well as for showing an interest and enthusiasm for the topics we discussed (Appendix H.i, p. 40). This student even hoped that this course (which we taught for the first time) "becomes a staple in Cinema Studies (and Hispanic Studies) curriculum" (Appendix H.i, p. 40).

3. TEACHING EXPERIENCE

A. Summer 2011, SPAN 130

Intermediate Spanish Language (University of Pennsylvania)

Course Description: Spanish 130 is a first-semester intermediate-level language course that emphasizes the development of the four basic skills (reading, writing, listening, and speaking) within a culturally based context. Class time will focus on communicative activities that combine grammatical concepts, relevant vocabulary, and cultural themes. Students will participate in pair, small group and whole-class activities to practice linguistic skills in meaningful contexts. Major course goals include: the acquisition of intermediate-level vocabulary, the controlled use of the past tense, and the development of writing skills at a paragraph level with transitions. **The class will be conducted entirely in Spanish.**

The summer session meets twice per week for 2.5 hours over the course of 12 weeks.

B. Spring 2011, CINE 388 (Cross-listed with SPAN 388)

The Great Illusion: Over a Century of Spanish Cinema (University of Pennsylvania)

Course Description: Film in Spain has a rich but turbulent tradition that, until recently, occupied a marginal position within Cinema Studies departments in American universities. From the pioneering shorts of Segundo de Chomón – often nicknamed “the Spanish Méliès” – to the worldwide success of Pedro Almodóvar’s melodramatic and irreverent films that caricature contemporary (Spanish) culture, this course offers both a survey of Spanish film and an introduction to critical thought in the field of Film Studies. We analyze the trajectory of Spanish film beginning in its silent origins in the nineteenth century, passing

through the censorship and hegemonic ideology of the Francoist regime, and ending in the years of Spain's progressive transition to democracy that leads us to the present-day status of Spanish cinema. Along the way, we supplement the shorts and feature-length films with a diverse selection of critical readings that present pertinent historical and cultural contexts, fundamental cinematic concepts, as well as current theoretical debates in Film Studies. We conclude the class by exploring new trends in cinematic productions including short digital cinema, recent developments in new media, and the rise in participatory cinema.

Over the course of the semester, students will learn to discuss the technical and stylistic aspects of cinema while developing a theoretical language to think critically about the cultural and historical contexts of Spanish cinema. We interrogate the specificity of cinema as a means of representation (in comparison with literature) and we question the particularities of a cinema "made in Spain."

Students are required to attend the 80-minute lecture on Tuesdays and the 80-minute recitation session on Thursdays each week. They will also have the option of attending theatrical screenings of every film on Wednesdays.

C. Fall 2010, SPAN 130

Intermediate Spanish Language (University of Pennsylvania)

Course Description: Spanish 130 is a first-semester intermediate-level language course that emphasizes the development of the four basic skills (reading, writing, listening, and speaking) within a culturally based context. Class time will focus on communicative activities that combine grammatical concepts, relevant vocabulary, and cultural themes. Students will participate in pair, small group and whole-class activities to practice linguistic skills in meaningful contexts. Major course goals include: the acquisition of intermediate-level vocabulary, the controlled use of the past tense, and the development of writing skills at a paragraph level with transitions. **The class will be conducted entirely in Spanish.**

The course meets for 4 50-minute sessions per week over the course of the semester.

D. 2008–09, Upward Bound Summer Program

I was responsible for designing and teaching beginning and intermediate Spanish language, introductory Chemistry, and introductory Physics for underprivileged high school students aspiring to attend college upon graduating high school. The program was hosted at the Ohio State University's satellite campus, the Agricultural Technical Institute. I was expected to give students a thorough introduction to the topics that they would explore in more detail the following semester in their home school. Each class had between 20–25 students, and met 4 times per week for 80 minutes.

I also participated in several other activities that the program offered, including academic consoling, college visits, tutoring, SAT/ACT review, and so on.

E. 2007, Spanish Teaching Assistant

Intermediate Spanish Language (Wesleyan University)

I led weekly hour-long *tertulia* conversation sessions, where I was responsible for coming up with communicative activities to re-enforce the materials and concepts that the students were learning that week in class. I met with the professor each week to discuss the topics that he planned to cover, and then planned my lessons accordingly.

F. 2006, Calculus Teaching Assistant

Calculus II (Wesleyan University)

I held weekly 2-hour long sessions to present and review the material covered each week in a second semester calculus course. I prepared brief lesson plans to review the materials and occasionally introduce new concepts. I also was available to go over any questions that students may have regarding problem sets, quizzes, or exams, which I worked through with them as a class.

4. IDEAS FOR FUTURE COURSES

The following are examples of possible future courses that I would be interested in developing as undergraduate courses in the future. For further details, visit the link below that has links to detailed syllabi for the courses:

http://www.sas.upenn.edu/~bryjones/future_courses.html

A. Introductory Hispanic Studies Courses

i. Ways to Imagine Latin America

Course Description: For this introductory level class, we will study a series of critical and creative essays that discuss Latin America and its cultural productions. The objective of the course is to provide students with a basic knowledge of different trends in critical thought, as well as a critical capacity to understand the evolution of the way scholars have envisioned and thought of Latin America.

