

## Introduction to Spanish Literary and Filmic Genres

**Course description and objectives:** The objective of this course is to offer an overview of 20<sup>th</sup> and 21<sup>st</sup>-century Spanish literature and film through different genres. The selected works provide an array of genres and perspectives that reflect the cultural, historical, and socio-political aspects of each period.

**Expectations:** By exploring and discussing these literary and filmic texts, students will obtain both an understanding of the literature and cinema of Spain in the modern and contemporary eras, in addition to the cultural and historical context in which they evolved. Students will be able to differentiate between the different literary and filmic genres and the formal and cultural implications of each particular work. They will develop an awareness and knowledge of critical and rhetorical or technical terminology appropriate for each discipline. They will be able to critically analyze literature and film, as well as collaborate and give constructive feedback to their peers.

### Course Requirements:

Class Attendance and Participation	15%
*Blog/Computer-Mediated Analysis/Review (3 entries) and Peer Response (3 entries)	20%
Midterm Exam	10%
Short Essay (3-5 pages)	10%
** Mashup	10%
** Presentation and Implementation of the Mashup task	10%
Final Essay (10-12 pages)	25%

\*The course will incorporate a learning blog or other computed-mediated platform only accessible to the members of the class. Students will write short analyses and reviews, and provide responses to their classmates' comments (150-250 words per entry). Each student will have written a total of six entries by the end of the semester.

\*\* Students will create a Mashup (Michigan State University provides a free and user-friendly system Rich Internet Application at <http://store.clear.msu.edu/Products/view/32>) integrating text and video of their own creation. The Mashup will be composed of a video interpretation or adaptation of a text (1-3 minutes long), a task designed by students for their peers relating to this literary or filmic text (10-15 minutes) and a written response (600 words). I will provide models and samples before this requirement is due. The presentation and implementation of the Mashup task will be scheduled throughout the semester and the final version of the Mashup will be turned in at the end of the semester.

### Course Content:

#### Introduction: On origins

##### - Class 1:

Free-writing activity in class: What are the differences and similarities between a literary and filmic work? What are the characteristics of each discipline?

Reading in class: "¿Cómo nace un texto?" by Jorge Luis Borges.

Watching in class: "La barba rebelde" (1905) by Segundo de Chomón.

Google-docs outline. Los diferentes tipos de género y sus características. Computer-mediated synchronous task: interactive and collaborative design of an outline by students working in groups.

20<sup>th</sup> century

Review of  
Benjamin's article  
or Peer Response

I. Spain and the Avant-garde

- Class 2:

**Essay.** Selección de *La deshumanización del arte* (1925) de Ortega y Gasset (selection of fragments). Benjamin's "The Work of Art in the Age of Mechanical Reproduction."

- Class 3:

**Short film.** *Un chien andalou* (1929) by Luis Buñuel and Salvador Dalí.

- Class 4:

**Poetry.** "Crucifixión", "Cristito", "Fábula y rueda de los tres amigos", "Vaca" by Federico García Lorca, Romero-González's "La regeneración del 27: *Poeta en Nueva York* y *Un chien andalou*."

Analysis or  
Peer Response

II. Realism(s) preceding the Spanish Civil War

- Classes 5 and 6:

**Novel.** *San Manuel Bueno, mártir* (1931) by Miguel de Unamuno.

Class 6:  
Analysis or  
Peer Response

- Classes 7 and 8:

**Play.** *La casa de Bernarda Alba* (1936) by Federico García Lorca.

III. Realism(s) after the Spanish Civil War

- Classes 9:

**Short story.** "Sansón García, fotógrafo ambulante" (1944) by Camilo José Cela.

- Class 10:

**Film.** *La caza* (1965) by Carlos Saura, Higson's "The Concept of National Cinema."

Class 10: Short  
Essay

IV. Poetry by Women

- Class: 11:

**Poetry.** "La extraña" (1959) by Julia Uceda, "Chico Wrangler" (1985) de Ana Rossetti, "Del 36 al 46" (1995) by Gloria Fuertes.

V. Representations of the Family during and after the "Transición"

- Class 12 and 13:

**Novel:** *Los santos inocentes* (1981) by Miguel Delibes.

Class 12:  
Midterm

- Class 14 and 15:

**Film:** *Todo sobre mi madre* (1999) by Pedro Almodóvar, Garlinger's "All about Agrado."

Class 14: Review  
of Garlinger's  
article

21<sup>st</sup> century

VI. Re-imagining the Spanish Civil War

- Class 16, 17 and 18:

**Novel:** *Soldados de Salamina* (2000) by Javier Cercas, García-Nespereira's "El 'relato real' de Javier Cercas."

Class 16: Turn in  
initial version of  
Mashup

Class 17: Review of  
García-Nespereira's  
article or Peer  
Response

VII. Nationalisms

- Class 19:

**Documentary film:** *La pelota vasca: La piel contra la piedra* (2003) by Julio Medem.

VIII. Women Reflecting on Women and Society

- Class 20:

**Film:** *Te doy mis ojos* (2003) de Icíar Bollaín.

Analysis or Peer Response
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- Class 21:

**Between the review, (auto)biography and essay.** *La ridícula idea de no volver a verte* (2013) by Rosa Montero.

IX. Conclusions and Recapitulation

- Class 22:

Review in class of the Google-docs outline prepared the first day of class: Los diferentes tipos de género y sus características. Computer-mediated Synchronous task: Interactive and collaborative design of an outline by students working in groups.

