

**University of Calgary**  
**Department of Communication, Media and Film**  
**FILM 305.30 L01: Topic in Genre (Luchadores Cinema)**  
**SUMMER 2023: June 26<sup>th</sup> to August 8th**

**Lecture: TR 10:00 to 11:50**  
Lab: TR 12:30-15:15

**Lectures and Labs for this course are in-person only. No online versions of lectures or films will be provided.**

<b>Instructor:</b>	Berenice Cancino
<b>Office:</b>	SS 250
<b>Email:</b>	berenice.cancino@ucalgary.ca
<b>Web Page:</b>	D2L (access via MyUofC portal)
<b>Office Hours:</b>	Wednesdays, 11:00 to 13:00, online. The link for office hours will be made available on D2L.

### **Course Description**

This course delves into the world of *Luchadores* [Wrestlers] Cinema in the Mexican context. Since the early 1950's, numerous films starring masked wrestlers became widely popular and their production increased throughout the 1960s. The high levels of production and popular acceptance turned many *Luchadores* into national popular culture heroes, whose influence remains relevant to this day. In this course, students will learn about the history, significance, national contexts, and intersection of genres at work in *Luchadores* Cinema. At the end of the course, students will have gathered a deep knowledge of this genre and will be available to critically evaluate *Luchadores* films as representative products of a transnational popular culture.

### **Additional Information**

The weekly schedule of topics and readings can be found at the end of this outline or on D2L. Attendance to all lectures/and screenings is crucial for success in this course. Students must come to class prepared to discuss the required reading and film.

Students are responsible for reading and following all course and university policies discussed in this outline. Emails with questions about information available in this outline will not receive a response.

### **Objectives of the Course**

By the end of this course, students should be able to:

- Trace the history of *Luchadores* Cinema
- Identify the defining characteristics of the genre.
- Understand these films' representation of national identities.
- Evaluate the films' representation of gender.
- Recognize the value of these films as national and transnational products of popular culture.

## Labs

Screenings will take place during the time assigned to labs and are crucial for the completion of assignments.

## Textbooks and Readings

All readings will be made available on D2L, under the MyTools/Reading List section.

## Learning Technologies and Requirements

In order to complete courses, University of Calgary students are required to have reliable access to the following technology:

- A computer with a supported operating system, as well as the latest security and malware updates, with current antivirus software enabled;
- Broadband internet connection, and a current and updated web browser;
- A webcam (built-in or external), and a microphone and speaker (built-in or external) or headset with microphone (for online synchronous courses only).

If you need access to other software programs to complete assignments, your instructor will provide relevant information and links.

If you have technical difficulties, contact IT support services. See

<https://www.ucalgary.ca/pubs/calendar/current/student-campus-services-information-technologies-it.html>

## Policy on the Use of Electronic Communication Devices

During lectures, laptops and tablets may be used for notetaking only; no laptops or electronic devices may be out during screenings. Texting and cell phone use is not permitted during class time.

Please familiarize yourself with the University's policy on the recording of lectures, which is outlined at <https://www.ucalgary.ca/pubs/calendar/current/e-6.html>, and carefully review the section on Instructor Copyright at the end of this outline.

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## Assignments and Evaluation

Weight	Assessed Components	Due
15 %	<b>Participation: Students will receive a grade for participation during class. This will be assessed based on the completion of in-class activities and on the quality of contributions made during in-class discussions.</b>	Ongoing
20%	<b>Quizzes: Students will write four short quizzes (5% each) during class time. The quizzes will assess their familiarity and understanding of course readings and their relationship to the screened films. Details on</b>	1 <sup>st</sup> quiz: July 4 <sup>th</sup>

	topics covered in quizzes will be posted in D2L and explained during lecture.	2 <sup>nd</sup> quiz: July 13 <sup>th</sup>  3 <sup>rd</sup> quiz: July 25 <sup>th</sup>  4 <sup>th</sup> quiz: August 3 <sup>rd</sup>
25%	<b>Genre chart:</b> Based on the screenings of the course, you must develop a genre chart that clearly outlines the narrative, visual, and aural characteristics of <i>Luchadores</i> cinema. To complete this task, you must take written notes about every screening to find patterns and appropriate examples. Full details on this assignment will be posted on D2L and explained during lecture.	July 20 <sup>th</sup>
10%	<b>Lightning Presentation:</b> On the last day of the course, students will present a 3-to-5-minute quick pitch about their final essay, explaining their choice of topic and how they will support their claims. Full details on this assignment will be posted on D2L and explained during lecture.	August 8 <sup>th</sup> .
30 %	<b>Final essay:</b> For the final assignment students will create an essay in which, choosing a particular genre present in <i>Luchadores</i> films, they will argue for how <i>Luchadores</i> cinema takes on the conventions of the genre. The essay must clearly explain: 1) the characteristics of the genre; 2) the conventional ways in which it is used in <i>Luchadores</i> films; and 3) the subversive ways in which the genre is presented. Students are allowed to either focus on one film, or to cite examples from multiple films.  <b>Students can choose the format of their final essay:</b>  <b>Written:</b> 5-6 pages (individual) <b>Video-essay:</b> 8-10 minutes (in pairs) <b>Podcast:</b> 12-15 minutes (in pairs)  Full details on this assignment will be posted on D2L and explained during lecture.	August 10 <sup>th</sup> .

