

Spanish 291: Reel Images: Spanish Cinema from Buñuel to Almodóvar

WF 8:55-10:05

PPHAC 338

Department of Foreign Languages

Moravian College

Fall 2010

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Office hours: M 2:20-3:20; WF 10:10-11:10 or by appointment

Course Description

This course offers an opportunity to examine main trends in Spanish cinema from Luis Buñuel's surrealistic provocations to Pedro Almodóvar's irreverent, yet emotional portraits of Spain and its inhabitants. We will learn about the history, theory and criticism of Spanish cinema while paying special attention to the representation of violence and repression, issues of immigration and exile, and the intersection between film and literature. This course is conducted in Spanish.

Goals

- Acquire a better understanding of the Spanish Peninsula through the study of film and secondary sources
- Learn to discuss films in terms of subject matter and style using the appropriate terminology
- Recognize the importance of history, cultural background, critical and popular audience in the appreciation of film
- Identify areas of interest for future courses and/or undergraduate research including SOAR and honors projects)
- Write critically, concisely, and clearly in Spanish about film
- Work on the development of a thesis statement and supportive evidence
- Communicate with sophistication and ease in spoken Spanish about the class topics through formal presentations and class discussion
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Films and Readings (for a complete list, please see attached)

All films will be available on Blackboard <http://blackboard.moravian.edu/>. Note that you need to be on campus to be able to watch them. Please set up an account and enroll yourself in this course after our first meeting. In Blackboard look for SPAN291.FA10: Reel Images: Spanish Film. All readings will be posted on Blackboard or distributed in class.

Reference Materials

Timothy Corrigan. *A Short Guide to Writing about Film*. 6th edition. Pearson Education 2007.

MLA Handbook for Writers of Research Papers. Seventh Edition. New York: The Modern Language Association of America, 2009

Diccionario de la lengua española

<http://buscon.rae.es/drae/>

Diccionario español-inglés/inglés-español

<http://www.wordreference.com/>

Requirements and Evaluation

1. Attendance and participation

You need to come to class and be on time. 0-2 absences will not be penalized, but may affect class performance. More than two absences will result in a lowering of the final grade by one point for every additional absence. Please turn off your cell phone before entering the class.

Students are expected to come to class having prepared all materials assigned. In class, I expect that you participate actively in group activities and class discussions. Detailed participation guidelines are posted on Blackboard under "Course Documents."

Starting with Spanish 150 students are required to assist at least three times during the semester to events organized by the Spanish Club. These activities are part of your participation grade.

2. Papers

You will write two short papers and one long research paper based on a primary source. All papers must follow the *MLA* format. You will have the opportunity to revise each paper at least once. Be aware that content and grammar will be considered when grading these assignments.

3. Oral presentation

Schedule and presentation details will be posted on Blackboard.

4. Film Journal

You need to keep a film journal for every film you see. Although the journal may include personal observations, I will generally ask you to elaborate on specific aspects of the film. This assignment will include formal, informal and exploratory writing exercises.

*Please note that as a general rule for this class, no late assignments will be accepted. Make-up exams will be given in extremely unusual circumstances.

Academic Honesty

It is your responsibility to make sure you are familiar with the Policy on Academic Honesty at Moravian College. Plagiarism and cheating are serious offenses and will not be tolerated. For detailed information, please consult the following website:

<http://www.moravian.edu/studentlife/handbook/academic2.htm>

Learning Assistance

Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

Final Course Grade

Participation	15%
Short essays (2)	30%
Oral presentation	15%
Long essay	20%
Film Journal	20%

Letter Grades

A	94-100	B	83-86	C	73-76	D	63-66
A-	90-93	B-	80-82	C-	70-72	D-	60-62
B+	87-89	C+	77-79	D+	67-69	F	0-59

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PROGRAMA DEL CURSO

This program is subject to change. We will normally read only article for each film. The others are provided for further reference. Last revised Sept. 7, 2010.

Semana 1

- Sept. 1 Introducción y presentación del curso
 Luis Buñuel, *Un chien andalou* (1929)
- Sept. 3 Eduardo Jimeno, *Salida de la misa de doce del Pilar* (de Zaragoza) (1896)
 Tatjana Pavlovic et al., "Silent Cinema and its Pioneers (1906-1930)"
 ---. "Surrealism (1924-1930) and the Advent of Sound (the Second
 Republic: 1931-1936)"

Semana 2

- Sept. 8 José Luis Cuerda, *La lengua de las mariposas* (1999)
 Manuel Rivas, "La lengua de las mariposas" (cuento)
 Thomas Deveny, "Coming of Age in the Spanish Civil War"
 Tatjana Povlovic "Spanish Civil War (1936-1939)"
- Sept. 10 Timothy Corrigan, "Writing About the Movies" and "Beginning to Think,
 Preparing to Watch, and Starting to Write"

Semana 3

- Sept. 15 Ken Loach, *Land and Freedom* (1995)
 Historiasiglo20.org: La dimensión internacional del conflicto. Las
 consecuencias de la Guerra Civil
 <http://www.historiasiglo20.org/HE/14b-1.ht>
 *Guest speaker: Dr. Heikki Lempa on the Spanish Civil War
- Sept. 17 David Trueba, *Soldados de Salamina* (2003)
 Hanno Ehrlicher, "Batallas del recuerdo. La memoria de la guerra civil en
 Land and Freedom (Ken Loach, 1995) y *Soldados de Salamina* (David
 Trueba, 2002)

Semana 4

- Sept. 22 Arthur Hughes, "Between History and Memory: Creating a New Subjectivity in
 David Trueba's Film *Soldados de Salamina*"
 Timothy Corrigan, "Film Terms and Topics for Film Analysis and Writing"
 (36-48)
- Sept. 24 **Ensayo 1**