Possible authors include: Alfonso Reyes, Octavio Paz, Jorge Luis Borges, Gabriel García Márquez, Alejo Carpentier, Ángel Rama, Alberto Fuguet, Severo Sarduy, Julio Cortázar, Mario Vargas Llosa, José María Arguedas, and Roberto Bolaño.

More details coming soon.

B. Advanced Hispanic Studies Courses

i. From Misery-Porn to the Spider Woman

Course Description: Magical realism has frequently been defined as inherently intertwined with Latin American culture, both from within Latin America and

abroad. In many ways, authors exploit this dominant style, but others have contested its efficacy on multiple levels time and again. In this course, we will explore some basics of magical realism, and then survey alternative discourses and aesthetics from the 1970s and on. We will look at new ways to view modernity or postmodernity in Latin American cultural productions, and how authors respond with different approaches to literature.

Some authors that we may possibly study include: Alejo Carpentier, Gabriel García Márquez, Andrés Caicedo, Manuel Puig, Clarice Lispector, Luis Ospina, Diamela Eltit, and Rafael Chaparro Madiedo.

Course Objectives: This course attempts to analyze alternative discourses that emerged in the 1970s and 1980s in the shadows of dominant culture figures and styles of the “Boom” in Latin American Literature in the 1960s. Students are expected to gain an understanding of both of magical realism and alternative aesthetics within Latin American culture in the 1970s and beyond.

Required Texts:

Novels:

Caicedo, Andrés. *¡Que viva la música!*

Carpentier, Alejo. *El reino de este mundo.*

Eltit, Diamela. *El padre mío.*

García Márquez, Gabriel. *El otoño del patriarca.*

Lispector, Clarice. *La hora de la estrella.*

Puig, Manuel. *El beso de la mujer araña.*

Films (theatrical screenings will be available):

Agarrando pueblo (Luis Ospina and Carlos Mayolo, 1978)

Carne de tu carne (Carlos Mayolo, 1983; Colombia)

Pixote (Héctor Babenco, 1981)

Pura sangre (Luis Ospina, 1982; Colombia)

Critical Studies:

Zamora, Lois Parkinson, and Wendy B. Faris, eds. *Magical Realism: Theory, History, Community*. Durham, NC: Duke UP, 1995.

Shaw, Donald Leslie. *The Post-Boom in Spanish American Fiction*. Albany, NY: SUNY Press, 1998.

Articles:

All required critical essays and articles will be accessible electronically.

Organization of Course:

Week 1-2: Alejo Carpentier, *Sobre lo real maravilloso en América* (1949)

Alejo Carpentier, *El reino de este mundo* (1949)

Selected essays from *Magical Realism*

Week 3-4 Gabriel García Márquez, *El otoño del patriarca* (1975)

Gabriel García Márquez, Selected essays and short stories

Selected essays from *Magical Realism*

Week 5-6 Andrés Caicedo, *¡Que viva la música!* (1977)

Week 7 *Pura sangre* (Luis Ospina, 1982)

Carne de tu carne (Carlos Mayolo, 1983)

Week 8 *Agarrando pueblo* (Luis Ospina and Carlos Mayolo, 1978)

Pixote (Héctor Babenco, 1981)

Week 9–10 Manuel Puig, *El beso de la mujer araña* (1976)

Week 11 Clarice Lispector, *La hora de la estrella* (1977)

Week 12 Diamela Eltit, *Lumpérica* (1989)

Week 13 Conclusions and final remarks

Assessment:

Attendance and Participation, 15%

Attendance for the two weekly sessions is mandatory. Students earn attendance and participation points by attending the class sessions (3 absences are permitted) and by participating in the class discussions. Participation, of course, requires that students arrive at the each class having prepared the appropriate materials and read the assigned readings.

Short Essays, 30%

Students are required to complete and submit 3 short essays (3–5 pages) over the course of the semester. Keeping in mind relevant discussions from the class, each short essay should rigorously analyze key elements of particular texts or compare a prominent aspect between different texts from the previous weeks. More information will be available during the semester.

Oral Presentation, 15%

Each student will be required to prepare one oral presentation during the semester. The purpose of the oral presentation is to present one of the assigned texts to the class and to briefly lead a class discussion. Students are encouraged to use audio-visual technology, but should remember that the focus of the oral presentation is to offer a relevant and insightful analysis of the texts at stake, as well as involve the class with questions (and responses).

Reviews, 20%

Students will be required to submit two short reviews of Latin American cultural productions (500–1000 words each). Films, books, or other Latin American texts may be chosen based on their adherence to the course themes, and should contribute in a meaningful way to the course objectives.

Final Paper, 20%

Students will present a research paper (6–8 pages) that further examines texts discussed in class or related to the topics we discuss throughout the semester. Students may wish to include the texts that they discuss in the Review assignments. The paper should show evidence of further research as well as well-thought discussion that critically examines the texts at hand, and places them in dialogue with the broader scope of this course and Latin American culture in general.

ii. Colombia and the Latin American Film Tradition

Course Description: Despite turbulent conditions fluctuating between near-constant violence, social instability, and lack of sufficient funding, Colombian cinema has passed through moments of stagnancy due to a more lucrative market for foreign imports as well as flourishing internal and shared productions, leading some critics to consider the past decade a "renaissance" of Colombian film. As with much of the cultural productions within Colombia, however, their impact within the Latin American cultural framework has remained neglected and understudied. This course will survey trends within Colombian film with the ultimate objective of situating them within a broader context of Latin America cinema. We will divide the course by topics, some of which may include: pioneers of (silent) film, Pornomiseria and Colombia's neo-neorealism, corruption, revisiting the past, (im)migrations and the displaced, narco-cinema, documentary, and new trends.

