

SPAN 4810 – CONTEMPORARY SPANISH CINEMA

Course: SPA 4810
Section: 001
Semester: Spring 2021
Meeting days: MWF
Time: 1:30 pm - 2:50 pm
Room: Oakley Hall 219

Instructor: Manuel J. Villalba
Preferred method to contact instructor: e-mail
Office: Oakley Hall 225
Office hours: MWF, 11:15 am - 12:05 pm
Phone: 931-372-3771
E-mail: mvillalba@tntech.edu

DESCRIPTION OF THE COURSE

This course examines some of the most important developments in the recent Spanish cinema. In addition to viewing a number of important examples of Spanish film from 2000 to the present, we will also discuss the social and historical contexts in which these films arose, seeking to understand why these particular films appeared when they did and why Spanish cinema never created a national film tradition.

The course emphasizes an understanding of the historical, cultural, commercial, and aesthetic contexts that influence film, but also develops the student's understanding of a film's narrative and visual structure and its place within established theoretical traditions

Mastery of the Spanish language is required, but this course also targets the acquisition of sophisticated conversation, reading and writing skills.

Prerequisite: SPAN 3010

STUDENT LEARNING OBJECTIVES

Upon completion of this course, students will

- Introduce students to the study of Spanish film studies (periods, aesthetics, authors & films)

Cultures: Relating Cultural Practice to Perspectives & Relating Cultural Products to Perspectives (Investigate, Explain, Reflect)

Comparisons: Language Comparisons & Cultural Comparisons (Investigate, Explain, Reflect)

- Provide students with critical tools to analyze movies

Connections: Making Connections & Acquiring Information and Diverse Perspectives (Critical Thinking, Solve Problems, Access Evaluate Diverse Perspectives)

- Development of critical thinking
Connections: Making Connections & Acquiring Information and Diverse Perspectives (Critical Thinking, Solve Problems, Access Evaluate Diverse Perspectives)
- Master reading skills in Spanish
Communication: Interpersonal, Interpretative & Presentational (View/Reading)
- Write in grammatically correct standard Spanish
Communication: Interpersonal, Interpretative & Presentational (Write)
- Improve the articulation of ideas in written Spanish in a deep and sophisticated way
Communication: Interpersonal, Interpretative & Presentational (Write)

MATERIALS

Required text and materials

- **List of mandatory movies for this course**
 1. (1929) Buñuel, L. *Un Chien Andalou*.
 2. (2002) León de Aranoa, Fernando. *Los lunes al sol*.
 3. (2002). Trueba, Fernando. *El embrujo de Shanghai*.
 4. (2004). Amenábar, Alejandro. *Mar adentro*.
 5. (2007). Bayona, Juan Antonio. *El orfanato*.
 6. (2008). Colomo, Fernando. *Rivales*.
 7. (2011). Urbizu, Enrique. *No habrá paz para los malvados*.
 8. (2013) Iglesia, Alex de la. *Las brujas de Zugarramurdi*.
 9. (2013). Sánchez Arévalo, Daniel. *La gran familia española*.
 10. (2014). León, Paco. *Carmina y amén*.
 11. (2015). Medem, Julio. *Ma ma*.
 12. (2017). Coixet, Isabel. *The Bookshop*.
 13. (2019). Almodóvar, Pedro. *Dolor y gloria*.

§ All the movies are available in streaming in Amazon.

Movie Ratings: Not rated. Most of these movies have not been rated by the MPAA.

Warning: Explicit language is used by many characters in these movies. In addition, in most of the movies there are explicit nudity and extremely realistic violence displayed on screen. Some ideas on religion and sexuality discussed in these movies can be found disturbing or offensive by some people. If you believe this may be a problem for you, please inform the professor in advance to discuss if this course is actually suitable for you.

- **List of mandatory readings for this course**

1. Kracauer, S. From *Theory of Film. Basic Concepts*.
2. Eisenstein, S. *The Montage of Film Attractions*.
3. Bazin, A. From *What is Cinema? The Evolution of the Language of Cinema*.
4. Prince, S. *The Discourse of Pictures: Iconicity and Film Studies*.
5. Arnheim, R. From *Film As Art. The Complete Film*.
6. Baudry, J.L. *Ideological Effects of the Basic Cinematic Apparatus*.
7. Eisenstein, S., Vsevelod, P., and Alexandrov, G. *Statement on Sound*.
8. Bazin, A. From *What is Cinema? Theater and Cinema*.
9. Barthes, R. *The Face of Garbo*.
10. Wood, R. *Ideology, Genre, Auteur*.
11. Comolli, J. and Narboni, J. *Cinema/Ideology/Criticism*.
12. Crofts, S. *Reconceptualizing National Cinema(s)*.

