



**Spanish 256:** Reel Images: Spanish Cinema from Buñuel to  
Almódovar  
MW 10:20-11:30am  
COM 304  
Department of Foreign Languages  
Moravian College  
Spring 2012

Professor Claudia Mesa  
Office: Comenius 406  
Phone: (610) 861-1397  
E-mail: [cmesa@moravian.edu](mailto:cmesa@moravian.edu)  
Office hours: MW 11:35am-1:00pm and 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.

Pre-requisites: Spanish 210, 215 or instructor's consent.

### **Goals**

Students will acquire a better understanding of the Spanish Peninsula through the study of film and secondary sources. They will learn to discuss films in terms of subject matter and style using the appropriate terminology. They will recognize the importance of history, cultural background, critical and popular audience in the appreciation of film. Students will learn to write critically, concisely, and clearly in Spanish about film. Students will develop a practice of writing both formally and informally through film journals, film reviews and analytical essays. Moreover, students will communicate with greater sophistication and ease in spoken Spanish about the class topics through formal presentations and class discussion.

### **Films and Readings** (for a complete list, please see attached)

All films will be available on Blackboard <http://blackboard.moravian.edu/>. Note that you will 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. Look for: [SPAN256.SP12: Reel Images: Spanish Film](#). All readings will be posted on Blackboard.

## 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/>

## Learning Assistance and Accommodations for a Disability

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

## Expectations and Evaluation

### 1. Attendance and participation

Students are expected to arrive prepared to participate in all class activities by having read and watched the assigned work and completed all assignments. Participation should be in Spanish. I expect full commitment on your part to make this class work. Simply being present is not considered active participation. Participation involves collaborating in-group activities, volunteering answers, asking questions and engaging in class discussions.

You need to come to class and be on time. Every unexcused absence will result in a lowering of the final grade by one point. Please turn off your cell phone during class.

Outside of class, the Department of Foreign Languages requires that you attend at least three events organized by the Spanish Club. Participation in these events counts toward the overall class 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. Details for each paper will be distributed in class or posted on Blackboard. Papers must be typed and double-spaced. Late papers will lose 10 points per day, starting at the time of class.

### 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. I will collect the film journals after every class. They should be typed and double-spaced.

### 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>

### Final Course Grade

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

### Letter Grades

<b>A</b>	93-100	<b>B</b>	83-86	<b>C</b>	73-76	<b>D</b>	63-66
<b>A-</b>	90-92	<b>B-</b>	80-82	<b>C-</b>	70-72	<b>D-</b>	60-62
<b>B+</b>	87-89	<b>C+</b>	77-79	<b>D+</b>	67-69	<b>F</b>	0-59

Spanish 291  
Prof. Mesa

### PROGRAMA DEL CURSO

This program is subject to change. We will be required to read the articles marked with an asterisk.\*  
Other sources are provided for further reference.  
Last revised 01/10/2012.

#### Semana 1

Enero 16      Introducción y presentación del curso  
Film: Luis Buñuel, *Un chien andalou* (1929)

Enero 18  
Film: 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

Enero 23      Film: José Luis Cuerda, *La lengua de las mariposas* (1999)  
\*Thomas Deveny, "Coming of Age in the Spanish Civil War"  
Manuel Rivas, "La lengua de las mariposas" (cuento)

Enero 25      \*Timothy Corrigan, "Writing About the Movies" and "Beginning to Think, Preparing to Watch, and Starting to Write"  
\*Tatjana Povlovic "Spanish Civil War (1936-1939)"

#### Semana 3

Enero 30      Film: Ken Loach, *Land and Freedom* (1995)  
\***Guest speaker:** Dr. Heikki Lempa on the Spanish Civil War  
Historiasiglo20.org: La dimensión internacional del conflicto. Las consecuencias de la Guerra Civil  
<http://www.historiasiglo20.org/HE/14b-1.ht>

Febrero 1      Film: 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

Febrero 6      \*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)