Directors may include: Sergio Cabrera, Víctor Gaviria, Carlos Mayolo, Luis Ospina, Leopoldo Pinzón, Barbet Schroeder, Ciro Durán, Luis Buñuel, Héctor Babenco, Fernando Meirelles, Israel Adrián Caetano, Fernando Birri, Joshua Marston, Simon Brand, Felipe Aljure.

Course Objectives: Students will be introduced to significant films from the Latin American cinema canon, and they will relate the overarching themes and techniques from these films to distinct and similar approaches that appear in Colombian cinema. By the end of the course, students should be able to identify the main trends we discuss from Latin American films as well as the specific idiosyncrasies of cinema produced within Colombia.

Required Texts:

Books:

King, John. *Magical Reels: A History of Cinema in Latin America*. Second Edition. London: Verso, 2000.

Stock, Ann, ed. *Framing Latin American Cinema: Contemporary Critical Perspectives*. Minneapolis: U of Minnesota P, 1997.

Suggested Background Reading:

Barsam, Richard, and Dave Monahan. *Looking at Movies: An Introduction to Film*. Third Edition. W. W. Norton & Company, 2009.

Corrigan, Timothy. *A Short Guide to Writing about Film*. Seventh Edition. New York: Longman, 2009.

Articles:

All required critical essays and articles will be accessible electronically.

Required Films:

- Week 1: Selection of Silent Films from Latin America
Bajo el cielo antioqueño (Arturo Acevedo Vallarino, 1925; Colombia)
- Week 2 *Los olvidados* (Luis Buñuel, 1950; Mexico)
Selection of Italian Neorealism Clips (in-class)
- Week 3 *Agarrando pueblo* (Carlos Mayolo, 1978; Colombia)
Gamín (Ciro Durán, 1979; Colombia) (Clips)
Pixote (Hector Babenco, 1981; Brazil)
- Week 4 *Rodrigo D: No futuro* (Víctor Gaviria, 1990; Colombia)
- Week 5 *Cidade de Deus* (Fernando Meirelles, 2002; Brazil)
- Week 6 *La ley de Herodes* (Luis Estrada, 1999; Mexico)
- Week 7 *Perder es cuestión de método* (Sergio Cabrera, 2005; Colombia)
Carne de tu carne (Carlos Mayolo, 1983; Colombia)
- Week 8 *Memorias del subdesarrollo* (Tomás Gutiérrez Alea, 1968; Cuba)
Paraíso Travel (Simon Brand, 2008; Colombia)
- Week 9 *La estrategia del caracol* (Sergio Cabrera, 1990; Colombia)
Los viajes del viento (Ciro Guerra, 2009; Colombia)
- Week 10 *María llena eres de gracia* (Joshua Marston, 2004; Colombia)
- Week 11 *La virgen de los sicarios* (Barbet Shroeder, 2000; Colombia)
- Week 12 *Tire dié* (Fernando Birri, 1960; Argentina)
Chircales (Marta Rodríguez and Jorge Silva, 1968–72; Colombia)

Week 13 *La sierra* (Scott Dalton and Margarita Martínez, 2005; Colombia)

Suite Habana (Fernando Pérez, 2003; Cuba)

Assessment:

Attendance and Participation, 10%

Attendance for the two weekly sessions is mandatory. Students earn attendance and participation points by attending the class sessions (3 absences are permitted) and by participating in the class discussions. Participation, of course, requires that students arrive at the each class having watched the feature film and prepared the assigned readings.

Short Essays, 40%

Students are required to complete and submit 3 short essays (3–5 pages) over the course of the semester. Keeping in mind relevant discussions from the class, each short essay should rigorously analyze a key element of a particular feature-film or compare a prominent aspect between different feature-films from the previous weeks. More information will be available during the semester.

Oral Presentation, 15%

Each student will be required to prepare one oral presentation during the semester. The purpose of the oral presentation is to further the class discussions by analyzing supplementary films that fall into similar categories as the required screenings for the class. Students are encouraged to use audio-visual technology, but should remember that the focus of the oral presentation is to offer a relevant and insightful analysis of additional films from Latin America or Colombia.

Available films are listed on the detailed syllabus below. Students may request other films pending instructor approval. More information will be available during the semester.

Film Reviews, 15%

Students will be required to submit two short film reviews (500–1000 words). Films should be chosen in the same way as the films for the oral presentations, and should not be the same film that the student will present to the class.

Final Exam, 20%

Students are required to learn to speak (in Spanish) about Latin American and Colombian cinemas as well as acquire a basic knowledge of their connections and/or discontinuities. As such, students are required to take a 20-minute oral exam during the final exam period. The format of the exam consists of 6–8 stills about which students will comment. In preparation for the exam students will have access to a bank of stills covering the most significant feature-films, historical and artistic movements, and technical developments that we have discussed in class. From this bank of 80–100 slides, 6–8 slides will be selected for the exam. Exams are taken individually with the instructor.