**Registrar-scheduled Final Examination:** No

**Note:** You must complete all assignments and exams, or a course grade of F may be assigned at the discretion of the instructor.

## **Submission of Assignments**

Please submit all assignments by uploading them to the designated D2L dropbox . Include your name and ID number on all assignments. Be sure to keep a copy of each submitted assignment and to submit the proper version.

Private information related to individual students is treated with the utmost regard by University of Calgary faculty. Student assignments will be accessible only by the authorized course faculty, and personal information is collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. Please note that instructors may use audio or video recording for lesson capture, assessment of student learning, and self-assessment of teaching practices.

## **Policy for Late Assignments**

Assignments submitted after the deadline will be penalized with the loss of 5% or a partial letter grade (e.g.: A- to B+) for each day late, for a maximum of seven days. After the seven-day period, you will automatically receive a grade of zero. It is the student's responsibility to notify the course instructor when an assignment has been submitted late.

## **Student Accommodations**

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS); SAS will process the request and issue letters of accommodation to instructors. For information on support services and accommodations for students with disabilities, visit [www.ucalgary.ca/access/](http://www.ucalgary.ca/access/). Students who require an accommodation based on a protected ground other than disability should communicate this need in writing to their Instructor. For the full policy on Student Accommodations, see <https://www.ucalgary.ca/legal-services/university-policies-procedures/student-accommodation-policy>

Students seeking accommodation for transient illnesses (e.g., the flu) or another legitimate reason should contact their instructors.

## **Expectations for Writing**

Department policy directs that all written assignments and, to a lesser extent, written exam responses be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc.) but also general clarity and organization and proper documentation of research sources. For further information, please refer to the *University of Calgary Calendar* section on writing across the curriculum: <http://www.ucalgary.ca/pubs/calendar/current/e-2.html>

## **Grading & Department of Communication, Media and Film Grade Scale**

The following table outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. Final grades are reported as letter grades. For components graded using percentages or numerical scores, those values will be used directly in calculating the final course grade, while for components graded using letter grades, the letter grades will be converted to the midpoint values listed in the final column of the table below in calculating the final course grade.

In this course, assignments will be graded by point scores from 0 to 100, and then weighted according to the following Assignments and Evaluation chart. Final grades will be reported as letter grades.

Grade Point Value	Description	Grade	Dept of CMF grade scale equivalents*	Letter grade % equivalent for calculations*
4.00	Outstanding performance	A+	96 - 100%	98.0%
4.00	Excellent performance	A	90 - 95.99%	93.0%
3.70	Approaching excellent performance	A -	85 - 89.99%	87.5%
3.30	Exceeding good performance	B+	80 - 84.99%	82.5%
3.00	Good performance	B	75 - 79.99%	77.5%
2.70	Approaching good performance	B-	70 - 74.99%	72.5%
2.30	Exceeding satisfactory performance	C+	65 - 69.99%	67.5%
2.00	Satisfactory performance	C	60 - 64.99%	62.5%
1.70	Approaching satisfactory performance	C-	55 - 59.99%	57.5%
1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject	D+	53 - 54.99%	54.0%
1.00	Minimal pass. Insufficient preparation for subsequent courses in the same subject	D	50 - 52.99%	51.5%
0.00	Failure. Did not meet course requirements.	F	0 - 49.99%	0%

\* Column 4: If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades. Column 5: These percentage equivalents will be used for calculating final grades unless an alternative method of final grade calculation is outlined above.

### Policy on the use of A.I content generators:

Please note that the use of A.I. generated content in student course work is not permitted, and will be reported as academic misconduct.

### Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages, A.I. content generators, or visual media.

