

Instructor: Christina Beaubien
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Class Schedule: Monday to Sunday
Campus Office Hours: MWF 9:00-10:00
Virtual Office Hours: Friday 9:00-10:00
Cell Phone: 978.808.7799

Required Texts

There are **no** required course materials for the class; all the readings and films will be streamed/downloaded from our Plato page. The films that we will be viewing include:

Films:

Pepi, Luci, Bom (1978)

Matador (1986)

Mujeres al borde de un ataque de nervios (1988)

Kika (1993)

All About My Mother (1999)

Bad Education (2004)

Broken Embraces (2009)

Labyrinth of passions (1982)

Law of Desire (1987)

Tie me up! Tie me down! (1990)

Live Flesh (1996)

Talk to Her (2002)

Volver (2006)

The Skin I Live In (2011)

Media Requirements

In regards to course media requirements, students will need to have access to a computer with a webcam and a microphone that has a good connection to the internet. Students must also be familiar with the following programs:

- Plato Discussion Boards
- Plato Blogs
- Uploading Plato Assignments
- Streaming movies from Vimeo
- Capturing and uploading movie scenes using Screen-O-Matic (**requires a \$18 subscription**)

If you ever have questions on how to use or access these programs, please direct yourself to the 'Plato Help & Resources' link on the left-hand navigation tab to connect with forums and CIT on how to go about downloading and using these programs.

Course Description

Analyzing Almodóvar is a course dedicated to an in-depth analysis of the films of Pedro Almodóvar from both a national and global perspective. Pedro Almodóvar is often lauded as the filmic icon of a “new” Spain that was praised for being more *open* and *inclusive* during the Spanish Transition to democracy. His corpus of work spans decades of political and social change and has been both vehemently praised and critiqued for his controversial material and unique point of view. This course will analyze a selection of his work paired with readings that thematize the subject matter presented that given week.

Course Objectives/Goals

Although this is a content-based course, the ultimate goal of the course is to gain a better understanding of theoretical film analysis as seen through the context of both contemporary Spain as well as the intersectional realities/problematics of class of gender. By analyzing Almodóvar’s filmic work within its temporal context, students will gain valuable references in contemporary Peninsular Studies. Conversely, an out of context analysis will permit more interdisciplinary approaches to the subject matter; helping students to think critically about philosophical and theoretical debates they face in their daily lives. Students will learn to critically analyze film as a medium of cultural production and/or replication.

Teaching Style

The success of this course hinges on the productive exchange of ideas through discussions. While I will at times give short lecture notes to review the material presented, your active participation is essential; especially given the online nature of the course. The more you bring to each aspect of the course (discussions, blogs, video responses, etc.) is directly related to what you will get out of the course. As it is an online course, I expect all of you to participate and encourage your fellow classmates to express themselves and their opinions. My reason for taking this liberty is to convince you that what you have to say matters. In a liberal arts course, there are often not “right” or “wrong” answers. Therefore, I always encourage you to make comments and drive the discussion forward; that is how we all learn more from each other.

Course Grading Components

Weekly Discussions 30%: Students must upload a 250 word *reaction* each week based on the topic provided by the instructor. Topics generally involve juxtaposing the given reading with the *film-of-the-week*, but could vary depending on the content of that given week. After posting their *reactions*, students must comment on AT LEAST 2 (two) of their classmate’s posts. The discussions will be graded using the rubric provided (Discussion Grading Criteria). The course will run on a **Monday to Sunday** cycle, and **students are expected to upload their *reaction post* by no later than *Thursday* by 11:59pm in order to receive full-credit. Comments should then be uploaded by no later than *Sunday* evening by 11:59pm.**

Weekly Blog (Scene Analysis) 30%: Students are expected to participate weekly (starting in Week 3) in the *Scene Analysis Blog* for each of the movies that they will be viewing. The *scene analysis* should mimic the example provided (Example Scene Analysis) by the instructor and should be no more than 2 pages in length. Students are encouraged to include Jing videos in their blog post, in which students capture the scene from the movie they are viewing on their screen, and provide a detailed voice-over of their analysis. **Students will be graded using the rubric provided (Scene Analysis Grading Criteria) and are expected to submit their blog post by no later than Sunday evening by 11:59pm.**

Film Analysis 35%: Students will be expected to write a final paper (double-spaced, Times New Roman, 12 font with 1-inch margins, 8-10 pages) that apply theories and methods used in class to one or more Almodóvar films of their choosing. Students are expected to quote from reputable sources as well as provide in-depth scene analysis from the films of their choosing. The films included should include ones we have seen in class as well as at least 1 (one) that we have not watched as part of the course. The process will be broken down into steps to help the students choose an appropriate topic and reputable sources, as well as to help the students with their analysis, organization, and content. **The *film analysis* will be graded using the rubric provided (Film Analysis Grading Criteria). Students are expected to submit their papers by 11:59pm in Plato on the day that it is due.**

Film Analysis Presentations 5%: Students will be expected to share the work that they have done within the *Film Analysis* in an online PowerPoint presentation that will be accompanied by audio commentary uploaded onto VoiceThread. Students are expected to comment on at least 2 (two) of their fellow classmate’s presentations with relevant and useful commentary. **Students will be graded using the rubric provided (Film Analysis Presentation Grading Criteria).**

Course Calendar

Student Assessment Dates

Week	Date	Type of Assessment
8	10.25	Film Analysis Topic Submission (minimum 250 words)
10	11.08	Film Analysis Abstract Submission (minimum 1 page)
12	11.25	Film Analysis Annotated Bibliography Submission (minimum 5 sources)
13	11.29	Film Analysis First Draft Submission (maximum 4 pages)
14	12.06	Film Analysis Presentation Submission
Finals	12.20	Film Analysis Final Draft Submission (8-10 pages maximum 11)