§ All the readings can be found in iLearn.

§ All students are responsible to bring the texts to class every day.

Recommended texts

- *The Oxford Spanish Dictionary (Spanish-English/English Spanish)*, eds. Beatriz Galimberti Jarman – Roy Russell. Oxford: Oxford University Press, 2008.
- *WordReference.com (English-Spanish Dictionary)* On-line source:
<http://www.wordreference.com/es/translation.asp>

iLearn

Our section has a shell on iLearn that will be updated regularly with announcements, handouts for students to print out and other useful information. Students will be responsible for checking this site at least once between class sessions.

COURSE REQUIREMENTS

Exams (40%)

A midterm exam and a final exam are required for this course. Both exams will test, first, the familiarity with the readings analyzed in class; second, the knowledge of the critical concepts and arguments explained throughout the course and, finally the sophistication of the student critical thinking skills.

TalkAbroad Conversations (15%)

During the semester, as indicated in the course calendar, each student will need to complete 6 conversations with 6 different native speakers using TalkAbroad. Each conversation must be 30

minutes minimum. It is the responsibility of the student to schedule the conversations and to complete them on time. The students can find further information in the TalkAbroad Student Instruction Manual.

TalkAbroad completes a thorough screening of the native speakers that work for them, but, for safety purposes, you are required to follow these policies:

1. If your assigned partner makes you feel uncomfortable in any sense, please stop the communication and report it to your instructor as soon as possible.
2. No exchange of money or goods with your partners is allowed.
3. Under no circumstance should you send any personal information to your partners: address, bank account number, credit card number, day of birth, email address, passwords of any kind, phone number, social network nickname, social security number, etc.

Friday conversations (20%)

Every Friday, students will submit a 30 minute recorded conversation developing a topic proposed by the instructor. Each conversation must be conducted entirely in Spanish.

Presentation (5%)

All students will present in Spanish a topic related to the content of the class. Each presentation will be 10 minutes long. The instructions and the grading criteria will be explained by the instructor during the course and posted on iLearn. The content of the presentations and their discussions will be part of the exams.

Blog (15%)

Each student will write a weekly blog about a topic proposed by the instructor (12 entries total). The blog tools can be found on iLearn. The minimum length of each entry will be 400 words and the presentation of the blog will count toward the overall grade. The deadline of every entry will be on Sundays at 11:59 pm. No late materials will be considered.

In addition, every student will write one comment in three blog entries written by other fellow students every time that a blog entry is assigned (12 entries X 3 comments = 36 comments total). The grade of the comments will be part of the participation grade.

The students must be aware that the blog content is public. If any student considers that s/he does not want to make public his/her work for the class, s/he must explain his/her concern to the instructor, and s/he will be assigned an alternative way to submit this assignment in a private way.

Participation (5%)

Active, scholarly participation is mandatory in this class. All students are expected to participate in every class meeting by responding to questions from the instructor and fellow students as well as by commenting on assignments due in each particular session. No outstanding grade can be obtained in this class without constant, proactive, responsible, and scholarly participation. Points will be taken off the students' participation grades each time that the instructor notices a lack of preparation in the student or when s/he should fail to bring to class the materials required.

Two participation grades will be given to students during the semester. These grades evaluate how well students come to class prepared to engage in class as well as activities. As explained before, every student will write one comment in three blog entries written by other fellow students every time that a blog entry is assigned (12 entries X 3 comments = 36 comments total). The grade of the comments will be part of the participation grade.

Attendance

Due to the special circumstances posed by the COVID-19 pandemics, attendance in this class is not mandatory.

Excused absences and late assignments

Late assignments are not accepted in this course, unless an excuse is documented at the Office of Student Affairs. An excused absence is one that occurs due to illness, injury, or death in the student's immediate family. The student must verify these circumstances with official documentation to be submitted to the Office of Student Affairs as soon as they return to class. The Office of Student Affairs will contact the professor for the absence to be excused or the late assignment being accepted. The professor under no circumstance will take any documentation directly from the student.

FINAL GRADE

- Exams: 40%
- TalkAbroad Conversations: 15%
- Friday Conversations: 20%
- Presentation: 5%
- Blog: 15%
- Participation: 5%

§ Grade scale: A = 90-100; B = 80-89; C = 70-79; D = 60-69; F = 0-59.

