**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/](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


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

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<td>Film Journal</td>
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Letter Grades

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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
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”

Semana 3
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**
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**
Jane Hanley, “The walls fall down: Fantasy and power in *El laberinto del fauno*”

**Semana 7**

**Marzo 1**
Juan Zavala et. al. “¿Quién presumía de poner el ‘mundo entero al alcance de todos los españoles’?” in *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
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
Paul Julian Smith, “Cria cuervos...: The Past is not Past”

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
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 12
Abril 5  Ramón Sampedro, *Cartas desde el infierno* (selecciones)

Semana 13


  Isabel Maurer Queipo, “Isabel Coixet y su vida sin mí”

Semana 14


Semana 15

Abril 26  Writing Workshop

Abril 28  Final essay due
  Conclusiones y Premios Goya para las películas de la clase