

BORN-DIGITAL TEXTS IN THE FOREIGN LANGUAGE CLASSROOM

Collaborative authorship: Publishing E-Books on Fantasy and Science Fiction with BA and MA students

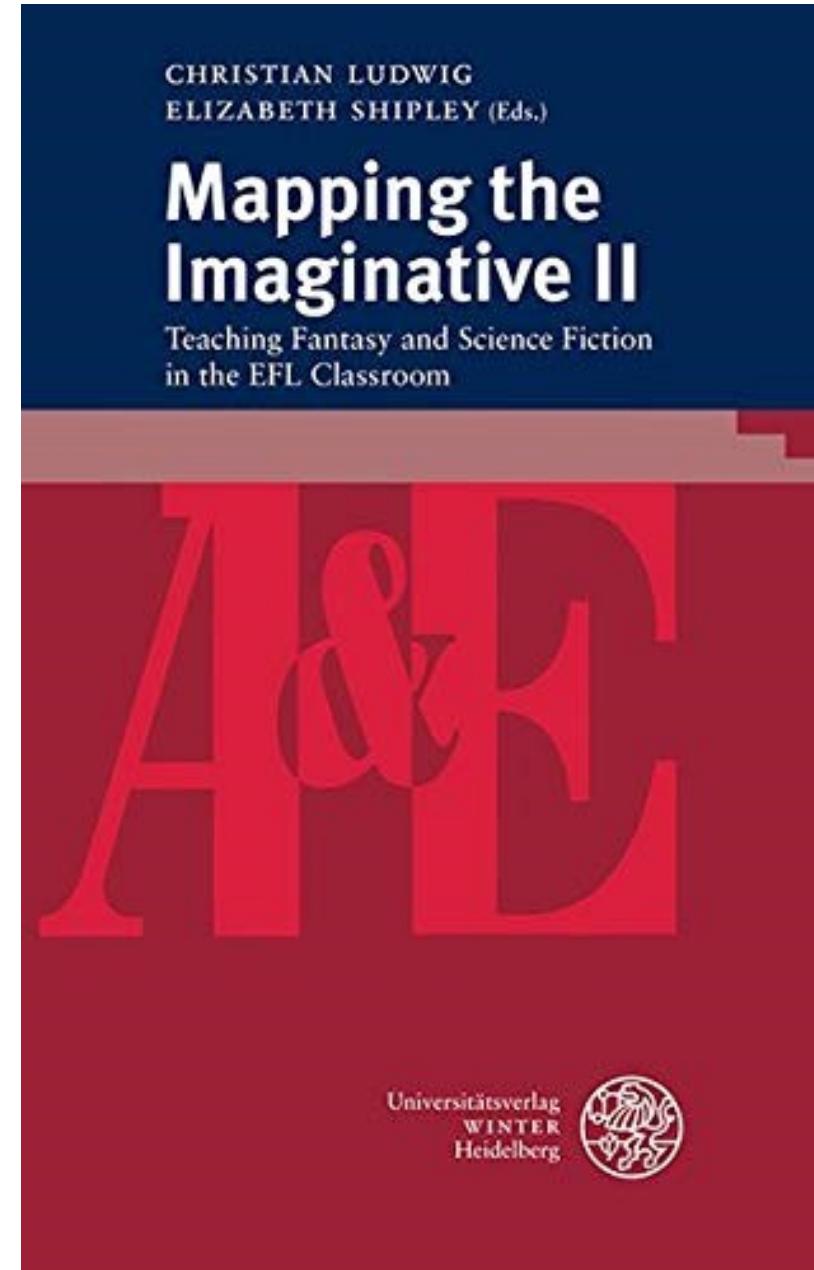
Sara Martín Alegre

Universitat Autònoma de Barcelona

16 January 2021



“Producing E-books on Fantasy and Science Fiction with University Students: Classroom Projects”. *Mapping the Imaginative II*, Christian Ludwig and Elizabeth Shipley (eds.). Heidelberg: Universitätsverlag Winter, 2020, 163-184.



