



Spanish 256: Reel Images: Spanish Cinema from Buñuel to Almodóvar

Department of Modern Languages & Literatures
Moravian College
Spring 2015

Meeting Times: Tuesdays & Thursdays 8:55-10:05am
Location: PPHAC 103

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Office hours: TR 12:05am-1:05pm 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, and of 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

All films will be available through Blackboard <http://blackboard.moravian.edu/>. To access the films, please set up an account and enroll yourself in this course after our first meeting. In Blackboard look for: **SPAN256.SP16: Reel Images: Spanish Film**. Please note that inside Blackboard all Swank films require Silverlight software in order to stream.

Silverlight can be downloaded for free from this site:

<http://www.microsoft.com/getsilverlight/>

- After installing Silverlight, computers using a Windows operating system (PCs), should use the following browsers to view the films: Firefox and Internet Explorer (Chrome does not work).
- On the MacBook, after installing Silverlight, please use Firefox only to view the films. (Internet Explorer, Chrome, and Safari do not work).

For problems installing Silverlight or using browsers, please contact CIT's help desk.

For problems with the link on Blackboard, please contact Ron Szabo: szabor@moravian.edu

For additional questions about Swank, please contact Angela Cortez: corteza@moravian.edu

Reference Materials

Corrigan, Timothy. *A Short Guide to Writing about Film*. Seventh edition. Pearson Education, 2010. Print.

IMDb (The Internet Movie Database). Online database that contains information related to films and other visual media. It is a very useful database to consult basic information about film.

http://www.imdb.com/?ref=nv_home

Purdue OWL: MLA Formatting and Style Guide:

<https://owl.english.purdue.edu/owl/resource/747/08/>

Diccionario de la Real Academia de la lengua española:

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

WordReference.com

<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 the *Academic Support Center*, located in the lower level of Monocacy Hall, or by calling (610) 861 1401. Please note that accommodations cannot be provided until authorization is received from the *Academic Support Center*.

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. Extended absences during the semester may result in a failing grade: you cannot simply turn in the assignments and expect to pass. This class values student presence, participation, engagement and face-to-face interaction. Please turn off your cell phone during class. Arriving late to class (5 minutes) and constantly leaving the room, also affects class performance.

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 before receiving a final grade. 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

Each of you will have the opportunity to lead a portion of one class. Details will be posted on Blackboard and discussed in class.

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. If your handwriting is not legible, they should be typed and double-spaced.

5. Time Commitment

Film classes are very engaging but they also take some extra effort because you need to watch the films ahead of time and then complete any writing and/or reading activity assigned for the following day. Please be aware that you should expect to dedicate at least three hours of study and preparation outside of class for every hour of class time.

Academic Integrity

Academic dishonesty and plagiarism are serious offenses and will not be tolerated. They will be handled according to the Moravian policy on Academic Honesty. If you cheat you will be given a grade of zero for

that assignment or a failing grade in the course. You will also be reported to the Dean of Students and “a copy of the record [will remain] in the Division of Student Affairs until the student completes the degree or certification program.” Also, please note that, “When writing creative or research papers in a foreign language, students *may not use electronic translation services*. Utilizing such tools without express permission of the instructor constitutes plagiarism. The use of electronic dictionaries for single-word inquiries or short idiomatic expressions is permissible at the discretion of professors in the Department of Modern Languages.” For detailed information please see the *Student Handbook*:

<http://www.moravian.edu/student-life/handbook>

Final Course Grade

Participation	15%
Film Review	15%
Short essay	15%
Oral presentation	15%
Long essay	20%
Film Journal	20%

Letter Grades

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

Programa de curso

Please note that this program is subject to change. Any changes will be notified in advance.

Semana 1

Enero 19 Introducción y presentación del curso



Luis Buñuel, *Un chien andalou* (1929) 16 min.

Luis Buñuel, "Notes on the making of *Un Chien Andalou*"

Enero 21



Eduardo Jimeno, *Salida de la misa de doce del Pilar* (de Zaragoza) (1896) (In class)

Tatjana Pavlovic et al., "Silent Cinema and its Pioneers (1906-1930)"

---. "Surrealism (1924-1930) and the Advent of Sound (the Second Republic: 1931-1936)"

---. Spanish Civil War (1936-1939)

Semana 2

→ *Final Day for Course Changes is January 26*

Enero 26



José Luis Cuerda, *La lengua de las mariposas* (1999) 96 min.

