

**SPN 350 UNIQUE # 45665
VIOLENCE IN SPANISH FILM
UNIVERSITY OF TEXAS AT AUSTIN
FALL 2015**

Instructor: Diana Norton
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Office Hours: T/TH 2-3

Classroom: BEN 1.126
Screening Room: BEN 2.104
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DESCRIPTION AND OBJECTIVES

This course will focus on the representations of violence in films in and about Spain, from 1920 to the present day. We will discuss cinematographic depictions of myriad types of violence, including but not limited to: 1) war 2) terrorism 3) children and violence; 4) gender violence; 5) ethnic violence; 6) torture and other state-sanctioned violence; 7) violence as spectacle; and 8) civilization as violence. In addition to introducing students to major directors in the history of Spanish film, this course aims to expose students to basic film terminology and develop students' ability to analyze film techniques and aesthetics. Finally, the response papers and essays will serve to reinforce the critical analysis skills learned in class, as well as to improve students' written expression. This course will be taught in Spanish and all writing assignments will be completed in Spanish.

TEXTS

All Critical and Theoretical Texts are on Blackboard or online. Films will be screened for the class on Wednesday evenings from 5:30-8 PM in BEN 2.104, and some are also available on reserve in the Fine Arts Library (FAL). Hyperlinked films can be accessed online by clicking the title of the film.

Jordan, Barry, and Mark Allinson. *Spanish Cinema: A Student's Guide*. London: Hodder Arnold, 2005.

Surrealist Film

Buñuel, Luis. [Un chien andalou](#) (1929). In class.
Buñuel, Luis. [L'Age d'Or](#) (1930).

Films of the Franco Dictatorship

Selected NO-DO's (Noticias y Documentales). In-Class.

Selected clips from *Raza* In-class.

Bardem, Juan Antonio. *Muerte de un ciclista* (1955) (Available on iTunes)

Érice, Victor. [El espíritu de la colmena](#) (1973) (FAL, [1st part](#), [2nd part](#), [3rd part](#), [4th part](#), [5th part](#))

Post-Franco Films

Saura, Carlos. [Cría cuervos](#) (1976) (FAL, Available on iTunes or Hulu+. This links to Hulu+)
De la Iglesia, Alex. [Acción mutante](#) (1993) (FAL)

Films about Terrorism

Medem, Julio. *La pelota vasca: la piel contra la piedra* (2003)

Urbizu, Enrique. *No habrá paz para los malvados* (2011). (Available on iTunes)

Gender Violence:

Amenábar, Alejandro. *Tesis* (1996) (FAL, Available on iTunes)

Bollaín, Icíar. *Te doy mis ojos* (2003) (FAL)

Almodóvar, Pedro. *La piel que habito*. (2011) (Available on iTunes)

War Violence:

Coixet, Isabel. *The Secret Life of Words* (2005) (FAL, Available on iTunes)

Del Toro, Guillermo. *El laberinto del fauno* (2006) (FAL, Available on iTunes)

ASSIGNMENTS

All written assignments are to be completed in Spanish.

- **Readings:** Articles listed under a specific class day must be read by that class day.
- **Screenings:** There will be a screening once per week on Wednesday evenings from 5:30-8 PM in BEN 2.104. If you are unable to attend the screening, you are responsible for viewing the movie on your own time before class on Thursday. All films are available either online or on campus, in the Fine Arts Library (as indicated above in TEXTS).
- **Weekly Response Paper:** A one-paragraph discussion of some aspect of violence addressed in the film, along with 3 questions of your own to discuss with the class, to be turned in, in hard copy, at the beginning of class each Thursday.
- **1 Short Paper** (3-5 pages): An analysis of one film studied in the class
 - Content/argumentation = 60%, grammar = 40%, and one revision.
 - Your final grade will be the average grade of the original and the revision.
- **1 Final Essay** (10-12 pages): A comparative paper, analyzing the representation of violence in two films that we have analyzed over the course of the semester. Topics include:
 - The representation of violence in relationship to the Church, the state, the family or other institutions of authority in two of the following films: *L'Age d'Or*, *Muerte de un ciclista*, *El espíritu de la colmena*, *No habrá paz para los malvados*, *La pelota vasca*, *Cría cuervos*
 - The representation of gender violence in two of the following films: *Cría cuervos*, *Tesis*, *Te doy mis ojos*, *The Secret Life of Words*, *El laberinto del fauno*, *La piel que habito*
 - The representation of terror, war and war crimes in two of the following films: *La pelota vasca*, *Acción mutante*, *The Secret Life of Words*, *No habrá paz para los malvados*, *El laberinto del fauno*
- **2 Partial Exams:**
 - The aim of the exams is to assess your ability to integrate the various facets of the course (historical knowledge, film terminology, critical analysis and argumentation).