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2014

**ADDICTIVE AND WONDERFUL:
THE EXPERIENCE
OF READING
THE HARRY POTTER SERIES**

Sara Martín Alegre (ed.)



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2014

**CHARMING AND BEWITCHING:
CONSIDERING
THE HARRY POTTER SERIES**

Sara Martín Alegre (ed.)



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DE FILOLOGIA
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2015

GENDER AND FEMINISM: THE STUDENTS' VIEW

Sara Martín Alegre (ed.)



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2018

GENDER AND FEMINISM: THE STUDENTS' VIEW Volume 2

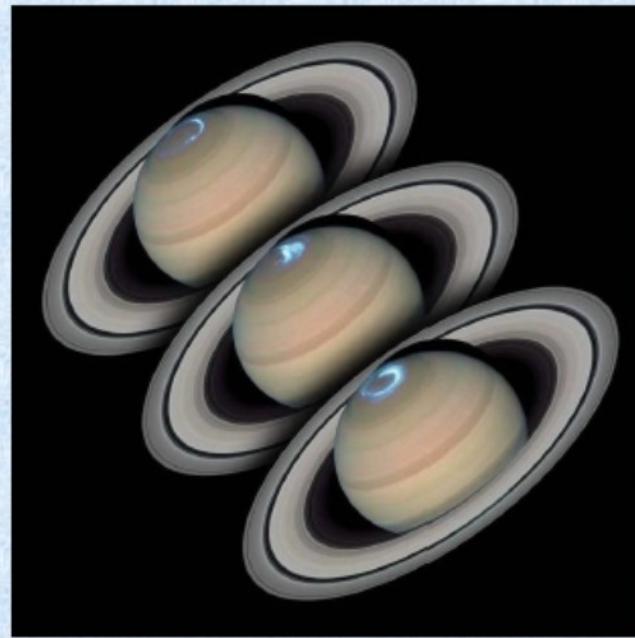
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BARCELONA
2016

READING SF SHORT FICTION: 50 TITLES

Sara Martín Alegre (ed.)



