



**O G L E T H O R P E**  
U N I V E R S I T Y

**GO Barcelona**  
**(SUMMER 2019)**

**INT 490-02**

**(Cross listed: SPN 290, SPN 490)**

**\*(SPN Spanish-credit option applicable to the  
Spanish major and minor available for this course)**

***CINEMA ESPAÑOL:  
SPANISH CULTURE AND SOCIETY THROUGH FILM***

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**This is a 3-credit course**

**COURSE OVERVIEW**

This course will focus on the complexities of Spanish culture and society through the films of directors like Buñuel, Almodóvar, Uribe, Bollaín, and others. By discussing and analyzing the cinematic works of these directors, the course will explore how the following issues impacted and changed Spanish society during the twentieth-century: the Spanish Civil War and Franco Dictatorship, creating and contesting a narrow notion of Spanish identity, gender politics, the colonialist past, and immigration.

**This course is conducted in English. No knowledge of Spanish is required. All films are subtitled in English. No prerequisite is required for students taking the course as INT 490-02.** If taken for credit in Spanish, the prerequisite is SPN 301-Advanced Spanish for the SPN 290 option; and SPN 302-Introduction to Hispanic Literature for the SPN 490 designation.

**COURSE OBJECTIVES**

The goal of this course is to provide students with a general exposure to the rich cinematic offerings of Spanish filmmakers. Through screenings, lectures, class discussions, and exercises students:

- View and study contemporary Spanish films.
- Learn about important cinematic movements and periods in Spanish films.
- Understand the main social and cultural developments of Spanish society during the 20<sup>th</sup> century.

**TEXT**  
**Required**

Núria Triana-Toribio. *Spanish National Cinema*. Routledge, 2003.

Additional readings will be available as handouts as needed.

## FILMS

### Required

We will discuss 10 films. **Students must purchase the following 5 films and bring them to Barcelona to watch them outside of class on their computer:**

1. **VIRIDANA**, directed by Luis Buñuel.
2. **WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN**, directed by Pedro Almodóvar.
3. **ALL ABOUT MY MOTHER**, directed by Pedro Almodóvar.
4. **CAROL'S JOURNEY**, directed by Imanol Uribe.
5. **BUTTERFLY (or BUTTERFLY'S TONGUE)**, directed by José Luis Cuerda.

## EVALUATION

The evaluation for this course is based on two tests, 10 one-page film critiques, a final paper (10 pages in length), a presentation, and active class participation.

(1) The tests will assess the lectures, discussions, readings, as well as the content of the films viewed.

(2) The film critiques will require students to analyze any aspect of interest (theme, setting, context, direction, etc.) of the films viewed. No late homework will be accepted.

(3) The final paper will explore the connections between films and social or historical developments. Late papers will be penalized by one full letter grade per day late. Papers turned in after final grades are due will not be accepted.

(4) The 10-minute presentation will focus on one selected film or director.

(5) The participation grade will be based on active participation and engagement on a daily basis. Absences, tardiness, and a lack of engagement with the course affects this grade. Active participation means students volunteer answers to questions; demonstrate they have read the assigned readings, have watched the assigned films and have reflected on them; contribute to class discussions; and engage thoughtfully and enthusiastically with the course.

## FILM SCREENINGS

Arrangements will be made to screen the films beforehand outside of class. Class meetings, therefore, will be dedicated to discussion and analysis of the films being studied.

## GRADE DISTRIBUTION

Tests (2@15%) 30%

One-page film analysis (10 @ 3%)	30%
Final paper	20%
Presentation	10%
<u>Participation</u>	<u>10%</u>
Total	100%

### GRADING SCALE

A	930-1000	Superior
A-	900-929	
B+	870-899	
B	830-869	Good
B-	800-829	
C+	770-799	
C	730-769	Satisfactory
C-	700-729	
D+	670-699	
D	600-669	Passing
F	599 and below	Failure

### \*SPANISH-CREDIT OPTION

This course is available for Spanish credit, either **SPN 290** or **SPN 490**, Special Topics and Advanced Special Topics designations respectively for Spanish. The following pre-requisites are required for students seeking Spanish credit for **INT 490-02--“Cinema Español: Spanish Culture and Society through Film”**: for **SPN 290**—completion of Spanish 301 (Advanced Spanish or equivalent); for **SPN 490**—completion of Spanish 302 (Introduction to Hispanic Literature or equivalent). In order to receive SPN 290 or SPN 490 credit for this course, students are required to complete all written assignments in Spanish AND engage daily in class break-out sessions with the professor conducted in Spanish during class meetings.