5. APPENDICES

The following appendices and supplementary documents characteristically support and show evidence of my teaching methodologies and paradigms. They have all been commented and cited in the previous sections of my Teaching Portfolio. Any material surrounded by a grey border is a direct copy of the actual documents or citation of their text.

The following materials are designed for readers who require a printable copy of my Teaching Portfolio, although many of the resources below originally integrated images, clips, links, and so on, keeping with my integration of new technologies in the classroom. For a more interactive and complete selection of materials, visit my professional web site and online Teaching Portfolio at the following link: <http://www.sas.upenn.edu/~bryjones/portfolio.html>

A. Class Observation Summaries

i. Victoria García Serrano

Course: SPAN 130

Observed by: Victoria García Serrano, Spanish Language Program Co-Coordinator

Date: 19 November 2010

- Good use of a classroom space (a seminar room) for a highly communicative class.
- Background music played the whole time, except during report-back phases.
- Activities were well organized and desquenced; they shared the same content/context (food) but a different grammar point was practiced each time.
- A very dynamic teacher in a student-centered class!

ii. Reyes Caballo Márquez

Course: SPAN 130

Observed by: Reyes Caballo Márquez, SPAN 130 Course Coordinator

Date: 07 October 2010

The pace of the lesson was dynamic and the activities were well thought out. He started with a warm-up activity that forced students to move and circulate around the classroom, which recycled vocabulary, content, and grammatical structures previously studied. I thought that this was a very good activity for a gam class, to help students wake up!

Students were motivated and very engaged in the activities that they were asked to do. The lesson plan was geared towards communication, and class time was efficiently used for that purpose.

The instructor was very prepared, and showed a great deal of professionalism not only in his demeanor, but also in his use of the blackboard, his use of technology, his way of presenting it to the class, and the clarity of exposition. The class atmosphere was very pleasant, Bryan's presence in the classroom makes students feel at ease. All this combined with his kindness and good attitude towards the students made me want to be one of them! Bryan is a talented instructor, who is capable of engaging students intellectually. I liked how he was treating students as intelligent adults.

B. SPAN 130 Sample Lesson Plan

Wednesday, 06 October, 2010

Communicative objectives: Practice narrating in the past tense, learning to distinguish between the uses of the different tenses to tell stories and compare/contrast different events.

Content objectives: Re-think the historical activities that they learned last week and Monday. They will also be using new vocabulary for the different activities.

9:00-9:15 **Warm Up.** Have students answer questions from Part A while they read aloud the biography of the author of the song we will listen to on p. 92 of the textbook. Hand out the lyrics of the song.

Review the questions from Part B that they should think about while listening to the song. Play the song/video.

With the same partner, go over responses. Walk around and ask questions to sets of partners. Quickly go over their opinions as a class.

9:15-9:20 **Pluperfect activity: Had you done this when that happened?** (They read the grammatical section on the pluperfect for homework.) With a new partner, do Activity 15 (one partner must formulate the question, then the other respond, alternating roles of who asks the question).

As they talk, I will walk around and ask the questions to sets partners, followed by a quick feedback as a group.

9:20-9:30 **Review homework: Pedro Almodóvar and his life.** (For homework, they put together sentences about Almodóvar's life). Go over with partner the answers that they came up with. As they talk, I will go around asking them the questions. Review as a class.

9:30-9:40 **Review other homework activity: How old was somebody when something happened?** In new partners, go over activity 24 which the students put together as homework. As they discuss, I will go around observing, followed by a feedback in class.

9:40-9:49 **What time was it when you did this?** In groups of three, formulate questions based off of activity 23, part B. The groups should alternate who asks the question, while the other two answer. Remind them that they will present their responses to the class.

Have each group present one story that they discussed in the groups.

9:49 **Show them the homework for tomorrow.**

Filler or alternative activity: Activity 15 as an activity to help them prepare for new vocabulary that they will find in the stories that they will read tomorrow.

C. CINE 388 Sample of Class Activities

The following is a selection of typical questions and activities that students would discuss in small groups or partners before continuing our discussion as a class.

TOPIC: ALL ABOUT SPANISH MOTHERS**FEATURE FILM: *ALL ABOUT MY MOTHER* (PEDRO ALMODÓVAR, 1999)****DO YOU AGREE?**

1. *All About My Mother* is Almodóvar's gayest film (Garlinger 105–06)
2. Agrado's monologue is her most "authentic" moment (Acevedo 35; Garlinger 104)
3. Almodóvar's film reunites the "body of Spain" (Acevedo 30)
4. The strengthening of motherly relations only contributes to more pressing issues, such as mending the father/son relations (Acevedo 38)

TOPIC: EXPERIMENTAL CINEMA AND NEW TRENDS IN SPANISH FILM**FEATURE FILM: *DIE STILLE VOR BACH* (PERE PORTABELLA, 2007)**

1. Does *Die Stille vor Bach* tell a story? What is it about?
2. How does the opening configure your expectations?
3. How does this film relate to our course?
4. How would you describe "Portabella's aesthetics?"