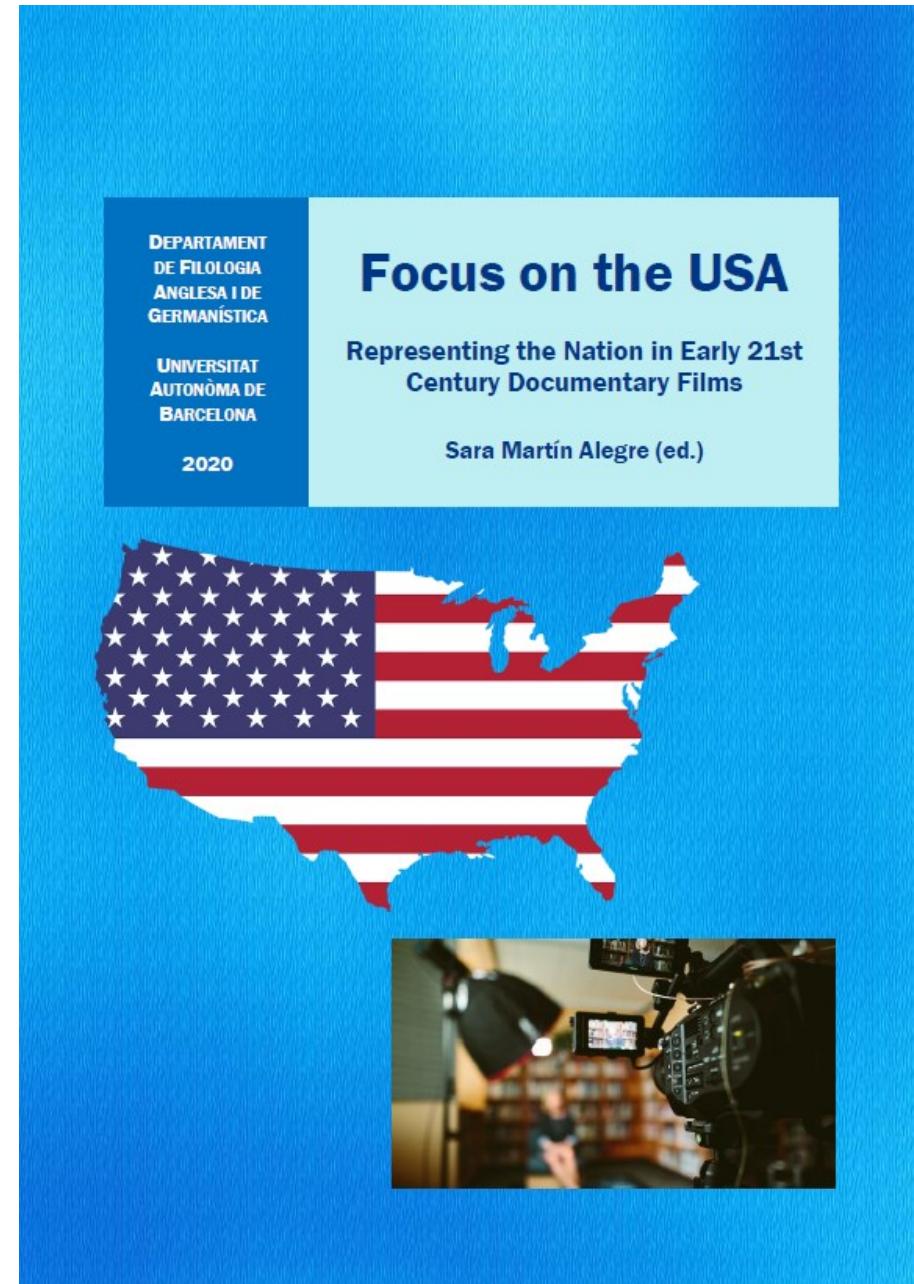
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2019