GRADING

Grading Scale:

93-100 A	83-86.9 B	73-76.9 C	63-66.9 D
90-92.9 A-	80-82.9 B-	70-72.9 C-	60-62.9 D-
87-89.9 B+	77-79.9 C+	67-69.9 D+	0-59.9 F

Grade Distribution:

ASSIGNMENT	PERCENTAGE
Weekly Response Paper (14)	20%
2 Short Papers (3-5 pages each)	20%
1 Final Essay (10-12 pages)	30%
2 Partial Exams	30%
Total	100%

There will be **NO** make-up assignments (except in the case of religious holidays, University activities, jury duty and military duty) or extra-credit. I am very happy to discuss your progress at any point during the semester, but please do not ask me for your grade-to-date as I will be unable to calculate a letter grade until the end of the semester.

COMMUNICATION

E-mail is recognized as an official mode of university correspondence; therefore, you are responsible for reading your e-mail for university and course-related information and announcements. You should check your e-mail regularly—I recommend daily, but at minimum twice a week—to stay current with university-related communications, some of which may be time-critical. You can find UT Austin’s policies and instructions for updating your e-mail address at <http://www.utexas.edu/its/help/utmail/1564>

I will check email at least once daily and will respond to emails within 24 hours during weekdays. Here are some suggestions of best practices for (electronic) correspondence within the university setting:

- Include a pertinent subject line (i.e. “available times outside of office hours”)
- Begin the email with a salutation (i.e. Dear Diana, Hola Diana, Estimada Diana)
- Avoid slang (i.e. hey! what did we do today?/what’s the tarea?)
- Sign off with a closing line and your full name

(Best/Un saludo/Thanks, Darla Jiménez)

ASK THREE, THEN ME

The first day of class, you should exchange phone numbers and email addresses with at least 3 classmates. If you miss a class, it is your responsibility to contact both of them before contacting me in order to find out what you missed during class and what was assigned for homework the next day. I prefer to respond to my emails during office hours, so please stay on top of things (ie: check the course calendar and consult with your peers), as I may not be able to respond to your late night emails before the next class period.

****If you miss a class**, or are late to class, please **consult with your peers** to get up to speed. **After** you have consulted with 3 classmates, and still have questions, please see me during office hours.**

ATTENDANCE

Attendance is required at all classes and is checked daily. You are allowed 2 absences over the course of the semester. For each missed class beyond two, your final grade will drop by one percentage point per absence. The only excused absences are for religious holidays, documented jury duty, documented military duty, and university-sponsored activities.

ALL ABSENCES COUNT (Except for religious holidays, University activities, jury duty and military duty). If you know that you will be missing a class, please email me in advance to turn in any work and cover the material you will miss.

PARTICIPATION

Though class participation does not count towards your final grade, it is expected that you will contribute to the class. Class participation does NOT consist of simply being present in class, but rather, involves active contribution to the overall course knowledge. You will also note greater progress in the class if you engage in classroom discussions regarding the articles read or films viewed, whether that be by asking questions or offering your own analysis of a film or scene.

LATE WORK

I accept work when I accept it. This means that no late work is accepted. For missed assignments due to an absence, please refer to the absence policy.