TOPIC: THE SPANISH CIVIL WAR**FEATURE FILM: *SOLDIERS OF SALAMINA* (DAVID TRUEBA, 2003)**

1. What are the conflicts that Lola hopes to resolve in the film?

2. What stance does this film take on the Civil War and its legacy?
3. Choose one secondary character (not Lola) and explain how s/he tells her/his own story that dialogues with the other stories of the film.

D. Video Clips of Teaching

To see video clips of my teaching style and classroom activities, visit the following link:

<http://www.sas.upenn.edu/~bryjones/videos.html>

E. Developed Materials and Activities

i. SPAN 130: Daily Paragraphs

07 Octubre 2010

Escoja un trailer de una película que les gusta en Youtube. Escriba qué ocurre en la película y por qué le gusta.

20 Octubre 2010

Escoja un familiar (*family member*) y escriban 5-7 frases sobre esta persona usando los adjetivos de la clase hoy, y *ser* y *estar*. No se olviden de escribir por qué esta persona es así. Mañana, traiga una foto de esta persona para presentársela a los compañeros. Si quieren, pueden subir (*upload*) la foto aquí en su comentario.

03 Noviembre 2010

Ayer, usted no fue a su clase de español. Escriba un párrafo explicándome por qué no fue a clase: se le olvidó la tarea? Se le perdieron las llaves? Se le quemó el desayuno? Después, explíqueme qué ha hecho hoy para llegar a clase: se ha levantado a tiempo? Ha desayunado bien? Ha estudiado?

Utilicen las formas correctas de expresar acciones accidentales y del presente perfecto. NO SE LES OLVIDE LA CONCORDANCIA VERBAL EN SUS RESPUESTAS.

11 Noviembre 2010

Su mejor amigo tiene un problema grave. Invente el problema que tiene, y ofrézcale recomendaciones, sugerencias, ayuda, etc. para que su amigo solucione su problema.

Que no se les olvide usar el subjuntivo

Ejemplo:

Problema: Mi mejor amigo no sacó una buena nota en su examen parcial de matemáticas.

Consejo: Yo le recomiendo a mi amigo que no salga tanto de fiesta. Es necesario que estudie más ... etc.

18 Noviembre 2010

¿Cómo ve a la sociedad norteamericana, como un crisol, un mosaico o una ensalada?

¿Crees que a largo plazo los latinos van a mantener una identidad distinta o van a asimilarse completamente a la cultura general?

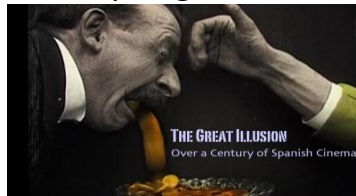
19 Noviembre 2010

Busquen una receta de una comida hispana. Pónganla en el Tablero de discusión. Después, piensen en 2 preguntas que pueden hacerles a sus compañeros (del contenido del capítulo, o preguntas de comida, cultura, opiniones, etc.)

ii. CINE 388: Essay #1 Prompt

CINE 388: The Great Illusion

Spring 2011

**Short Essay #1****Due: Monday, February 14, at 5:00pm****TOPIC**

Write a 1000–1500 word essay on a topic of your choice that is pertinent to our course. You should base your analysis on an aspect of the films from class that you find particularly interesting and relevant. I encourage you to use specific clips and/or still images from the “Clip Archive” and “Still Image Archive” on The Great Illusion Course Site. **The topic you choose must be approved by me beforehand: email me a 2–3 sentence explanation before writing your essay.** Feel free to suggest alternative or creative approaches.

When writing your essay, do not simply repeat the ideas that we have discussed in class. Instead, consider how you can add something new to the themes and conversations from class through your own experience with the films/texts. Bear in mind the limited scope of a 1000–1500 word essay: be clear and concise when writing, and choose a realistic approach that will allow you to reasonably argue your ideas without exceeding the length and time constraints, and without simply summarizing the films or readings. Therefore, you should use any secondary sources wisely and limitedly (either from the readings from class, or readings and films that you find elsewhere).

If you prefer, you may use one of the following three prompts as models for your essay:

1. Tom Gunning’s notion of a “cinema of attractions” has gained wide acceptance among film scholars, and has been a key factor in re-thinking the “primitive” tag often tied to early cinematic productions. In what ways does Segundo de Chomón contest the notion that early cinema was “primitive?” How do his films

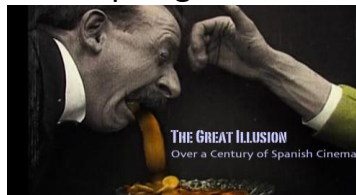
demonstrate a cinema of attractions, and how do they prefigure future tendencies of cinema? How does Chomón stand apart from other contemporary filmmakers, such as Georges Méliès or the Lumière Brothers?

2. As we saw in our first week of classes, both “nation” and “identity” are very slippery signifiers that can be exploited through different modes of interested construction and appropriation. Choose a pair of clips to compare and contrast the ways that they assume a natural association with a static idea of “nation” or “Spanishness”, and simultaneously accept certain inconsistencies. How do the clips you chose promote or re-evaluate “Spanishness?”
3. Spanish “Neorealism,” in many ways, is a misnomer considering its conflicting and tangential connection with its supposed model, Italian Neorealism. What are some distinguishing characteristics of Spanish Neorealism as seen in *Death of a Cyclist*? How does this film paradoxically embrace and contest hegemonic ideas of the Francoist nation? If Italian Neorealism set out not only to “record the social problems but to express them in an entirely new way” (Ratner), in what way does Bardem approach social concerns?

iii. CINE 388: Essay #2 Prompt

CINE 388: The Great Illusion

Spring 2011



Short Essay #2

Due: Friday, March 4, at 5:00pm

TOPIC

Choose four of the following prompts from the previous two films, and respond to each in approximately 500 words. You should focus on coming up with an original and creative response, and therefore do not need to use secondary sources (if you do, however, remember to use appropriate citations).