GENDER IN 21ST CENTURY SF CINEMA: 50 TITLES

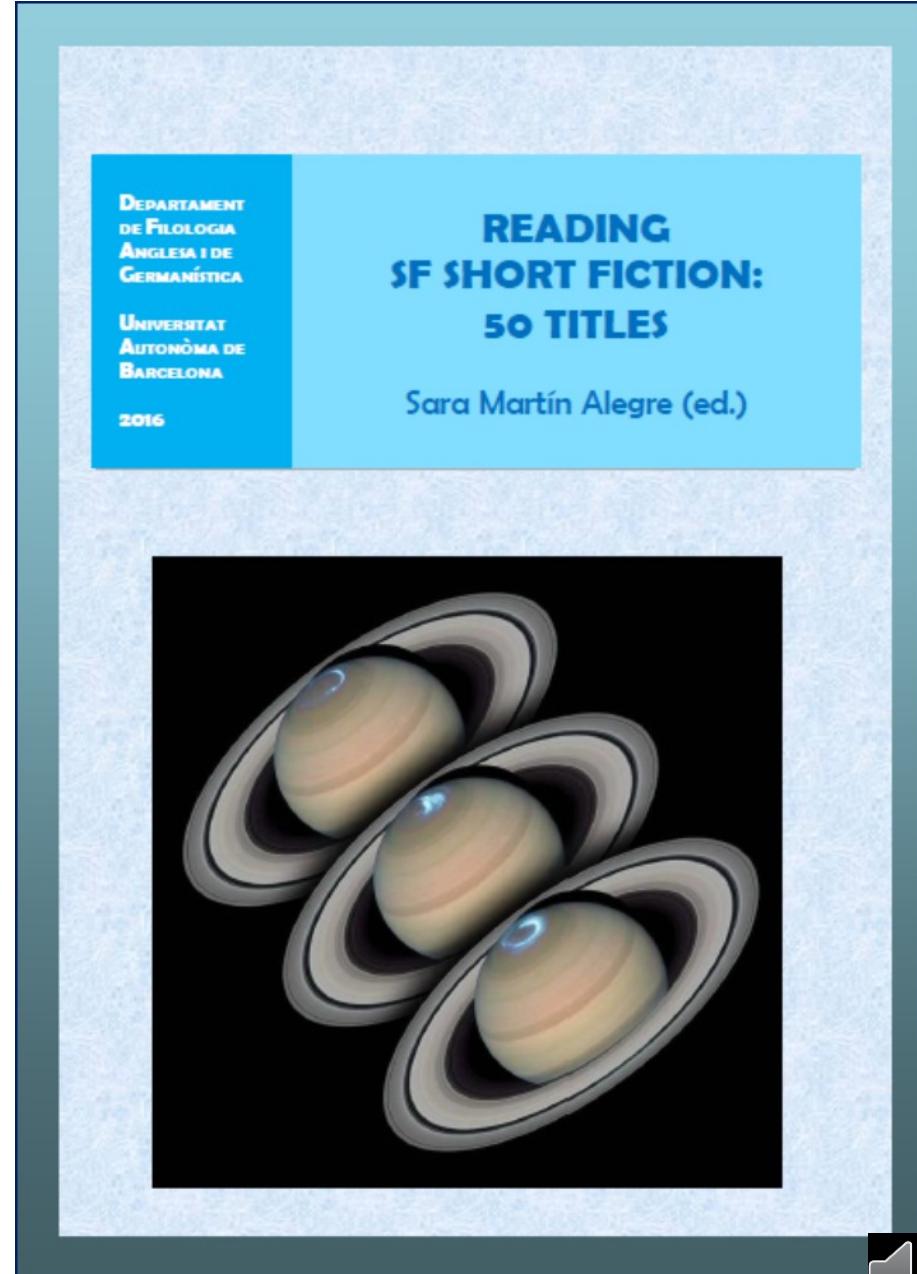
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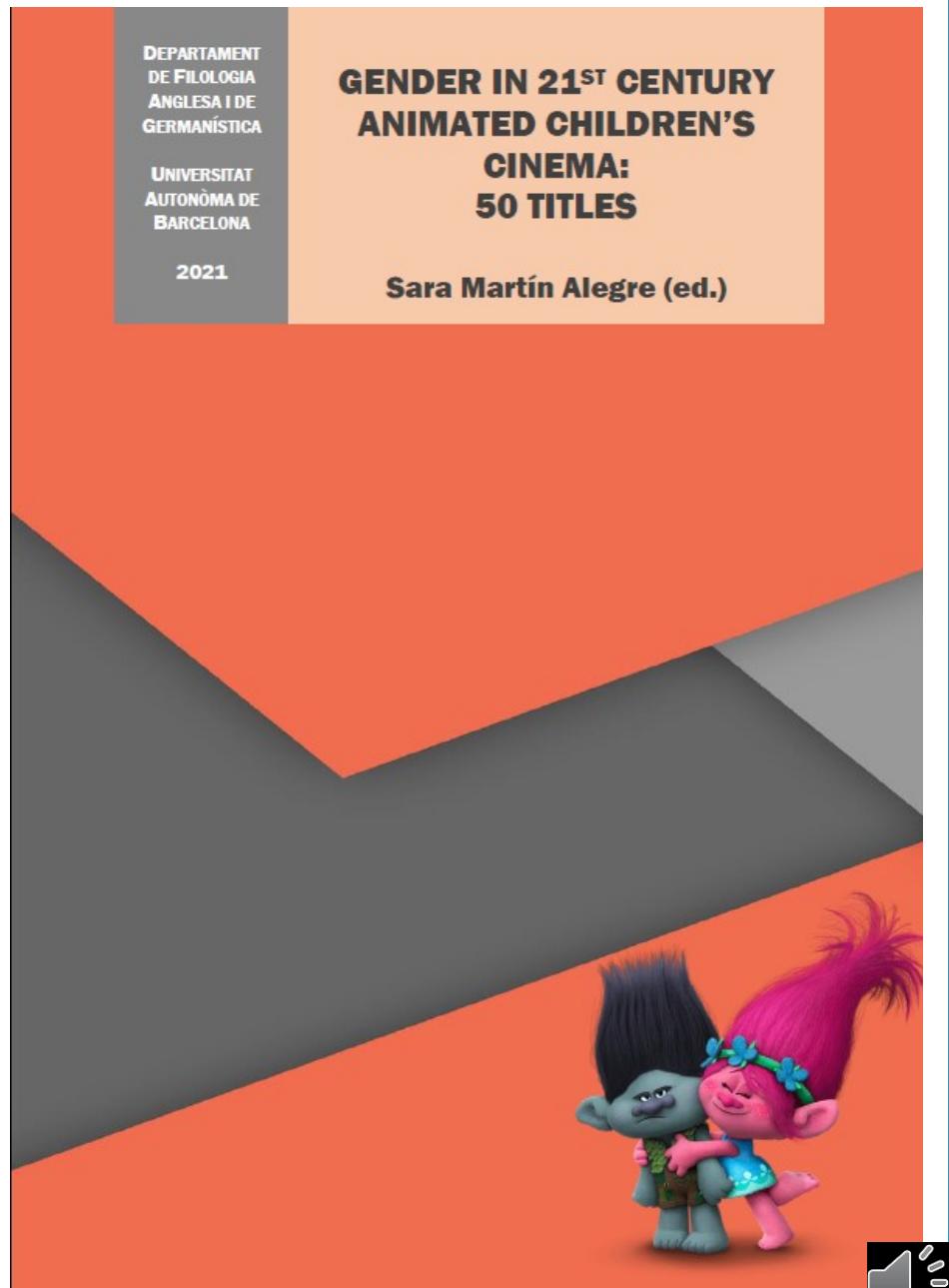