The number of written assignments required for students taking “Cinema Español” for credit as SPN 290 and SPN 490 is the same. However, as the SPN 490 designation is for credit issued at the advanced/major level of Spanish studies, students taking “Cinema Español” for 490 credit will be expected to write all the assignments at the native or near-native level of Spanish. Also, having taken the pre-requisite SPN 302- Introduction to Hispanic Literature, where students learned how to analyze different types of cultural discourses, students taking “Cinema Español” for 490 credit will be expected to write a final paper at least matching the level of academic analysis learned and practiced in the pre-requisite course.

### COURSE POLICIES

#### Attendance

Class attendance affects performance positively. Students are expected to participate in class by completing required readings, in-class assignments, and homework, as well as being prepared to discuss assigned readings or films actively. Due to the condensed time frame of the GO Spain

summer term, a strict attendance policy will be in effect. Students may miss one class day with no consequences unless the day falls on an exam day. After one absence, the participation grade will be reduced by 10 points per absence. If you have a total of five absences or more you will fail the course regardless of the grades in tests. Please note that late arrivals or early departures from class may be counted as absences. If you must leave early, please let the professor know at the beginning of class. You are responsible for all materials presented in class and for all announcements and assignments. If you have extenuating personal or medical circumstances, contact the professor as soon as possible via email. Valid documentation will be required the day you return to class.

Personal travel and issues affecting it will not be accepted as valid reasons to excuse absences and late homework. When making plans for personal travel, students should take into consideration course syllabi, exam dates, and risks related to flight delays.

### **Class Etiquette**

Cell phones and other communication devices should be turned off or set to vibrate and not be used during class. Texting and surfing the web are not acceptable during class. The use of laptops should be limited to class-related work.

Personal conversations are disruptive to both your classmates and to me; any observations or insights you have should be shared with the entire class.

### **Make-up Exams**

Make-up exams will not be given, except in the case of a documented illness. A missed test is equal to a zero or F. Late submission of assignments and the paper will be penalized. If you have extenuating personal or medical circumstances, contact me as soon as possible via e-mail. You will be required to submit valid documentation the day you return to class.

### **Email**

Your OU email account will be used to communicate important information to you about the course and your assignments.

### **Honor code**

Persons who come to Oglethorpe University for work and study join a community that is committed to high standards of academic honesty. The honor code contains the responsibilities we accept by becoming members of the community and the procedures we will follow should our commitment to honesty be questioned.

The students, faculty and staff of Oglethorpe University expect each other to act with integrity in the academic endeavor they share. Members of the faculty expect that students complete work honestly and act toward them in ways consistent with that expectation. Students are expected to behave honorably in their academic work and are expected to insist on honest behavior from their peers.

Oglethorpe welcomes all who accept our principles of honest behavior. We believe that this code will enrich our years at the University and allow us to practice living in earnest the honorable, self-governed lives required of society's respected leaders.

Our honor code is an academic one. The code proscribes cheating in general terms and also in any of its several specialized sub-forms (including but not limited to plagiarism, lying, stealing and interacting fraudulently or disingenuously with the honor council). The Code defines cheating as "the umbrella under which all academic malfeasance falls. Cheating is any willful activity involving the use of deceit or fraud in order to attempt to secure an unfair academic advantage for oneself or others or to attempt to cause an unfair academic disadvantage to others. Cheating deprives persons of the opportunity for a fair and reasonable assessment of their own work and/or a fair comparative assessment between and among the work produced by members of a group. More broadly, cheating undermines our community's confidence in the honorable state to which we aspire."