Final Essay and Final version of the Mashup
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**Resources (Required secondary readings are indicated with an asterisk. A course packet including these texts and other primary texts will be available for students):**

Baudrillard, Jean. "Simulacra and Simulations." *Jean Baudrillard: Selected Writings*. Ed.

Mark Poster. Stanford: Stanford UP, 1988. 166-84

\*Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction".

*Illuminations*. Ed. Hannah Arendt. London: Cape, 1970. 217-20.

Benson, Douglas K. "Hearing Voices: Transtextuality and Heteroglossia in Gloria Fuertes's

*Mujer de verso en pecho* (1995)." *In Her Words: Critical Studies on Gloria Fuertes*.

Ed. Margaret Persin. Lewisburg, PA: Bucknell UP, 2011. 121-37.

Boring, Phyllis Zatlin. "Carmen Martín Gaité, Feminist Author". *Revista de Estudios*

*Hispánicos* 11.3 (1977): 323-38.

Cardwell, Richard A. "Poetry and culture, 1868-1936". En *The Cambridge Companion to*

*Modern Spanish Culture*. Ed. David T. Gies. Cambridge: Cambridge UP, 1999. 175-

86.

Gómez L-Quñones, Antonio. "Del diálogo y sus límites en *La pelota vasca: La piel contra la*

*piedra*." *Hispanic Research Journal* 10.2 (2009): 141-56.

\*García-Nespereira, Sofía. "El 'relato real' de Javier Cercas: La realidad de la literatura."

*Confluencia* 24 (2008): 117-28.

- Gies, David T., ed. *The Cambridge Companion to Modern Spanish Culture*. Cambridge: Cambridge UP, 1999.
- \*Garlinger, Patrick Paul. "All about Agrado or The Sincerity of Camp in Almodóvar's *Todo sobre mi madre*." *Journal of Spanish Cultural Studies* 5.1 (2004): 97-111.
- Glannon, Walter. "Unamuno's *San Manuel Bueno, mártir*: Ethics through Fiction." *MLN* 102 (1987): 316-33.
- \*Higson, Andrew. "The Concept of National Cinema." *Screen*. 30:4 (Autumn 1989): 36-46.
- Ilie, Paul. "Bécquer and the Romantic Grotesque." *PMLA* 83 (1968): 312-31.
- Kinder, Marsha. *Blood Cinema: The Reconstruction of National Identity in Spain*. Berkeley, Los Angeles, and London: U of California P, 1993.
- Klein, Dennis A. *Blood Wedding, Yerma, and The House of Bernarda Alba: García Lorca's Tragic Trilogy*. Boston: Twayne, 1991.
- Labanyi, Jo. *Myth and History in the Contemporary Spanish Novel*. Cambridge: Cambridge UP, 1989.
- López-Valero, Olga. "Historia y cultura popular en *Beltenebros*." *Los presentes pasados de Antonio Muñoz Molina*. Ed. María-Teresa Ibáñez Ehrlich. Frankfurt am Main / Madrid: Vervuet / Iberoamericana, 2000. 151-76.
- Mercer, Leigh. "Fear at the hands of technology: The Proto-Surrealism of the Films of Segundo de Chomón." *Studies in Hispanic Cinemas* 10 (2007): 79-90.
- Moreiras Menor, Cristina. *Cultura herida: Literatura y cine en la España democrática*. Madrid: Ediciones libertarias, 2002.
- \*Romero-González, Tanya. "La regeneración del 27: *Poeta en Nueva York* y *Un chien andalou*." *RILCE: Revista de Filología Hispánica*. Forthcoming.
- Servodidio, Mirella. "Ana Rossetti's Double-Voiced Discourse of Desire." *Revista Hispánica Moderna* 45 (1992): 318-27.
- Smith, Paul Julian. "New York, New York: Lorca's Double Vision." *Tesserae: Journal of Iberian and Latin American Studies* 6.2 (2000): 169-80.
- Soldevila-Durante, Ignacio. "Ortega y la narrativa vanguardista." *Ortega y Gasset Centennial/Centenario Ortega y Gasset*. Madrid: José Porrúa Turanzas, 1985. 187-202.
- Uceda, Julia. *The Poetry of Julia Uceda*. Trad. Noël Valis. New York: Peter Lang, 1995.