Downloads (21 December 2020, 2014-2020)

- *Focus on the USA: Representing the Nation in Early 21st Century Documentary Film* (2020): 744
 - *Frankenstein's Film Legacy* (2019): 820
 - *Gender in 21st Century Cinema: 50 Titles* (2019): 1318
 - *Reading SF Short Fiction: 50 Titles* (2016): 9663
 - *Gender and Feminism: The Students' View, Vol 2.* (2018)
+ *Gender and Feminism: The Students' View* (2015): 4118
 - *Charming and Bewitching: Considering the Harry Potter Series* (2014): 3975
 - *Addictive and Wonderful: The Experience of Reading the Harry Potter Series* (2014): 1732
- TOTAL: 22370**



- MA Advanced English Studies, Universitat Autònoma de Barcelona
- Course: Gender Studies: New Sexualities/New Textualities (September 2020-January 2021)
- 13 students (8 Spanish, 2 China, 1 USA, 1 Vietnam, 1 Italian / 10 women, 3 men)
- C1/C2 level, or native
- 10 weeks, 30 hours (3 hours a weeks face-to-face, 2 90 minute sessions; the rest online semi-synchronous)
- 4 introductory sessions (introduction to Gender Studies, introduction to animation)
- All other sessions based on students' presentations (2 to 4 15' presentations per session, based on my own sample presentation)
- All sessions included a mini-lecture (15-20 minutes) or a narrated PowerPoint presentation by the teacher



- Presentations = draft of the essay (teacher's sample presentation)
- Sample essay: credits, reasons to see the film, essay (1500 word, focus on gender issues)
- 3 works cited: reviews, academic work (research assistant)
- Draft (no grade); second draft > e-book publication
- Each student in charge of 4 films (teacher's participation, 3 films)
- Self-assessment: 50% essays, 30% presentations, 20% forum contributions
- Total films examined: 55 (the e-book will consist of 55 essays)