CALENDAR

Fecha	Puntos gramaticales y asignaciones
Clase 1: Miércoles, 20 de enero	Presentación del instructor e introducción al curso
Viernes, 22 de enero	No hay asignaciones especiales.
Domingo, 24 de enero	No hay blog.
Clase 2: Lunes, 25 de enero	(1929) Buñuel, L. <i>Un Chien Andalou.</i>
Clase 3: Miércoles, 27 de enero	Kracauer, S. From <i>Theory of Film. Basic Concepts.</i> TalkAbroad 1
Viernes, 29 de enero	Conversación del viernes 1
Domingo, 31 de enero	Blog (entrada 1)
Clase 4: Lunes, 1 de febrero	(2002) León de Aranoa, Fernando. <i>Los lunes al sol.</i>
Clase 5: Miércoles, 3 de febrero	Eisenstein, S. <i>The Montage of Film Attractions.</i>

Fecha	Puntos gramaticales y asignaciones
Viernes, 5 de febrero	Conversación del viernes 2
Domingo, 7 de febrero	Blog (entrada 2)
Clase 6: Lunes, 8 de febrero	(2002). Trueba, Fernando. <i>El embrujo de Shanghai</i> .
Clase 7: Miércoles, 10 de febrero	Bazin, A. From <i>What is Cinema? The Evolution of the Language of Cinema</i> . TalkAbroad 2
Viernes, 12 de febrero	Conversación del viernes 3
Domingo, 14 de febrero	Blog (entrada 3)
Clase 8: Lunes, 15 de febrero	(2004). Amenábar, Alejandro. <i>Mar adentro</i> .
Clase 9: Miércoles, 17 de febrero	Prince, S. <i>The Discourse of Pictures: Iconicity and Film Studies</i> .
Viernes, 19 de febrero	Conversación del viernes 4
Domingo, 21 de febrero	Blog (entrada 4)

Fecha	Puntos gramaticales y asignaciones
Clase 10: Lunes, 22 de febrero	(2007). Bayona, Juan Antonio. <i>El orfanato</i> .
Clase 11: Miércoles, 24 de febrero	Arnheim, R. From <i>Film As Art. The Complete Film</i> . TalkAbroad 3
Viernes, 26 de febrero	Conversación del viernes 5
Domingo, 28 de febrero	Blog (entrada 5)
Clase 12: Lunes, 1 de marzo	(2008). Colomo, Fernando. <i>Rivales</i> .
Clase 13: Miércoles, 3 de marzo	Baudry, J.L. <i>Ideological Effects of the Basic Cinematic Apparatus</i> .
Viernes, 5 de marzo	Conversación del viernes 6
Domingo, 7 de marzo	Blog (entrada 6)
Clase 14: Lunes, 8 de marzo	(2011). Urbizu, Enrique. <i>No habrá paz para los malvados</i> .
Clase 15: Miércoles, 10 de marzo	Eisenstein, S., Vsevelod, P., and Alexandrov, G. <i>Statement on Sound</i> .

Fecha	Puntos gramaticales y asignaciones
Viernes, 12 de marzo	Examen Oral 1
Lunes, 15 de marzo	Spring Break - Academic Holiday
Miércoles, 17 de marzo	Spring Break - Academic Holiday
Viernes, 19 de marzo	Spring Break - Academic Holiday
Domingo, 21 de marzo	Blog (entrada 7)
Clase 16: Lunes, 22 de marzo	(2013) Iglesia, Alex de la. <i>Las brujas de Zugarramurdi</i> .
Clase 17: Miércoles, 24 de marzo	Bazin, A. From <i>What is Cinema? Theater and Cinema</i> . TalkAbroad 4
Viernes, 26 de marzo	Conversación del viernes 7
Domingo, 28 de marzo	Blog (entrada 8)
Clase 18: Lunes, 29 de marzo	(2013). Sánchez Arévalo, Daniel. <i>La gran familia española</i> .