Keep in mind that your responses should be organized, well thought, and relevant to the corresponding prompt. Since these questions merit much more detailed

discussions than the scope of this essay, be specific in your responses. You may find it useful to use an image or clip from the course web site.

***FAR FROM THE TREES* (JACINTO ESTEVA, 1970)**

1. Choose any sequence from the film, and relate it to an overall theme that the film presents, or discuss its relevance to New Spanish Cinema. Be sure to defend your ideas with a concrete discussion of the sequence you choose, and specifically identify the sequence at the beginning of your response.
2. Discuss the uses of sound in *Far from the Trees*. You may focus on the diegetic or non-diegetic sounds, including the voice-overs, and their relation to the images shown on the screen. How does the manipulation of sound impact the viewing experience?

***LAW OF DESIRE* (PEDRO ALMODÓVAR, 1985)**

3. Examine the way Almodóvar constructs a “punk” aesthetic through his unique *mise-en-scène*. How does the film recycle elements to create an effect of *bricolage* that reinscribes elements typically found in different situations?
4. Memory is a central factor in the diegesis of *Law of Desire*, and is uniquely linked to the cultural situation of Spain in the 1980s (and, as we have seen, even before). Choose one sequence that speaks about “memory” and how the discussion reflects a view on Spanish culture or Spanishness.
5. Almodóvar’s films consist of a radical break with the social and cultural conventions during the Francoist dictatorship. How does *Law of Desire* reevaluate traditional topics, such as the family, sexuality, the church, etc.? Analyze one specific instance.

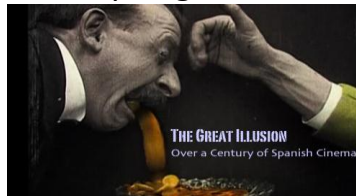
iv. CINE 388: Essay #3 Screenplay Prompt

The general idea for this assignment was created in collaboration with professor Solomon and the other TAs for SPAN 388. I had to modify the assignment to account for advanced English-speaking students from the cinema studies major, who had already taken semester-long classes on screenwriting as part of the major prerequisites (which was not the case in the Spanish-sections). At the end, I

have included the Grading Rubric that I created for this assignment and distributed with the prompt to give students an idea of what I expected.

CINE 388: The Great Illusion

Spring 2011



Short Essay #3

Due: Monday, March 28, at 5:00pm

This assignment has **three** parts: (1) a treatment (a brief description of an idea for a film); (2) a 4–6 page screenplay of a scene or sequence of scenes that would appear in your film; and (3) a storyboard to provide more information for each shot that your screenplay calls for.

THEME: SPANISH MOTHERS

Create an idea for a short or feature-length film using one of the paradigms below:

- 1) **The Mother in Early and Francoist Spanish Cinema—The Virgin/Whore paradigm.** The dominating paradigm in this cinema is the representation of the saintly, virtuous, long-suffering “good” mother in opposition to the careless, self-serving, inattentive, and lascivious, “bad” mother.
- 2) **The Mother in New Spanish Cinema—The Phallic Mother.** The phallic mother—authoritative, domineering and controlling—infantilizes her offspring and in the absence of the father stands as the authoritative law. Such mothers often lead to matricide.
- 3) **The *Movida* Mommy—Punk Reinscription of Motherhood.** What is the emblematic mother from *La movida madrileña*? Almodóvar has given us some examples of this type of mother (Tina in *Law of Desire*), but there are certainly more possibilities. A spiked green hair, piercing laden, guitar wielding phallic mother? Use your imagination.
- 4) **The Mother of 1990 Timid Realism.** In *Flores de otro mundo*, Iciar Bollain gave us a great example of a more nuanced view of Spanish motherhood. Unlike *Furtivos*, where the mother kills the son’s wife and then the son kills his incestuous mother, in

the 1990's we find a more reconciliatory approach to conflicting desires. What other kinds of maternal representation could you develop in the spirit of 1990 Spanish "timid realism"?

5) **The Future of the Mother in Spanish Cinema.** How will Spanish filmmakers represent the mother in the next few decades? Will old paradigms continue to persist as reactionary forces prevail or will motherhood evolve into something different?

6) **Torrente's Mommy.** Use your imagination here.

ASSIGNMENT

1. Provide a treatment or brief paragraph in which you describe your idea for a film about Spanish mothers (use the "Text" style in Celtx for this paragraph, and place it at the very beginning of the document). Identify which of the five paradigms above will serve as the basis for your film and contextualize (if necessary) the scene that you will provide.
2. Using the official screenwriting format, write a 4–6 page (not including the title page) scene, or series of scenes if necessary, that would appear in the film described in your treatment.
3. Submit a corresponding storyboard to indicate (at least) the following information for each shot that your screenplay calls for:
 - a. A sketch or image of what is happening in the shot (you will not be "graded" on your artistic performance)
 - b. The type of shot (especially if it involves movements)
 - c. Any other type of information that calls attention to what's going on in the shot (for example, arrows, parts of dialogue, descriptors, etc.)