Coco (2017): Remembering the Lost Man

CREDITS

Director: Lee Unkrich, Adrian Molina
 Screenplay writer: Adrian Molina, Matthew Aldrich;
 story by Lee Unkrich, Jason Katz, Adrian Molina,
 Matthew Aldrich
 Producer: Darla K. Anderson
 Art Direction: Bert Berry
 Editor: Steve Bloom, Lee Unkrich
 Music: Michael Giacino
 Main performers (voices): Anthony Gonzalez
 (Miguel), Gael García Bernal (Héctor), Benjamin
 Bratt (Ernesto de la Cruz), Alana Ubach (Mamá
 Imelda), Renee Victor (Abuelita), Alfonso Arau (Papá
 Julio)
 Company: Pixar/Disney
 Runtime: 1h 45'



REASONS TO SEE *Coco*

- Its fabulous animation, based on Mexican culture's celebration of the Día de los Muertos (the Day of the Dead)
- Its delicate reflection on the importance of memory in the remembrance of the dead
- The importance of family in this film and Miguel's love for his great-grandma Coco

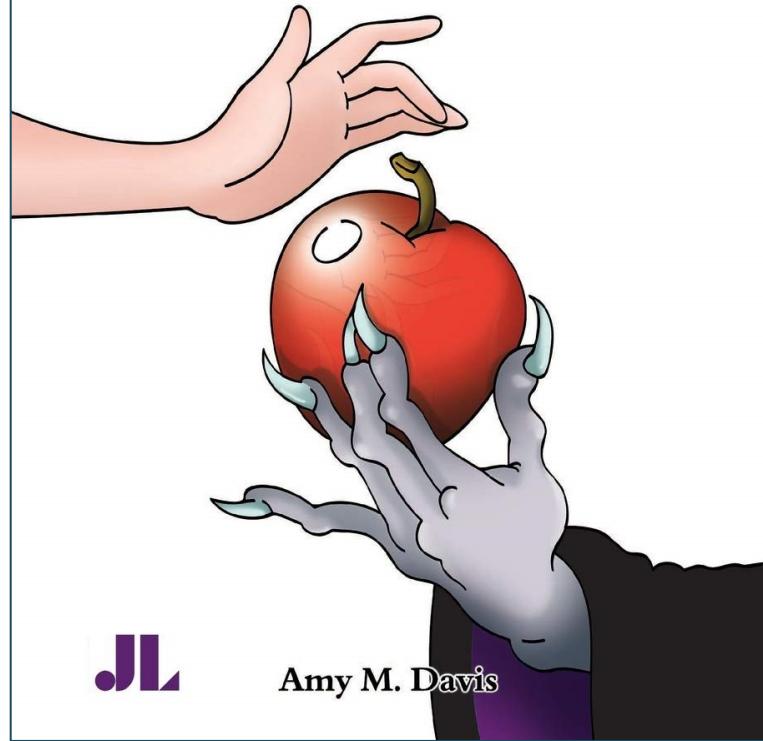
RE/PRESENTING GENDER IN *Coco*

Coco (2017), a stand-alone film and Oscar-award winner for Best Animated Film, was released between two Pixar franchise films, *Cars 3* (2017) and *Incredibles 2* (2018). Although *Toy Story 4* (2019) came soon after, hopefully the release of another stand-alone film in 2020, *Onward*, might consolidate this trend for future Pixar/Disney productions. The *Toy Story* franchise might reach a fifth instalment, but in general film series tend to disappoint as successive sequels lose energy and more stand-alone films seem the solution to spectator fatigue. It must be noted, at any rate, that *Coco* was not without controversy at the time of its generally well received release due to accusations of cultural appropriation and even of plagiarism. Unkrich and Molina's film is, after all, an American movie dealing with Mexican culture's celebration of the dead in its *Día de los Muertos*. The fans of *The Book of Life* (2014), a film on the same subject directed by Mexican filmmaker Jorge R. Gutierrez, launched a campaign against the Pixar film, accusing *Coco* of numerous cultural gaffes and, most worryingly, of having plagiarized if not the plot at least the visual art of Gutierrez's film. Indeed, there are similarities, most likely due to both films' taking inspiration from the same art and culture, but *The Book*



