

COURSE INFORMATION

Course Details	
Name	Spanish Culture through Film
Code	DOI-SAP-130
Degree	SAPIENS Program
Semester	Spring
ECTS Credits	6
Department	Industrial Organization
Coordinator	Pedro Sánchez Martín

TEACHER DETAILS	
Profesor	
Name	Teresa Gómez Cerdeño
Department	Modern Foreign Languages
Area	Spanish and Spanish Cultural Studies
e-mail	mtgomez@comillas.edu
Phone No	---
Office Hours	To be confirmed

COURSE SPECIFICATIONS

Course Description
<p>This course has been designed to provide students with an overview of recent Spanish historical and cultural topics as depicted in several movies. Focusing on issues such as landscape, history, memory, violence, sexuality, and gender, this course will provide a wide-ranging introduction to Spanish culture and recent history through the events portrayed in the films included in the syllabus. Additionally, basic notions in cinematography will be introduced throughout the course to familiarize students with elementary elements of film analysis. By the end of the semester, students will have acquired a deeper understanding and appreciation of Spain's culture, history, and cinema, as well as basic notions to write and speak critically about a film.</p>
Requirements
<p>Level B2 of English language or Equivalent. The course will be taught entirely in English.</p>

BLOQUES TEMÁTICOS Y CONTENIDOS

Topics and Films
TOPIC-1: THE SPANISH GOLDEN AGE
<ul style="list-style-type: none"> • <i>El Capitán Alatriste</i> (<i>Captain Alatriste</i>, Agustín Díaz-Yanes, 2006)
TOPIC-2: THE SPANISH CIVIL WAR AND FRANCO'S DICTATORSHIP
<ul style="list-style-type: none"> • <i>La Lengua de las Mariposas</i> (<i>Butterfly's tongue</i>, José Luis Cuerda, 1999) • <i>Tierra y Libertad</i> (<i>Land and Freedom</i>, Ken Loach, 1995). • <i>El Laberinto del Fauno</i> (<i>Pan's Labyrinth</i>, Guillermo del Toro, 2009)
TOPIC-3: CARTOGRAPHIES OF SPANISH CINEMA: PEOPLE AND LANDSCAPES
<ul style="list-style-type: none"> • <i>Volver</i> (Pedro Almodóvar, 2006). • <i>La Comunidad</i> (<i>The Commonwealth</i>, Alex de la Iglesia, 1999) • <i>Ocho Apellidos Vascos</i> (<i>Spanish Affair</i>, Emilio Martínez Lázaro, 2014)
TOPIC-4: BASQUE COUNTRY AND THE QUESTION OF TERRORISM
<ul style="list-style-type: none"> • <i>Lobo</i> (<i>Wolf</i>, Miguel Courtois, 2004)
TOPIC-5: MARGINALITIES AND SOCIAL AFFAIRS
<ul style="list-style-type: none"> • <i>Barrio</i>, (Fernando León de Aranoa, 1998).

TEACHING METHODOLOGY

Classroom Instruction

1. **Lectures.** Presentations of topics and films by the professor.
2. **In-class discussions.** Analysis and discussion after movie screenings, with a student-centered learning dynamics.
3. **Film screenings.** In-class screenings of the movies included in the syllabus.
4. **Student presentation.** Student presentation of topics related to class material.

Homework

1. **Reading assignments.** Students will read accounts of films and contextual material for the movies prior to class discussions.
2. **Screening assignments.** Students will watch audiovisual material as background for class material prior to discussions.
3. **Writing assignments.** Students will write two short essays and some in-class responses to movies discussed during the course.

CLASS AND ASSIGNMENT SCHEDULE				CLASS AND ASSIGNMENT SCHEDULE			
Day	h/s	Class	Assessment	Day	h/s	Class	Assessment
1	2	Course Intro		16	2	La Comunidad Intro + Scr 1 + Dis 1	
2	2	Alatriste Intro + Screening 1 + Discussion		17	2	La Comunidad + Screening 2 + Discussion	
3	2	Alatriste Screening 2 + Discussion		18	2	La Comunidad + Discussion 2	
4	2	Alatriste + final discussion		19	2	Ocho Apellidos Vascos Intro + Sc 1 + D1	
5	2	Guidelines for writing critically about film	In-class response to several short films	20	2	Ocho Apellidos Vascos Intro + Sc 2 + D2	
6	4	La Lengua de las Mariposas Intro + Screening 1 +		21	2	Ocho Apellidos Vascos Discussion 3	Essay 2 - Topics 1 and 2
7	2	La Lengua de las Mariposas Intro + Screening 2 +		22	2	Lobo Intro + Screening 1 + Discussion 1	
8	2	Land and Freedom intro + Screening 1 + Discussion 1	Essay 1 - Topics 1 and 2	23	2	Lobo Intro + Screening 2 + Discussion 2	
9	2	Land and Freedom Screening 2 + Discussion 2		24	2	Lobo Intro + Discussion 3	
10	2	Pan's Labyrinth Intro + Screening 1 + Discussion		25	2	Barrio Intro + Screening 1 + Discussion 1	
11	2	Pan's Labyrinth + Screening 2 + Discussion		26	2	Barrio Intro + Screening 2 + Discussion 2	
12	2	Pan's Labyrinth +end of discussion		27	2	Barrio + Discussion 3	
13	2	Volver Intro + Screening 1 + Discussion	Quiz 1 - Topics 1 and 2	28	2		Quiz 2 - Topics 3, 4 and 5
14	2	Volver + Screening 2 + Discussion		29	2	STUDENT PRESENTATIONS	Student Presentations
15	2	Volver + Discussion 3		30	2	STUDENT PRESENTATIONS	Student Presentations