DUE DATE

Monday, March 28, at 5:00 pm.

Turn your screenplay in as a pdf attachment (using Celtx to typeset and create the pdf) to an email. Don't forget to fill out the "Title Page" tab on Celtx before creating the pdf file.

You should turn in your storyboard to me in lecture on Tuesday, March 29.

RESOURCES

Celtx screening software. Download it here: www.celtx.com

**Short Essay #3: Screenplay
Grading Rubric****TREATMENT (20 POINTS)**

- Identifies the Spanish mother paradigm used (10 points)
- Describes a general picture of the rest of the film (5 points)
- Contextualizes this scene within the rest of the film (5 points)

SCREENPLAY (50 POINTS)

- Official Formatting (Courier New, appropriate margins, etc.) (10 points)
- Dialogue is appropriate and convincing (ping-pong effect, ≈4 lines of dialogue at most at a time, shot reverse-shot, etc.) (15 points)
- (Stage, Camera, Lighting, Sound, ...) Directions provide adequate descriptions to explain what is happening (15 points)
- Manipulates the chosen Spanish mother paradigm creatively and sufficiently (10 points)

STORYBOARD (30 POINTS)

- Includes an image of what is happening, the type of shot, and any other information that is relevant (10 points)
- Establishes a visual dialogue in the scene (10 points)
- Demonstrates thoughtful manipulation of cinematic methods to enhance the scene's (or sequence's) message(s) (10 points)

v. CINE 388: Final Exam

I wrote and designed the take-home final exam for my CINE 388 section. It was made available through the CINE 388 Course Site, and contains several images and clips to provide meaningful assessment for a cinema studies course, which cannot be reproduced here. I have included the basic instructions for the exam, which is accessible in its entirety via the Course Site (Appendix 1.A, p. 37), or at the following link (the audiovisual materials and readings are only available to users with special permissions):

<https://sites.google.com/site/cine388thegreatillusion/final-exam>

INSTRUCTIONS

The exam consists of the following 3 sections:

1. **Short Response Questions** (10 points each): Choose any 4 of the 8 prompts, and respond in approximately 150–300 words (around half a page). Due to the length restrictions, you should answer as directly and concisely as possible. You will be graded on the first four responses that you turn in.
2. **Long Response Questions** (20 points each): Respond to the 2 prompts in approximately 400–600 words (about 1–2 pages). As with the first section, since you have limited space and time, the best responses will be direct and concise, and will use explicit examples from films to support the claims made.
3. **Multiple-Choice Questions** (5 points each): Respond with the most appropriate answer to the 4 multiple-choice questions.

You should write your responses in a separate document, clearly identifying the corresponding section (short response, long response, or multiple choice) and question numbers. Return your completed exams to me by email anytime **before Friday, May 6, at 11:00am.**

Remember to adhere to the University of Pennsylvania's Code of Academic Integrity (<http://www.upenn.edu/academicintegrity>). Your answers are expected to be your own. While you are not necessarily expected to do so for this exam, if you directly quote outside sources, you must cite them with the corresponding page number.

You do not need to include an official bibliography if you are using sources from our course (just use the last name and page number).

Good luck!

vi. CINE 388: Medium Specificity Activity

This activity, as with all of the essays, assignments, and weekly reviews for CINE 388, were published and made available on the course site that I designed and maintained (Appendix 1.A, p. 37). This technology allowed me to efficiently and effectively integrate clips, stills, readings, links, and so in, into an interactive worksheet more appropriate for the moving images and sound that characterizes film. I have included the basic prompt below, but the actual interactive worksheet can be found at the following link:

<https://sites.google.com/site/cine388thegreatillusion/medium-questions>

Skim through all of the following cultural/artistic productions which are grouped into three general categories depending on their medium: written texts, music (with lyrics and without; the videos are just there for the music), and visual representations. Each example exploits certain aspects of the given medium and its forms that allow the artist to explore new ways to view and perceive the world subverting traditional forms, narrative, chronology, etc., which also complicates traditional modes of interpretation and experiences for the spectator (reader, listener, viewer, ...). You won't find a concrete answer or method for understanding these texts in a definitive way, like you may with other artistic forms or traditional literature, but that may be precisely one of their common points: to produce new sensations and ideas through unconventional uses of forms, thus de-privileging narrative content.

While looking through the examples, try to imagine how you could "adapt" them to cinema using the specificity of the cinematic medium to convey similar sensations or perspectives that do **not** depend on traditional narrative or coherent plots. Then, consider two specific examples (each from a different original medium). In an email, write a few sentences explaining some general ideas of how you would "adapt" or convert them into a cinematic production without relying on a coherent and

continuous narrative. How can cinema represent abstract or “absurdist” art? The goal of the activity is not to produce a brilliant written response, but to actually take some time to look through the examples and reflect on the question.