Weekly Schedule

Week 1: Getting to know you / Who is Almodóvar	
Wednesday 09/05 – Sunday 09/09	
<p>Readings: <i>What Media Classes Really Want to Discuss</i> (Chapter 1) by Greg Smith <i>Auteur Theory</i> by Robert Stam</p> <p>Movie: <i>Almodóvar in Interview</i> – from the Euro News</p>	
Week 2: Contextualizing Spain - the 2nd Republic, the Civil War, and Reading a Film I	
Monday 09/10 – Sunday 09/16	
<p>Readings: <i>The Spanish Civil War</i> from “History: Causes, Practices and Effects of War” by Prentice Hall <i>How to Read a Film, Signs Part I</i> – James Monaco</p> <p>Movie: <i>The Spanish Civil War 2 of 6; Revolution, Counter-Revolution & Terror</i> (Youtube)</p>	
Week 3: Contextualizing Spain - Franco Censorship and Reading a Film II	
Monday 09/17 – Sunday 09/23	
<p>Readings: <i>How to Read a Film, Signs Part II</i> – James Monaco <i>Faces of Terror</i>– Julián Casanova</p> <p>Movie: <i>Pepi, Luci, Bom</i> (1980)</p>	
Week 4: La movida	
Monday 09/24 – Sunday 09/30	
<p>Readings: <i>Opposition Culture</i> by Elías Díaz <i>Democracy and Cultural Change</i> by Rosa Montero</p>	

<p><i>Gender and Sexuality in post-Franco Cinema</i> by Barry Jordan and Rikki Morgan-Tamosunas <i>A punk called Pedro: la movida in the films of Pedro Almodóvar</i> by Núria Triana Toribio <i>Oppression</i> by Marilyn Frye Movie: <i>Labyrinth of Passions</i> (1982)</p>
<p>Week 5: Redefining Gender(s)</p>
<p>Monday 10/01 – Sunday 10/07</p>
<p>Readings: <i>New Sexual Politics</i> by Alejandro Melero Salvador <i>Gender and Sexuality from Contemporary Spanish Cinema</i> by B. Jordan and Rikki MT <i>Performative Acts and Gender Constitution</i> by Judith Butler Movie: <i>Matador</i> (1986) <i>Law of Desire</i> (1987)</p>
<p>Week 6: ‘Spain is different’</p>
<p>Monday 10/08 – Sunday 10/14 MONDAY 10/08: NO CLASSES</p>
<p>Readings: <i>Spanish Foreign Policy Under the Socialists</i> by Eusebio Mujal-León <i>Women on the Verge of a Nervous Breakdown</i> by Marvin D’Lugo Movie: <i>Women on the Verge of a Nervous Breakdown</i> (1988)</p>
<p>Week 7: Violent Delights, Violent Ends</p>
<p>Monday 10/15 – Sunday 10/21</p>
<p>Readings: <i>Gender and Symbolic Violence</i> by Pierre Bourdieu <i>Visual Pleasure and Narrative Cinema</i> by Laura Mulvey Movie: <i>Tie Me Up! Tie Me Down!</i> (1990) <i>Kika</i> (1993)</p>
<p>Week 8: ‘Time for change’</p>
<p>Monday 10/22 – Sunday 10/28</p>
<p>Readings: <i>The Socialist Era 1982-1996</i> by William Chislett <i>Socialist Rule and the Years of ‘Disremembering’ 1982-1996</i> Omar G. Encarnación Movie: <i>Live Flesh</i> (1997)</p>
<p>Week 9: Redefining Gender(s) II</p>
<p>Monday 10/29 – Sunday 11/04</p>
<p>Readings: <i>Gender Outlaw</i> by Kate Bornstein <i>Imitation and Gender Insubordination</i> by Judith Butler <i>An Introduction to Female Masculinity: Masculinity without Men</i> by Judith Halberstam Movie: <i>All About My Mother</i> (1999)</p>
<p>Week 10: The Male Gaze</p>
<p>Monday 11/05 – Sunday 11/11</p>
<p>Readings: <i>Visual Pleasure and Narrative Cinema</i> by Laura Mulvey Videos: Youtube Examples of Visual Pleasure Movie: <i>Talk to Her</i> (2002)</p>

Week 11: Contesting Memory
Monday 11/12 – Sunday 11/18 MONDAY 11/12: NO CLASSES
Readings: <i>Catholicism and Social Change</i> by Frances Lannon Movie: <i>Bad Education</i> (2004)
Week 12: Return
Monday 11/19 – Sunday 11/25 THURSDAY 11/22 AND FRIDAY 11/23: NO CLASSES
Movie: <i>Volver</i> (2006) Blog: Scene Analysis. NOTE: If you submit a blog this week, you do not need to submit comments.
Week 13: Broken Embraces
Monday 11/26 – Sunday 12/02
Movie: <i>Broken Embraces</i> (2009) Blog: Scene Analysis. NOTE: If you submit a blog this week, you do not need to submit comments.
Week 14: The Skin I Live In
Monday 12/03 – Sunday 12/09
Movie: <i>The Skin I Live In</i> (2011) Blog: Scene Analysis. NOTE: If you submit a blog this week, you do not need to submit comments.
Week 15: Analyzing Almodóvar
Monday 12/10 – Friday 12/14
Assignment: Film Analysis Presentation Submission –Students are expected to comment on at least 2 (two) of their fellow classmate’s presentations with relevant and and useful commentary.
Finals: Analyzing Almodóvar
Monday 12/17 – Thursday 12/20
Assignment: Film Analysis Final Draft Submission