Good Girls & Wicked Witches

Women in Disney's Feature Animation



JL

Amy M. Davis

HANDSOME HEROES & VILE VILLAINS

Men in Disney's Feature Animation



Amy M. Davis

SHANNON R. WOODEN AND KEN GILLAM PIXAR'S BOY STORIES MASCULINITY IN A POSTMODERN AGE



NOTE: all the films can be labelled fantasy, some are SF, some Gothic; all are 21st century

- Session 5: Monsters, Inc. (2001), Monsters University (2013)
- Session 6: Shrek (2001), Shrek 2 (2004), Shrek III (2007)
- Session 7: Ice Age (2002), Ice Age: The Meltdown (2006), Ice Age: Dawn of the Dinosaurs (2009), Ice Age: Continental Drift (2012) [Ice Age: Collision Course (2016)]
- Session 8: Lilo & Stitch (2002), The Powerpuff Girls Movie (2002), Finding Nemo (2003), Finding Dory (2016)
- Session 9: The Incredibles (2004), The Incredibles 2 (2018)
- Session 10: Cars (2006), Cars 2 (2011), Cars 3 (2017)
- Session 11: Kung Fu Panda (2008), Kung Fu Panda 2 (2011), Kung Fu Panda 3 (2016)
- Session 12: Ratatouille (2007), Bolt (2008), WALL-E (2008), Coraline (2009)
- Session 13 Monsters vs. Aliens (2009), The Princess and the Frog (Tiana) (2009), Up (2009)



- Session 14: Toy Story 3 (2010), Toy Story 4 (2019)
- Session 15: Megamind (2010), Despicable Me (2010), Despicable Me 2 (2013)
- Session 16: How To Train Your Dragon (2010), How to Train Your Dragon 2 (2014), How to Train Your Dragon: The Hidden World (2019)
- Session 17: Tangled (2010), Brave (2012), Frankenweenie (2012)
- Session 18: ParaNorman (2012), Wreck-it Ralph (2012), Ralph Breaks the Internet (2018)
- Session 19: Frozen (2013), Frozen 2 (2019)
- Session 20: Big Hero 6 (2014), The Lego Movie (2014), The Lego Batman Movie (2017)
- Session 21: Inside Out (2015), Moana (2016)
- Session 22: Trolls (2016), Trolls: World Tour (2020), Zootropolis (2016)
- Session 23: Coco (2018), Klaus (2019), Onward (2020)



Skills brought to the course

- Having seen many of the films and appreciating them
- Expressing personal ideas about Gender Studies
- Using PowerPoint, doing class presentations

Skills acquired

- Learning to value animated films in general, and particularly for children, as valid objects of research
- Learning to identify key gender issues in the fantastic (SF, Gothic, fantasy) for children
- Producing narrated PowerPoint presentations (and interacting with peers about them on the forum) > teaching each other
- Producing written work for publication (not just course assessment) > understanding the importance of revision and re-writing
- Working with reviews (and academic sources)



Skills required from the teacher

- Being familiar with the corpus analyzed
- Good planning skills (number of texts analyzed, number of presentations per session)
- Providing sample work (presentation, essays)
- Willingness to correct each essay twice (draft, final publication)
- Having minimally good edition skills to make the e-book look nice (Word > .pdf)
- Most importantly: Giving students the confidence to think they are ready for publication
- Willingness to employ time on the edition of the e-book

Thank you for your attention!!

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**GENDER IN 21ST CENTURY
ANIMATED CHILDREN'S
CINEMA:
50 TITLES**

Sara Martín Alegre (ed.)