Students must adhere to the instructor's course policy regarding the use of A.I. generated content in course work. Unsanctioned use of A.I. generated content in course work may be reported as academic misconduct.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. **In-text citations must be provided, and readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin.** Wording taken directly from a source must be enclosed within quotation marks (or, for long quotations, presented in the format prescribed by the documentation style you are using). Paraphrased information must not follow the original wording and sentence structure with only slight word substitutions here and there.

For information on citation and documentation styles (MLA, APA, Chicago, IEEE, etc.), visit the Student Success Centre resource links at <https://ucalgary.ca/student-services/student-success/writing-support> or the Purdue Online Writing Lab (OWL) Research and Citation Resources at [https://owl.purdue.edu/owl/research\\_and\\_citation/resources.html](https://owl.purdue.edu/owl/research_and_citation/resources.html)

If you need help with your writing or have questions about citing sources, consult your instructor or visit the Student Success Centre, Taylor Family Digital Library. To book an appointment, go to <https://ucalgary.ca/student-services/student-success/writing-support>

### **Instructor Intellectual Property & Copyright Legislation**

Course materials created by the instructor (including lectures, course outlines, presentations and posted notes, labs, case studies, assignments, and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed, or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the same course section and term may be allowed under fair dealing. Check with the instructor if you have any questions about sharing materials with classmates.

To ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes & electronic versions of textbooks), all students are required to read the *University of Calgary Policy on Acceptable Use of Material Protected by Copyright* at <https://www.ucalgary.ca/legal-services/university-policies-procedures/acceptable-use-material-protected-copyright-policy> and the requirements of the *Copyright Act* (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.

### **Academic Misconduct**

For information on academic misconduct and its consequences, please see the *University of Calgary Calendar* at <http://www.ucalgary.ca/pubs/calendar/current/k.html>

### **Research Ethics**

Whenever you perform research with human participants, including surveys, interviews, or observations as part of your university studies, you are responsible for obtaining research ethics approval and for following university research ethics guidelines. In some cases, your instructors may apply for course-based research ethics approval for certain assignments, and in those cases, they must review and approve your research plans and supervise your research. For more information about your research ethics responsibilities, please see <https://arts.ucalgary.ca/research/arts-researchers/resources-researchers-and-instructors/ethics>

### **Deferrals of Course Work and Requests for Reappraisal**

For university regulations and procedures related to deferral of term work, see <https://www.ucalgary.ca/pubs/calendar/current/g-7.html>

For information about deferrals of final examinations, see <https://www.ucalgary.ca/pubs/calendar/current/g-6.html>

For information about requesting a reappraisal of course work or of a final grade, see <https://www.ucalgary.ca/pubs/calendar/current/i.html>

## Student Support Services and Resources

Please see <https://www.ucalgary.ca/registrar/registration/course-outlines> for information about student support services and resources, including Wellness and Mental Health Resources, Student Success programs and services, the Student Ombuds Office, the Student Union, and Safewalk. For resources on D2L, Zoom, Yuja, etc., see <https://elearn.ucalgary.ca/resources-for-students/>. (Find the topic menu under the icon to the left of the ELEARN banner.)

## Schedule of Lecture Topics and Readings

Date	Topics, Readings & Screenings	Assignments due
June 27	<p><b>Introduction: Mexploitation and how <i>Luchadores</i> cinema came to be.</b></p> <p><u>Screening:</u> <i>Huracán Ramírez</i>, 1953, Dir. Joselito Rodríguez. 103 min</p>	
June 29	<p><b>The national sport meets the big screen... and Mexploitation meets horror.</b></p> <p><u>Screening:</u> <i>El Vampiro</i>, 1957, Dir. Fernando Cardona. 83 min.</p> <p><u>Reading:</u> Levi, Heather. 2008. "Staging Contradiction" In <i>The World of Lucha Libre: Secrets, Revelations, and Mexican National Identity</i>, 5-26 Durham: Duke University Press. 5-26</p>	
July 4	<p><b>El Santo: Brief history of a National Hero</b></p> <p><u>Screening:</u> <i>Santo Vs. the Zombies</i>, 1961, Dir. Benito Alazraki. 95 min.</p> <p><u>Reading:</u> Greene, Doyle. 2005. "El Santo, El Enmascarado de Plata." In <i>Mexploitation Cinema, A Critical History of Mexican Vampire, Wrestler, Ape-Man and Similar Films 1957-1977</i>. Jefferson: McFarland</p>	<b>Quiz 1</b>
July 6	<p><b>Santo: Modernity, Religion and National Identity</b></p> <p><u>Screening:</u> <i>Santo Vs. The King of Crime</i>, 1962, Dir. Federico Curiel. 88 min.</p> <p><u>Reading:</u> Hegarty, Kerry T. "From Superhero to National Hero: The Populist Myth of El Santo." <i>Studies in Latin American popular culture</i> 31 (2013): 3-27.</p>	
July 11	<p><b>Luchadores and Sci Fi adventures.</b></p> <p><u>Screening:</u> <i>Santo Vs. The Martian Invasion</i>, 1967, Dir. Alfredo Crevenna. 92 min.</p>	