Examples of cheating include but are not limited to:

- 1.1 The unauthorized possession or use of notes, texts, electronic devices (including, for example, computers and mobile phones), online materials or other such unauthorized materials/devices in fulfillment of course requirements.
- 1.2 Copying another person's work or participation in such an effort.
- 1.3 An attempt or participation in an attempt to fulfill the requirements of a course with work other than one's original work for that course.
- 1.4 Forging or deliberately misrepresenting data or results.
- 1.5 Obtaining or offering either for profit or free of charge materials one might submit (or has submitted) for academic credit. This includes uploading course materials to online sites devoted, in whole or in part, to aiding and abetting cheating under the guise of providing "study aids." There is no prohibition concerning uploading exemplars of one's work to one's personal website or to departmental, divisional, University or professional society websites for purposes of publicity, praise, examination or review by potential employers, graduate school admissions committees, etc.
- 1.6 Violating the specific directions concerning the operation of the honor code in relation to a particular assignment.
- 1.7 Making unauthorized copies of graded work for future distribution.
- 1.8 Claiming credit for a group project to which one did not contribute.
- 1.9 Plagiarism, which includes representing someone else's words, ideas, data or original research as one's own and in general failing to footnote or otherwise acknowledge the source of such work. One has the responsibility of avoiding plagiarism by taking adequate notes on reference materials (including material taken off the internet or other electronic sources) used in the preparation of reports, papers and other coursework.

Students pledge that they have completed assignments honestly by attaching the following statement to each piece of work submitted in partial fulfillment of the requirements for a course taken for academic credit:

"I pledge that I have acted honorably." (Followed by the student's signature)



**CLASS SCHEDULE**

*This is tentative. Changes may be necessary as the term progresses.*

**Week 1**

Wednesday

**Course Introduction**

Thursday

**The Spanish Civil War**

**Readings/Discussions:** Chapter 1: "Introduction" from *Spanish National Cinema* (SNC, pp.1-13)

Chapter 2: "Cinema in Spain from 1896-1939"  
(SNC, pp. 14-37)

Friday

**Dictatorship and the Promotion of "Spanishness", 1939-1962**

**Reading/Discussion:** Chapter 3: "*Hispanidad* in the National Cinema"  
(SNC, pp. 38-65)

**Week 2**

Monday

**Creating Spanish Identity****Film 1- BIENVENIDO, MR. MARSHALL**

(WELCOME MR. MARSHALL)

(Luis García Berlanga, 1953)

Tuesday

**Dictatorship and Film, 1962-1975**

**Reading/Discussion:** "What Censorship Created" (SNC, pp. 95-107)

Wednesday

**Alternative Voices****Film 2- VIRIDIANA**

(Luis Buñuel, 1961)

Thursday

**Alternative Voices****Film 3- EL ESPIRITU DE LA COLMENA**

(THE SPIRIT OF THE BEEHIVE)

(Victor Erice, 1973)

**Week 3**

Monday

**TEST #1**

Tuesday

**The 1980s: Democratization and Comedy**

**Readings/Discussion:** "Comedy and Nationalism" (SNC, p. 132-142)

**Film 4- MUJERES AL BORDE DE UN ATAQUE DE NERVIOS**

(WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN)

(Pedro Almodóvar, 1988)

Wednesday

**From the 1990s on: Inclusion**

**Readings:** "The Discourse on Diversity" (SNC, p. 143-150)

Thursday	<b>Diversity and Sexual Identity</b> <b>Film 5- TODO SOBRE MI MADRE</b> (ALL ABOUT MY MOTHER) (Pedro Almodóvar, 1999)
<b><u>Week 4</u></b>	
Monday	<b>Spain and Immigration</b> <b>Film 6- FLORES DE OTRO MUNDO</b> (FLOWERS FROM ANOTHER WORLD) (Icíair Bollaín, 1999)
Tuesday	<b>Social Cinema/Revisiting the Civil War</b> <b>Film 7- LA LENGUA DE LAS MARIPOSAS</b> (BUTTERFLY / BUTTERFLY'S TONGUE) (José Luis Cuerda, 1999)
Wednesday	<b>Social Cinema/Revisiting the Civil War</b> <b>Film 8- EL VIAJE DE CAROL</b> (CAROL'S JOURNEY) (Imanol Uribe, 2002)
Thursday	<b>Social Cinema/Revisiting the Civil War</b> <b>Film 9-13 ROSAS</b> (13 ROSES) (Emilio Martínez-Lázaro, 2007)
<b><u>Week 5</u></b>	
Monday	<b>Social Cinema/Revisiting Colonialism</b> <b>Film 10- Y TAMBIEN LA LLUVIA</b> (EVEN THE RAIN) (Icíair Bollaín, 2010)
Tuesday	<b>TEST #2</b>
Wednesday	<b>PRESENTATIONS</b>
Thursday	<b>PRESENTATIONS</b>
Friday	Consultations on Final Papers Last day of class

**Final Project due 5 days after the course ends.**