Thomas Deveny, "Coming of Age in the Spanish Civil War"

Enero 28

Timothy Corrigan, "Writing About the Movies" and "Beginning to Think, Preparing to Watch, and Starting to Write" (19-37)

Film education, "Land and Freedom Teacher's Notes"

http://www.filmeducation.org/resources/film_library/getfilm.php?film=1076

Semana 3

Febrero 2



Ken Loach, *Land and Freedom* (1995)

Ian Christie, "Film for a Spanish Republic"

Febrero 4

Writing Workshop

Gerd Gemünden, "How to View a Film"

Semana 4

Febrero 9

→ Film review due



Screening of the short film *Baseball in the Time of Cholera* followed by questions and discussion with Mario Joseph and Brian Concannon along with the conferral of the honorary degree. This is a mandatory Event in Prosser Auditorium; time TBA.

Febrero 11 Timothy Corrigan, "Film Terms and Topics for Film Analysis and Writing" (38-81)

Semana 5



Febrero 16 Luis Buñuel, *Viridiana* (1961) 90 min.

Michael Wood, "*Viridiana*: The Human Comedy "

Febrero 18 Timothy Corrigan, "Six Approaches to Writing About Film" (87-101)

Semana 6



Febrero 23 Film: Víctor Erice, *El espíritu de la colmena* (1973) 95 min.



Febrero 25 *El Laberinto del Fauno* (2006) 118 min.

Jane Hanley, "The walls fall down: Fantasy and power in *El laberinto del fauno*"

Semana 7



Marzo 1 Antonio Mercero, *Espérame en el cielo* (1988) 100 min.

Sheelagh Ellwood, "The Moving Image of the Franco 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*

Marzo 3 Escala de planos audiovisuales
Writing Workshop

Semana 8


Marzo 5-13 **No hay clases** (Receso de primavera)


Semana 9

Marzo 15  María Jesús Gutiérrez, *El calentito* (2005) 90 min.
José Manuel Lechado, "La movida, una crónica de los 80"
→ Analytical essay due

Marzo 17 Cuento: José Ovejero: "Julia, Pablo y el cubo de Rubik"


Semana 10


Marzo 22  Carlos Saura, *Cría cuervos* (1976) 110 min.
Paul Julian Smith, "*Cría cuervos*...: The Past is not Past"

Marzo 24  Pedro Almodóvar, *Carne trémula* (1997) 103 min.
Frederic Strauss, *Conversaciones con Pedro Almodóvar* (50-56)
Rikki Morgan-Tamosunas, "Narrative, Desire and Critical Discourse in Pedro Almodóvar's *Carne trémula*"

Semana 11


Last Day for Withdrawal with W is April 3

Marzo 29  Alejandro Amenábar, *Tesis* (1996) 125 min.
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)


Marzo 31  Pedro Almodóvar, *Todo sobre mi madre* (1999) 101 min.


Semana 12

Abril 5 Ramón Sampedro, *Cartas desde el infierno* (selecciones)


Abril 7  Alejandro Amenábar *Mar Adentro* (2004) 125 min.


Semana 13

Abril 12  Pedro Almodóvar, *La mala educación* (2004) 106 min.
Susanne Iglér, “Lo que quedó enterrado: transgresiones de tabúes sociales en *La mala educación* (Pedro Almodóvar, 2004) y *Mar adentro* (Alejandro Amenábar, 2004)”

Abril 14  Isabel Coixet, *Mi vida sin mí* (2003) 106 min.
Isabel Maurer Queipo, “Isabel Coixet y su vida sin mí”

Semana 14

Abril 19  Pablo Berger, *Blancanieves* (2012) 104 min.

Abril 21  Icíar Bollaín, *En tierra extraña* (2014) 72 min.

Semana 15

Abril 26 Writing Workshop

Abril 28 → Final essay due

Conclusiones y Premios Goya para las películas de la clase