- Febrero 8      **Ensayo 1**  
 \*Timothy Corrigan, "Film Terms and Topics for Film Analysis and Writing" (48-81)
- Semana 5**
- Febrero 13    Film: Antonio Mercero, *Espérame en el cielo* (1988)  
 \*Sheelagh Ellwood, "The Moving Image of the Franci Regime: Noticiarios y Documentales 1943-1975" en *Spanish Cultural Studies*  
 \*Juan Zavala et. al. "¿Quién presumía de poner el 'mundo entero al alcance de todos los españoles'?" en *El cine español contado con sencillez*
- Febrero 15    Film: Luis Buñuel, *Los olvidados* (1950)
- Semana 6**
- Febrero 20    Film: Carlos Saura, *Cría cuervos* (1976)  
 \*Paul Julian Smith, "Cría cuervos...: The Past is not Past"  
<http://www.criterion.com/current/posts/527-cria-cuervos-the-past-is-not-past>  
 Rob Stone, "Spirits and Secrets: *Cría cuervos*" (In: *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*"
- Febrero 22    \*Timothy Corrigan, "Six Approaches to Writing About Film" (82-108)  
 \*María José Gámez Fuentes, "Maternidad y ausencia en *Cría cuervos* de Carlos Saura"
- Semana 7**
- Febrero 27    Film: María Jesús Gutiérrez, *El calentito* (2005)  
 \*Hamilton M. Stapell, "Just a Teardrop in the Rain? The Movida Madrileña and Democratic Identity Formation in the Capital, 1979-1986."  
 "La movida madrileña de los años 80"  
<http://www.madridpedia.com/node/1015/>  
 "La movida madrileña-a brief history"  
<http://www.madrid-uno.com/society/movida.htm>  
 Tatjana Pavlovic et al., "Cinema of the Transition" The Period of Disenchantment
- Febrero 29    Film: Pedro Almodóvar, *Mujeres al borde de un ataque de nervios* (1987)  
 \*Tatjana Pavlovic et al., "Post-Franco Spain: The Pedro Almodóvar Phenomenon (1980-1991)" (69-79)

**Semana 8**      **No hay clase** (Receso de primavera)

**Semana 9**

Marzo 12      **Ensayo 2**

\*Marvin D'Lugo, "Women on the Verge of a Nervous Breakdown" (1988)

\*Paul Julian Smith, "Femininity by Design" (From: *Desire Unlimited*) (1975-1979)"

Marzo 14      Film: 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 10**

Marzo 19      Film: Pedro Almodóvar, *Carne trémula* (1997)

\*Frederic Strauss, *Conversaciones con Pedro Almodóvar* (50-56)

\*Rikki Morgan-Tamosunas, "Narrative, Desire and Critical Discourse in Pedro Almodóvar's *Carne trémula*"

Linda Willem, "Rewriting Rendell: Pedro Almodóvar's *Carne trémula*"

Marzo 21      **RSA Conference**

**Semana 11**

Marzo 26      Film: 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*"

Marit Knollmueller, "Death Is a Dream: Placing *Abre los ojos* in a Spanish Tradition"

Marzo 28      Film: 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"

**Semana 12**

Abril 2          Film: Icíar Bollaín, *También la lluvia* (2010)

Abril 4 Film: Álvaro Pastor y Antonio Naharro, *Yo, también* (2009)

### **Semana 13**

Abril 9 **Receso de Pascua**

Abril 11 Film: Alejandro Amenábar *Mar Adentro* (2004)  
\*Ramón Sampedro, *Cartas desde el infierno* (selecciones)  
Rafael Gamuncio, "El Don Juan tetrapléjico"

### **Semana 14**

Abril 16 Film: Pedro Almodóvar, *La mala educación* (2004)  
\*Susanne Iglér, "Lo que quedó enterrado: transgresiones de tabúes sociales en *La mala educación* (Pedro Almodóvar, 2004) y *Mar adentro* (Alejandro Amenábar, 2004)

Abril 18 Film: Pedro Almodóvar, *Abrazos rotos* (2009)  
\*Marsha Kinder, "Restoring Broken Embraces"  
María Delgado, "Sensory Perception"  
Paul Julian Smith, "Airless Love"  
Roger Ebert, "Broken Embraces"  
A.O. Scott, "Almodóvar's Happy Agony, Swirling Amid Jealousy and Revenge"

### **Semana 15**

Abril 23 Film: Iciar Bollain, *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 Bollain, 1999)

Abril 25 Writing Workshop  
Conclusiones y Premios Goya para las películas de la clase

Final papers are due on the day of the final exam: April 30 at 8:30am