CLASS COURTESY:

I try to provide an enjoyable classroom environment conducive to learning. Therefore, please be respectful to both your fellow classmates and to me by arriving on time and staying for the full duration of class. I want to encourage discussion (in Spanish!), but please keep side conversations to a minimum, as learning about film is our top priority. I understand that students may need a snack or light meal during class, so I allow food and/or drink in the classroom as long as students are courteous and clean up after themselves and the food does not distract from learning. If you have a question, comment, or complaint that does not affect the entire class, please save it for office hours.

CALENDAR

Agosto

- 27 Introduction to class. Terminology in Spanish for film analysis.
Reading: Spanish Cinema: 3-10, 35-39, 43-45

Septiembre

- 1 Introduction to Surrealist film. Buñuel's *Un chien andalou* (in class)
Reading: Spanish Cinema: 54-58, 83-87
Weiss, Allen S. "Between the Sign of the Scorpion and the Sign of the Cross: L'Age d'Or." In *Dada and Surrealist Film*, 159-175. New York: Locker, 1987.
- 3 *L'Age d'Or*
- 8 Film, Censorship and the militarized state in the Franco dictatorship. Clips of NO-DO, Leni Riefenstahl and *Raza* (to be viewed in class)
Reading: Spanish Cinema: 10-20, 134-143
Evans, Jo. "Pudovkin and the Censors: Juan Antonio Bardem's *Muerte de un ciclista*." *Hispanic Research Journal* 8.3 (2007): 253-265
- 10 *Muerte de un ciclista*
- 15 La dictadura blanda
Reading: Spanish Cinema: 48-51, 88-91
Ros, Xon de. "Innocence Lost: Sound and Silence in *El espíritu de la colmena*." *Bulletin of Hispanic Studies* 76 (1999): 27-37.
- 17 *El espíritu de la colmena*
- 22 **FIRST PARTIAL EXAM**
- 24 Introduction to post-Franco film
Reading: Spanish Cinema, 24-28, 77-83, 147-148
- 29 La Transición
Reading: Spanish Cinema: 58-63
Kinder, Marsha. "Carlos Saura: The Political Development of an Individual Consciousness." *Film Quarterly* 32.3 (1979): 14-25.

Octubre

- 1 *Cría Cuervos*
- 6 Terrorism

Reading: Buse, Peter, Nria Triana-Toribio, and Andrew Willis. "'Esto no es un juego, es acci3n mutante': The Provocations of Alex de la Iglesia." *Tesserae* 10.1 (2004): 9-22. (Blackboard)

SHORT PAPER DUE. Submit electronically by 12 PM.

8 *Acci3n Mutante*

13 ETA

Reading: Spanish Cinema: 24-33

Richardson, Nathan. "From Herreria to Hirria: Locating Dialogue in Julio Medem's *La pelota vasca*." *Arizona Journal of Hispanic Cultural Studies* 11, (2007): 113-119. (Blackboard)

15 *La pelota vasca*

20 11-M

Reading: Spanish Cinema: 33-34

Norton, Diana. "Immigration and Spanish Subjectivity in *No habr paz para los malvados*." *Toward a Multicultural Configuration of Spain: Local Cities, Global Spaces*. Ed. Ana Corbaln and Ellen Mayock. Madison, WI: Fairleigh-Dickinson Press, 2014. 177-188. Print.

22 *No habr paz para los malvados*

27 Violence and Horror

Reading: *Spanish Cinema*, 105-109, 28-33.

Klodt, Jason E. "En el fondo te gusta: Titillation, Desire, and the Spectator's Gaze in Alejandro Amenbar's *Tesis*." *Studies in Hispanic Cinemas* 4.1 (2007): 3-17. (Blackboard)

SHORT PAPER REVISIONS DUE. Submit hard copy in class.

29 *Tesis*

Noviembre

3 Gender Violence

Reading: Cruz, Jacqueline. "Amores que matan: Dulce Chac3n, Iciar Bollan y la violencia de gnero." *Letras Hispanas: Revista de Literatura y Cultura* 2, no. 1 (Spring 2005). Online.