Fecha	Puntos gramaticales y asignaciones
Clase 19: Miércoles, 31 de marzo	Barthes, R. <i>The Face of Garbo</i> .
Viernes, 2 de abril	Academic Holiday
Domingo, 4 de abril	Blog (entrada 9)
Clase 20: Lunes, 5 de abril	(2014). León, Paco. <i>Carmina y amén</i> .
Clase 21: Miércoles, 7 de abril	Wood, R. <i>Ideology, Genre, Auteur</i> . TalkAbroad 5
Viernes, 9 de abril	Conversación del viernes 8
Domingo, 11 de abril	Blog (entrada 10)
Clase 22: Lunes, 12 de abril	(2015). Medem, Julio. <i>Ma ma</i> .
Clase 23: Miércoles, 14 de abril	Comolli, J. and Narboni, J. <i>Cinema/Ideology/Criticism</i> .
Viernes, 16 de abril	Conversación del viernes 9

Fecha	Puntos gramaticales y asignaciones
Domingo, 18 de abril	Blog (entrada 11)
Clase 24: Lunes, 19 de abril	(2017). Coixet, Isabel. <i>The Bookshop</i> .
Clase 25: Miércoles, 21 de abril	Crofts, S. <i>Reconceptualizing National Cinema(s)</i> . TalkAbroad 6
Viernes, 23 de abril	Conversación del viernes 10
Domingo, 25 de abril	Blog (entrada 12)
Clase 26: Lunes, 26 de abril	(2019). Almodóvar, Pedro. <i>Dolor y gloria</i> .
Clase 27: Miércoles, 28 de abril	Conclusiones finales del curso
Viernes, 30 de abril	Examen Oral 2

DIRECTIVES

Students are responsible for the information in this syllabus throughout the semester. The instructor reserves the right to make changes to the syllabus and class assignments.

PREPARING FOR CLASS

You are expected to have each day studied the assigned grammar before coming to class. Studying and doing the homework before each class will help you contribute to any class activity. You should always take notes as you study. Do not worry if you do not understand everything, and do not be afraid to ask questions. Conversation between the students and the instructor and, more importantly, among students is the essence of this class. Learning within this framework requires much more than mere attendance; it requires that each student actively participate in the class. It is critical to your success in this course that you not only study the materials but that you also actively reflect on them by taking notes, doing additional research, or approaching your classmates with questions outside the class.

CIVILITY

Cellular phones, headphones, laptops and any other such devices are strictly prohibited in this class. Students using electronic devices will be considered absent for the day. Let your instructor know if you are expecting an emergency call. Eating and drinking in this class is discouraged since communication among students is an essential element of the learning experience. All students are expected to pay attention to the instructor and to their classmates at all times and engage in each activity as expected of them. While in class, you will be expected to behave appropriately. Students who engage in inappropriate or disruptive behavior will be dismissed from the class. Inappropriate behavior includes sleeping or blatant lack of attention (gazing out the window, texting, working on assignments for a different class), private or unrelated conversations, disrespectful comments and disregard for directions as provided by the instructor or as expected from a college student. While in class you should pay attention and participate actively in discussion when appropriate.

STUDENT ACADEMIC MISCONDUCT POLICY

Maintaining high standards of academic integrity in every class at Tennessee Tech is critical to the reputation of Tennessee Tech, its students, alumni, and the employers of Tennessee Tech graduates. The Student Academic Misconduct Policy describes the definitions of academic misconduct and policies and procedures for addressing Academic Misconduct at Tennessee Tech. For details, view the Tennessee Tech's Policy 217 – Student Academic Misconduct at [Policy Central](#).

DISABILITY ACCOMMODATION

Students with a disability requiring accommodations should contact the Office of Disability Services (ODS). An Accommodation Request (AR) should be completed as soon as possible, preferably by the end of the first week of the course. The ODS is located in the Roaden University Center, Room 112; phone 372-6119. For details, view the Tennessee Tech's Policy 340 – Services for Students with Disabilities at [Policy Central](#).

COVID – 19

1. Students must take personal responsibility in following the recommended CDC COVID-19 guidelines. Students are expected follow all COVID-19 directives published by Tennessee Tech including, but not limited to, notices on Tennessee Tech’s webpage, building and facilities signage, and similar publications. The university’s Return to Campus Student Handbook can be found at <https://www.tntech.edu/return/index.php>.
2. According to Tennessee Tech University’s protocols, face coverings must be worn (covering the mouth and nose) by students in the classroom at all times.
3. Students must abide by predetermined social distancing guidelines and seating arrangements. Movement during class sessions should be limited as to not endanger other students or faculty. Students should be conscious and respectful of others and their health concerns.
4. Students who refuse to comply with university protocols on these matters will be reported to the Tennessee Tech Dean of Students.
5. Students should direct all requests for excused class absences related to COVID-19, regardless of where the COVID-19 testing is performed, to Tennessee Tech’s Health Services. The Office of Student Affairs will provide notifications to faculty members of student absences and the expected length of the absence.