Spanish 252
CINEMA, POLITICS & SOCIETY
IN CONTEMPORARY SPAIN

Tue & Thu: 2:40 - 4:00
414 Fisk

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Horas de consulta:
Martes 13h15 - 14h00
Jueves 9h00 - 10h00

Presentación | Programa | Screenings | Recursos | Biblioteca virtual | Museo | Atlas de España | Utería
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LA GALA CEREMONIA DE LOS "GOYITAS"

Los premios
Una galería de imágenes

Last updated: Jan. 21, 2012
SPANISH 252: CINEMA, SOCIETY & POLITICS IN CONTEMPORARY SPAIN

Our objective is to study the relationship between cinema, political reform and social change in Spain since circa 1990. The course is organized around four themes--gender and sexuality; nationalities and nationalisms; immigration; and historical memory--that relate directly to the major public policy initiatives of the period. The ley de igualdad (2007) and el matrimonio homosexual (2005) seek to provide equality for women and homosexuals. Changes in Spain’s política territorial and various estatutos de autonomía (2006) redefine the relationship between the central and regional governments. Modifications in the ley de extranjería (2009) aim to regularize the legal status of immigrants. The ley de memoria histórica (2007) was amended in hopes of achieving at long last a full reconciliation with the legacy of Fascism. All of these initiatives continue to fuel public debate in the press, Parliament, and the public sphere over the topic of cultural identities and social relations within a national political framework. The course is designed, therefore, to show how artists-filmmakers, in this case--enter the fray by both representing historical context and influencing it. While doing so, the course also provides an overview of contemporary Spanish social and political history. Supplementary readings taken from official government publications and web sites, from the press, and from various social research agencies (Spain’s Centro de Investigaciones Sociológicas, the Pew Research Center's Global Attitudes Project, the World Economic Forum) will help bring into focus the often problematic tensions that exist between artistic (cinematographic) representation and socio-political realities. Finally, insofar as Spanish films project local responses to transnational issues, the course is designed to stimulate debate over the status of culture in the age of globalization.
OBJECTIVES

Film analysis, both formal and thematic
Contemporary Spanish social and political issues as they relate to cultural production in general and Spanish cinema in particular
Spanish language (written & spoken)

ASSESSMENT

Attendance
Active engagement (initiative, resourcefulness, leadership) in classroom discussions and activities
Collaboration with teammates in preparing student-run teaching activities
Weekly short (half to 1 page) written assignments posted on Moodle
Two coloquios (oral presentations) each accompanied by a 5-page reflections on film representation

ADDITIONAL COMMENTS

Course taught exclusively in Spanish
Screening of weekly full-length feature film: Mondays, CFS 190 / Powell Family Cinema (8pm)
Videoclips of other films accessible through the course web site via Quicktime
Films not necessarily subtitled
Various readings delivered in pdf format via the web site and/or Moodle

WESLEYAN HONOR CODE
The pledge is an affirmation of each student’s agreement to adhere to the standards of academic integrity set by Wesleyan’s Honor Code. In order to promote constant awareness of the Honor Code, professors are encouraged to ask students to sign the pledge when submitting any academic exercise for evaluation. Your signature and pledge will appear on all work, quizzes, and exams submitted for evaluation as your guarantee that: you have received no help of any kind from anyone (this refers especially to compositions);

you have only used a bilingual dictionary or one of the Spanish dictionaries mentioned above;
you have not used any type of translator such as those available on the Internet.

The pledges read as follows:

For papers and similar written work. *In accordance with the Honor Code, I affirm that this work is my own and all content taken from other sources has been properly acknowledged.*

For tests and other academic exercises: *In accordance with the Honor Code, I affirm that this work has been completed without improper assistance.*

Regarding computers and as mentioned above, the productive use of a laptop in the classroom is treated in this class as falling within the jurisdiction of the Wesleyan Honor Code. For the benefit of a rewarding learning experience, the distractive use of laptops in class is strictly forbidden. All students are strongly advised to read carefully the section concerning the Wesleyan honor system that appears in the Student Handbook:

http://www.wesleyan.edu/studenthandbook/3_honorsystem.html

**STUDENTS WITH DISABILITIES**

It is the policy of Wesleyan University to provide reasonable
accommodations to students with documented disabilities. Students, however, are responsible for registering with Disabilities Services, in addition to making requests known to me in a timely manner. If you require accommodations in this class, please make an appointment with me as soon as possible (in any case, within the first two weeks of the semester), so that appropriate arrangements can be made. The procedures for registering with Disabilities Services can be found at: 
http://www.wesleyan.edu/deans/disability-students.html
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PROGRAMA / CLASE

26 ene ● Introducción

Gender and sexuality

31 feb ● Feature: Pedro Almódovar, "Todo sobre mi madre" (2002)

2 feb ● Pedro Almódovar, "La ley del deseo" (1987)

7 feb Feature: Ricardo Franco, "La buena estrella" (1997)

9 feb ● Taller: Fernando León de Aranoa, "Princesas" (2005) y "Los lunes al sol" (2002)


16 feb ● Taller: Julio Medem, "Los amantes del círculo polar" (1998)

Nationalities and Nationalisms

21 feb ● Feature: Gillo Pontecorvo, "Operación ogro" (1979)

23 feb ● Lecturas

28 feb ● Feature: Imanol Uribe, "Días contados" (1994)

6 mar  Feature: Julio Medem, "La pelota vasca" (2003)

8 mar  ●  Coloquios

Immigration

27 mar  ●  Feature: Icíar Bollaín, "Flores de otro mundo" (2000)

29 mar  Taller: Manuel Gutiérrez Aragón, “Cosas que dejé en La Habana” (1997)

3 abr  Feature: Chus Gutiérrez, "Retorno a Hansala" (2008)


10 abr  ●  Feature: Alejandro González Iñárritu, "Biutiful" (2010)

12 abr  ●  Lecturas / resumen y síntesis

Historical memory

17 abr  ●  Feature: José Luis Cuerda, "La lengua de las mariposas" (1999)

19 abr  Guillermos del Toro, "El laberinto del fauno" (2006)


26 abr  Taller: Isabel Coixet, “La vida secreta de las palabras” (2005)
1 may  ● Feature: Agustí Villaronga, "Pa negre" (2011)

3 may  ● Lecturas / resumen y síntesis

8 may  ● Coloquios

- Ceremonia para entregar los premios "Goyitas" del la Academica de cine Wesleyana 252