The artistic works that students could chose to adapt to film were the following:

WRITTEN TEXTS:

- William Faulkner. *The Sound and the Fury*, p. 72
- Jack Keruoac, *The Portable Jack Kerouac*, p. 466

MUSIC:

- Phillip Glass, “The Hours”
- John Cage, “Dream” (1948) (Re-interpreted)
- The Grateful Dead, “Box of Rain”

VISUAL REPRESENTATIONS:

- *Aidez, L'Espagne* (Joan Miró, 1937)
- *La Vie* (Pablo Picasso, 1903)
- *The Persistence of Memory* (Salvador Dalí, 1931)

F. CINE 388 Course Site

As explained in section 2 (“Narrative Statement”, p. 3), I developed, wrote, and maintained a Course Site for my CINE 388 section that provided weekly reviews of the material we covered during the week, supplementary and required readings and materials, and archives of clips and still images.

The home page to the Course Site is an interactive course syllabus that contains links to all of the previously mentioned materials by week, as well as links to the different readings that were available online (usually as .pdf docu-

ments). In the upper right hand corner of each screen, users can search for a specific string of text throughout the entire Course Site to discover where a certain word or concept is located. Along the left hand side of the page, there are two important tools: on the top left, I regularly posted the links to the current week's assignments, topics, and announcements to make them easily visible and accessible (at present, I have left the links to the Final Exam from the last week of class); the bottom left contains a navigation bar that allows for seamless interaction between the Weekly Reviews, Clip Archives, and Still Image Archives, all organized chronologically according to our course syllabus and by the feature film or weekly topic.

Visit the following link to browse the Course Site (**NOTE:** The audiovisual material and readings are only accessible to users with a Penn Key that I have granted special permission for access. This security feature keeps all of my materials safely within Fair Use Policy for Educators of any existing Copyright. Please contact me directly if you would like to have temporary access to the materials.):

<https://sites.google.com/site/cine388thegreatillusion/>

G. Summary of Student Evaluations

i. SPAN 130

The following quotes are a selection of typical responses to the questions on the course evaluation forms for my section of the SPAN 130 course.

To what extent were specific goals for the course set out (implicitly and explicitly) by the instructor and to what extent was work in the class geared towards the achievement of these goals?

"The goals were always stated and we always worked to achieve them. It was very helpful."

"Goals were stated explicitly and clearly. Work in the class was geared towards the goals."

“The class goals were set out explicitly in the syllabus as well as verbally in class. Work was geared perfectly to achieve these goals.”

Comment on the appropriateness, helpfulness and fairness of the assignments and tests.

“Although I hated writing paragraphs each night, they really helped with my Spanish skills. Everything was appropriate and fair.”

“Everything was perfect. Bryan Jones is an amazing teacher.”

“Writing paragraphs was very helpful in working towards [the class] goals.”

“The paragraphs that were nightly became a little overwhelming with a busy schedule, but professor Jones was understanding.”

“Most assignments were very helpful. They all tied together the themes [of the class] and were then used for the test as well, so nothing felt like a waste of a time.”

Comment on the instructor’s performance as far as knowledge of the subject matter, organization and clarity of presentation, and general professional capacity are concerned.

“The professor was by far the best Spanish teacher I’ve had. He engaged us in conversations, activities, and kept us interested. He could answer all our questions about odd vocab[ulary] and [clarified out questions].”

“Best language instructor I’ve ever had.”

“Professor Jones was very knowledgeable about all the material.”

“He was extremely knowledgeable [about] everything and explained the content very well.”

“The instructor was extremely knowledgeable about the subject matter. He was very organized and professional.”

“Professor Jones did a very good job presenting and organizing the material. He is highly professional.”

“He is extremely knowledgeable, organized, professional, and clear.”

“Best Spanish teacher I’ve had. [He was] very organized, clear, professional, and energetic.”

Comment on the instructor’s accessibility and helpfulness both in and out of the classroom a well as on whether the instructor created a climate appropriate for a learning situation.

“[I] have yet to sit down with another teacher. Professor Jones required [us to meet with him to go over one assignment], which was good.”

“Never criticized a student’s incorrect answer; gave extremely thorough responses to e-mail questions.”

“He was always willing to help and I felt like I could talk to him whenever I needed.”

“Professor Jones created a climate where everyone felt comfortable speaking. I’ve been in Spanish classes where I dread speaking, but this class was so enjoyable we spoke Spanish the whole time.”

“The climate in the classroom was extremely comfortable. The instructor was very accessible after class.”

“The instructor was always available and read to help. The instructor provided a perfect environment to learn.”

What specific suggestions would you make for improvement of this course? Or the instructor’s performance?

“I really liked everything we did in this class. It was fun and I learned a lot!”

ii. CINE 388

Coming soon!

H. Personal Correspondence with Students

i. CINE 388

Student A writes:

Hi Bryan,

[...] This is really sad - I can honestly say without reservation this is one of the best classes I have has the pleasure of taking, and you have truly been THE best TA I've ever had (and I'm not the only one who thinks so!). It's really refreshing to have a TA who is not only capable and knowledgeable, but who actually cares about the

topics discussed as much as the professor. Though, with Solomon as a lead, I'm sure it was difficult not to become engrossed in the material!! I hope this class becomes a staple in the cinema studies (and Hispanic studies) curriculum and that you enjoy my *final* short essay. ;(

Thanks again for everything, it's been an incredible semester!