	<p><u>Reading:</u> Paz, Mariano. "South of the Future: An Overview of Latin American Science Fiction Cinema." <i>Science fiction film and television</i> 1, no. 1 (2008): 81–103.</p>	
July 13	<p><b>Horror and Vampire Women in <i>Luchadores</i> cinema</b></p> <p><u>Screening:</u> Santo Vs. The Vampire Women, 1962, Dir. Alfonso Corona. 90 min.</p> <p><u>Reading:</u> Slaughter, Stephany. "Monstrous Femininity and Heroic Masculinity: 'El Santo' versus 'Las mujeres vampiro.'" <i>Revista de estudios de genero y sexualidad</i> 47, no. 1 (2021): 9–30.</p>	<b>Quiz 2</b>
July 18	<p><b>Santo as an Icon of Masculinity</b></p> <p><u>Screening:</u> Santo Vs. The Mummies of Guanajuato, 1972, Dir. Federico Curiel. 80 min.</p> <p><u>Reading:</u> Lieberman, Evan. "Mask and Masculinity: Culture, Modernity, and Gender Identity in the Mexican Lucha Libre Films of El Santo." <i>Studies in Hispanic cinemas</i> 6, no. 1 (2009): 3–17.</p>	
July 20	<p><b>Women Wrestlers Take Over the Screen</b></p> <p><u>Screening:</u> The Wrestling Women vs. the Aztec Mummy, 1964, Dir. René Cardona. 85 min.</p> <p><u>Reading:</u> Cosentino, Olivia, and Brian Price. "ON VIRGINS, MALINCHES, AND CHICAS MODERNAS: The Star Power of Lorena Velázquez in Lucha Libre Cinema." In <i>The Lost Cinema of Mexico</i>, 62–. 1st ed. United States: University of Florida Press, 2022.</p>	<b>Genre Chart due via D2L until 11:59 pm</b>
July 25	<p><b>Decline of a Genre and rescuing Mexican Lost Cinema</b></p> <p><u>Screening:</u> <i>Santo and Blue Demon vs Dracula and the Wolfman</i>, 1973, Dir. Miguel Delgado, 90 min.</p> <p>Gunckel, Colin. "The Permanencia Voluntaria Archive and the Historical Study of Mexican Cinema." <i>Studies in Spanish &amp; Latin American cinemas</i> 16, no. 3 (2019): 383–401.</p>	<b>Quiz 3</b>
July 27	<p><b>Animated Echoes of <i>Luchadores</i> Cinema in the Small Screen.</b></p> <p><u>Screenings:</u> <i>Santo Vs. The Clones</i>, pilot, Dir. Carlo Olivares 12 min</p> <p><i>Mucha Lucha, The Return of El Maléfico</i>, 2004 Dir. Ron Hughart 70 min.</p> <p><u>Reading:</u> Heather Levi. "Masked Media: The Adventures of Lucha Libre on the Small Screen." In <i>Joseph Fragments</i></p>	

	<i>of a Golden Age: the politics of culture in Mexico since 1940.</i> , 330–372, 2001. Duke University Press.	
August 1	<p><b>The Transnational Presence of <i>Luchadores</i> Cinema</b></p> <p><u>Screening:</u> <i>Nacho Libre</i>, 2006, Dir. Jared Hess. 92 min.</p> <p><u>Reading:</u> Rodriguez, Emily Rauber. “El Santo Vs. Mystery Science Theater 3000: Lucha Libre’s Transnational Journey into American Popular Culture.” <i>The Velvet light trap</i> 85, no. 85 (2020): 43–52.</p>	
August 3	<p><b>A future for <i>Luchadores</i> cinema?</b></p> <p><u>Screening:</u> <i>Cassandro, the Exotico</i>, 2018, Dir. Marie Losier. 73 Min</p> <p><u>Reading:</u> William, Finnegan. “The Man Without A Mask.(Sael Armenderiz).” <i>The New Yorker</i> 90, no. 25 (2014): 38–38.</p>	<b>Quiz 4</b>
August 8	<p>Presentations</p> <p>No readings or screenings assigned.</p>	<b>Lightning presentations</b>
August 10	No class, final assignment due	<b>Final assignment due via D2L until 5:00 pm</b>