

COURSE INFORMATION

Course Details	
Name	Spanish Culture Through Film
Code	DOI-SAP-130
Degree	Degree in Industrial Engineering
Semester	Fall/Spring
ECTS Credits	6
Department	Industrial Organization
Coordinator	Susana Ortiz Marcos

TEACHER DETAILS	
Professor	
Name	Norma Catalán
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Professor	
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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>

UNITS AND CONTENTS

Topics and Films
TOPIC-1: 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>El Laberinto del Fauno</i> (<i>Pan's Labyrinth</i>, Guillermo del Toro, 2009) • <i>La Isla Mínima</i> (<i>Marshland</i>, Alberto Rodríguez, 2014)
TOPIC-2: CARTOGRAPHIES OF SPAIN: 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)

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. **In-class assignments.** Group or individual activities related to the material in the movies.
4. **Film screenings.** In-class screenings of the movies included in the syllabus.
5. **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. **Audiovisual assignments.** Students will watch audiovisual material as background for class material prior to discussions.
3. **Writing assignments.** Students will write assignments about movies and their historical context as well as some in-class responses to movies discussed during the course.

ASSESSMENT

First evaluation

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

25%: Attendance, preparation, participation and homework. This means not only attending class, but also preparing and **'actively participating'**. Preparation entails reading/watching preparatory material for the films and doing the corresponding homework associated with these assignments. Active participation means that you offer comments frequently, listen to your classmates' interventions, and build upon them in the interest of promoting a lively and engaging class discussion.

20%: Pop quizzes and in-class responses. Students will be asked to complete **short in-class quizzes or responses** to audiovisual material screened or read in class. The quizzes will be based on the information from the readings or the material taught in class. **No dates will be announced in advance** for the quizzes/ responses, they will be scheduled randomly throughout the semester.

40%: A mid-term and a final exam (20% each). Over the course of the semester you will take **two in-class tests based on the films studied**. Questions will be about history, socio-cultural issues and formal elements discussed in class.

15% One Oral Presentation. A portion of class time 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. Those presentations will serve as **an introduction or expansion to film material**. More detailed guidelines will be provided in advance of the due date.

- Exams and every other assignment will be marked following the Spanish numerical range. Here is a table to illustrate approximate correspondences between Spanish and US grading system:

SPAI N	10 -9	8.9- 8.6	8.5- 8.2	8.1- 7.8	7.7- 7.4	7.3- 7	6.9- 6.6	6.5- 6.2	6.1- 5.8	5.7- 5.4	5.3- 5	4.9- 0
US	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F

- Essential factors in order to **obtain an A/A+ grade** in this course are:

- To participate in class voluntarily and to contribute to discussions with informed reactions.
- To link filmic representations to a broader discussion of Spanish history and culture.
- To comply with assignments on a weekly basis.
- To develop and show excellent interpretative skills when analyzing film both in class discussion and when submitting papers and/or exams.

Second or subsequent final exam sittings: In the second and following final exam sittings the course grade will be 100% based on the grade of the written final exam.

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**. Students are expected to attend all class sessions. Note that the school's policy allows for professors to deny an exam sitting if a student has missed more than one third of teaching hours. Late arrivals and absences 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.

According to Article 93 of the General Academic Norms of the Universidad Pontificia Comillas, students are required to attend class. Students who miss more than a third of the class sessions, or a smaller number if so established in the academic norms of the Faculty or School, may not be allowed to take the final exam at the first final exam sitting at the end of the academic year.

- **Late work** will not be accepted, except in extreme cases and with proper documentation. **Make-up examinations** or assignments are considered only for students who provide documentation of a compelling reason for missing the exam or homework. Compelling reasons may include religious conflict, documented serious illness, or major unexpected circumstances. Please bear in mind that the following will not be accepted as a compelling reason: lack of preparation, negligence, misinformation, or planned vacations and other events.

- 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.

BIBLIOGRAPHY

BASIC BIBLIOGRAPHY

- 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. *Film art: An introduction*. Boston: McGraw Hill. Press, 2008
- Faulkner, Sally. *A History of Spanish Film: Cinema and Society 1910-2010*. London: Bloomsbury, 2013.
- Gies, David T., (ed.). *The Cambridge Companion to Modern Spanish Culture*. Cambridge: Cambridge University Press, 1999.
- Hooper, John. *The new Spaniards*. London: Penguin, 2006.
- Jordan, B. & Morgan-Tamosunas, R. *Contemporary Spanish cinema*. Manchester: Manchester University, 1998
- Arnold.Kinder, M. *Blood cinema: The reconstruction of national identity in Spain*. Berkeley:University of California Press, 2013
- Labanyi, J. & Pavlovic, T. (eds.). *A Companion to Spanish Cinema*. Malden,MA/Oxford, UK: Wiley-Blackwell, 2012
- Lewis, J. *Essential Cinema: an Introduction to Film Analysis*. Boston, US: Wadsworth, 2013
- Pavlovic, T. et al. *100 Years of Spanish Cinema*. Malden, MA/Oxford, UK: Wiley-Blackwell, 2008
- Stone, R *Spanish cinema*. NY: Longman, 2002
- Triana-Toribio, Nuria. *Spanish National Cinema*. London: Routledge, 2003.
- Film Analysis Guide. Film Studies Program. Yale University, New Haven, 2002 <http://filmanalysis.yctf.org>