Williams, Linda. "Film Bodies: Gender, Genre, and Excess." *Film Quarterly* 44.4 (1991): 2-13. (Blackboard)
Spanish Cinema, 163-164.

5 *Te doy mis ojos*

10 Ethnic Violence

Reading: Vidal, Belén. "Love, Loneliness and Laundromats: Affect and Artifice in the Melodramas of Isabel Coixet." 219-38. In *Contemporary Spanish Cinema and Genre*. Manchester: Manchester UP, 2008. (Blackboard)
Steven A. Carr PhD (2006). Mass Murder, Modernity, and the Alienated Gaze. *Cinema and Modernity*. 57-73. New Brunswick, NJ: Rutgers U P.

12 *The Secret Life of Words*

17 Violence and Memory

Reading: Hanley, Jane. "The Walls Fall down: Fantasy and Power in *El laberinto del Fauno*." *Studies in Hispanic Cinemas* 4.1 (2007): 35-45.

19 *El laberinto del fauno*

24 **SECOND PARTIAL EXAM**

26 **THANKSGIVING DAY (NO CLASS)**

Diciembre

1 Violence and Science

Reading: Evans, Peter William. "Acts of Violence in Almodóvar." All about Almodóvar: A Passion for Cinema. 101-117. Minneapolis, MN: U of Minnesota Press, 2009.

3 *La piel que habito* and Conclusiones

11 **FINAL ESSAY DUE. Submit electronically by 12 PM.**

ACCOMMODATIONS

Any student with a documented disability who requires academic accommodations should contact Services for Students with Disabilities at 471-6259 (voice) or 232-2937 (Video Phone) as soon as possible to request an official letter outlining authorized accommodations.

ACADEMIC INTEGRITY

The UT Standard of Academic Integrity

A fundamental principle for any educational institution, academic integrity is highly valued and seriously regarded at The University of Texas at Austin, as emphasized in the standards of conduct. More specifically, you and other students are expected to "maintain absolute integrity and a high standard of individual honor in scholastic work" undertaken at the University ([Sec. 11-801](#), *Institutional Rules on Student Services and Activities*). This is

a very basic expectation that is further reinforced by the University's [Honor Code](#). At a minimum, you should complete any assignments, exams, and other scholastic endeavors with the utmost honesty, which requires you to:

- acknowledge the contributions of other sources to your scholastic efforts;
- complete your assignments independently unless expressly authorized to seek or obtain assistance in preparing them;
- follow instructions for assignments and exams, and observe the standards of your academic discipline; and
- avoid engaging in any form of academic dishonesty on behalf of yourself or another student.

Policy on Scholastic Dishonesty:

Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since such dishonesty harms the individual, all students, and the integrity of the University, policies on scholastic dishonesty will be strictly enforced.

LEARNING EDGES:

Please remain open to receiving and analyzing a wide variety of texts, many of which include portrayals of violence, questions of gender identity, sexuality in its many expressions, racism, machismo, and other complex, nuanced subjects. The topics and images may make you feel uncomfortable at times, but this is an opportunity for you to assess why they make you feel this way. They will likely cause you to question certain ideas and social mores. Try to keep the idea of learning edges in mind as you view and process each text:

“Learning edges. We call the edge of our comfort zone the learning edge. When we are on the learning edge, we are most open to expanding our knowledge and understanding—as well as expanding our comfort zone itself. Being on this edge means that we may feel annoyed, angry, surprised, confused, defensive, or in some other way uncomfortable. These reactions are a natural part of the process of expanding our comfort zones, and when we recognize them as such, we can use them as part of the learning process—signaling to us that we are at the learning edge, ready to expand our knowledge and understanding. The challenge is to recognize when we are on a learning edge and then to stay there with the discomfort we are experiencing to see what we can learn.”

--The Program on Intergroup Relations, University of Michigan, 2008.



WHINING

IF YOU EXPECT TO SCORE POINTS BY WHINING,
JOIN A EUROPEAN SOCCER TEAM.