ASSESSMENT

The final grade for this course is based on the following criteria:

20%: **Attendance, preparation, and participation.** This means not only attending class, but also preparing and *actively participating*. Preparation entails reading the assigned readings and watching each film attentively in class. Active participation means that you offer comments frequently, listen to your classmates' interventions, and build upon them in the interest of fostering a lively and engaging class discussion.

30%: **Two critical essays** (15% each). You will write two short papers (4-5 pages, between 1600-1800 words, in English or Spanish). Papers should offer an original analysis of the film(s) being considered supported by the appropriate sources and the elements in the films. More detailed guidelines for paper assignments will be distributed in advance of the due date.

30%: **Two Quizzes** (15% each). Over the course of the semester you will take two in-class quizzes based on the films studied. Questions in the quiz will consist of a variety of questions about history, socio-cultural issues and formal elements discussed in class.

20% **One Oral Presentation.** One or two of our last classes will be devoted to presentations, which you will prepare in groups of 4 or 5 students on one of the topics of the course chosen by your professor. More detailed guidelines for presentations will be provided in advance of the due date.

CLASS POLICY

- **Language.** Class discussions and written work will all be carried out **in English**. Please be aware that if you don't feel comfortable enough with your comprehensive and productive levels of the English language, it is advisable not to enroll in the class. If you would like to consult with me outside of class (via email, in office hours, etc.) you can do so in Spanish or English.

- **Attendance and timely arrival are essential.** Late arrivals not only lead to your missing material but also disrupt the flow of class. Please make every effort to be on time for all course meetings. Bear in mind that some of the films screened in class are not part of our library's catalogue and may be difficult to find outside the university as well so attendance is really important for that matter.

- **Late work** will not be accepted, except in extreme cases and with proper documentation.

- All written work should follow **MLA style** for scholarly writing as outlined at: <http://owl.english.purdue.edu/owl/section/2/11/> or in the *MLA Handbook for Writers of Research Papers*. It is especially important for my correcting that you leave double space between the lines in your text and that you choose A4 paper size (8.3 x 11.7 inches) before printing your work.

- **Proper citation** of sources and any ideas not your own is fundamental. If you are not certain how to attribute information or ideas, please feel free to ask for an appointment and discuss it with me. Plagiarism is a very serious matter and will not be tolerated. Any sources you use should be properly cited, both when quoting directly as well as paraphrasing or summarizing sources or other people's ideas.
- The use of **laptop computers, tablets and cell phones** is strongly discouraged unless they are serving the purpose of taking notes or working on an in-class assignment.
- Please feel free to let me know if there are any **special considerations** I should know about that might affect your performance in the class. If you have a disability or other condition that might require some modification of any of these course procedures, please inform me. You may speak with me after class or by email, and such information will remain confidential.
- **Special note on content:** Some of the films we will watch this semester contain **graphic content**, in terms of language, nudity, sexual situations, and violence. If watching or discussing such content might pose a serious problem for you, it is advisable not to enroll in the course.

BIBLIOGRAFÍA Y RECURSOS

Bibliografía Básica

- Corrigan, T. (2009): *A short guide to writing about film* (7th ed.). New York: Longman.
- Jordan, B. & Allinson, M. (2005): *Spanish Cinema: A student's guide*. London: Hodder Arnold.Kinder,

Additional Bibliography

Texts, Manuals, Books and Articles

- Bordwell, D. & Thompson, K. (2008): *Film art: An introduction*. Boston: McGraw Hill. Press.
- Jordan, B. & Morgan-Tamosunas, R. (1998): *Contemporary Spanish cinema*. Manchester: Manchester University.
- Arnold.Kinder, M. (1993): *Blood cinema: The reconstruction of national identity in Spain*. Berkeley:University of California Press.
- Labanyi, J. & Pavlovic, T. (eds.) (2012): *A Companion to Spanish Cinema*. Malden,MA/Oxford, UK: Wiley-Blackwell.
- Lewis, J (2013). *Essential Cinema: an Introduction to Film Analysis*. Boston, US: Wadsworth.
- Pavlovic, T. et al. (2008): *100 Years of Spanish Cinema*. Malden, MA/Oxford, UK: Wiley-Blackwell.
- Stone, R. (2002): *Spanish cinema*. NY: Longman.
- Film Analysis Guide. Film Studies Program. Yale University, New Haven, 2002
<http://classes.yale.edu/film-analysis/>