Timothy Corrigan, "Film Terms and Topics for Film Analysis and Writing" (48-81)

Semana 5

- Sept. 28 **Amnesty International Event: Violence Against Women in Juárez**
Prosser Auditorium, 7:00pm
- Sept. 29 Manuel Gutiérrez Aragón, *La mitad del cielo* (1986)
Angel Fernández Santos, "Cumbre no culminada"
- Oct. 1 Luis Buñuel, *El discreto encanto de la burguesía* (1972)
Rebecca Pauly, "A Revolution Is Not a Dinner Party: The Discrete Charm of Buñuel's Bourgeoisie"
Agustin Sánchez Vidal, "A Cultural Background to *The Discreet Cham of the Bourgeoisie*"
Carlos Fuentes, "The Discreet Charm of Luis Buñuel"
<http://www.criterion.com/current/posts/109-the-discreet-charm-of-the-bourgeoisie>

Semana 6

- Oct. 6 Carlos Saura, *Cría cuervos* (1976)
Rob Stone, "Spirits and Secrets: *Cría cuervos*" (From: *Spanish Cinema*)
María Van Liew, "*Cría cuervos*: The Process of Self-Discovery"
Enrique Braso, "Interview with Carlos Saura on *Cría cuervos* and *Elisa, vida mía*"
María José Gámez Fuentes, "Maternidad y ausencia en *Cría cuervos* de Carlos Saura"
Paul Julian Smith, "*Cría cuervos*...:The Past is not Past"
<http://www.criterion.com/current/posts/527-cria-cuervos-the-past-is-not-past>
- Oct. 8 Timothy Corrigan, "Six Approaches to Writing About Film" (82-108)

Semana 7 **No hay clase (Receso de otoño 9-12)**

- Oct. 13 Pedro Almodóvar, *Pepi, Luci, Bom y otras chicas del montón* (1980)
Paul Julian Smith, "Rhetoric and Reference" (From *Desire Unlimited*)
Marvin D'Lugo, "Pepi, Luci, Bom and Other Friends of Pedro" (From *Pedro Almodóvar*)
Tatjana Pavlovic et al., "Post-Franco Spain: The Pedro Almodóvar Phenomenon (1980-1991)"

Oct. 15 **Ensayo 2**
María Jesús Gutiérrez, *El calentito* (2005)

Semana 8

Oct. 20 Pedro Almodóvar, *¿Qué he hecho yo para merecer esto?* (1984)
Paul Julian Smith, "Gender, Space, Representation"
(From: *Desire Unlimited*)

Oct. 22 Alejandro Amenábar, *Tesis* (1996)
Jason E. Klodt, "En el fondo te gusta: Titillation, Desire, and the Spectator's Gaze in Alejandro Amenábar's *Tesis*"
Barry Jordan, Genre and Screen Violence: Revisiting *Tesis* (Alejandro Amenábar, 1995)

Semana 9

Oct. 27 Pedro Almodóvar, *Carne trémula* (1997)
Frederic Strauss, "Carne Trémula" (entrevista en *Almodóvar por Almodóvar*)

Oct. 29 Alejandro Amenábar, *Abre los ojos* (1997)
Nancy Berthier, "Cine y nacionalidad: El caso del *remake*"
Daniel Herbert, "Sky's The Limit: Transnationality and Identity in *Abre los ojos* and *Vanilla Sky*"
Carlos Javier García, "Horizontes discursivos y desconcierto en la película *Abre los ojos*"

Semana 10

Nov. 3 Iciar Bollaín, *Flores de otro mundo* (1999)
Camila Damerau, "Contamíneme...mézclate conmigo". Límites y transgresiones en *Alma Gitana* (Chus Gutiérrez, 1995) y *Flores de otro mundo* (Iciar Bollaín, 1999)

Nov. 5 Carlos Saura, *Taxi* (1995)
Benjamin Fraser, "The Space in Film and the Film in Space: Madrid's Retiro Park and Carlos Saura's *Taxi*"

Semana 11

Nov. 10 Isabel Coixet, *Mi vida sin mí* (2003)
Isabel Maurer Queipo, "Isabel Coixet y su vida sin mí"
Belén Vidal, "Love, loneliness and laundromats: affect and artifice in the melodramas of Isabel Coixet"
Nuria Triana Toribio, "Anyplace North America: On the Transnational Road with Isabel Coixet"

Nov. 12 Ramón Sampedro, *Cartas desde el infierno* (selecciones)

Semana 12

Nov. 17 Alejandro Amenábar *Mar Adentro* (2004)
Susanne Iglar, "Lo que quedó enterrado: transgresiones de tabúes sociales en *La mala educación* (Pedro Almodóvar, 2004) y *Mar adentro* (Alejandro Amenábar, 2004)

Nov. 19 Pedro Almodóvar, *Mujeres al borde de un ataque de nervios* (1987)
Marvin D'Lugo, "Women on the Verge of a Nervous Breakdown" (1988)
Paul Julian Smith, "Femininity by Design" (From: *Desire Unlimited*)

Semana 13

Nov. 24-26 **Thanksgiving Break**

Semana 14

Dic. 1 Pedro Almodóvar, *Abrazos rotos* (2009)
Marsha Kinder, "Restoring *Broken Embraces*"
Roger Ebert, "*Broken Embraces*"
A.O. Scott, "Almodóvar's Happy Agony, Swirling Amid Jealousy and Revenge"

Dic. 3 Isabel Coixet, *La vida secreta de las palabras* (2005)

Semana 15

Dic. 8 Conclusiones y Premios Goya para las películas de la clase

Dic. 10-17 Finales: Final papers are due on the day of the final exam.