

**DEPARTMENT OF MODERN LANGUAGES & LITERATURES
PITTSBURG STATE UNIVERSITY
SPRING, 2006**

Title: Hispanic Film	Instructor: Bert Patrick
Course Num: MLL 550-01	Office: 416 Grubbs Hall
Prerequisites: MLL351 Gram & Comp II & MLL450 Readings Lit/Civ II	Office Hours: 10 TTh; 2-5 MW; 2:00-4:00 Th or by appt.
Credit Hours: 3	Office Phone: 235-4711
Course Time: 11-11:50 MWF	Cell Phone: 404-9400 (before 10pm, please)
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I COURSE DESCRIPTION Activities designed to help you continue to improve your listening comprehension, speaking, analytical and writing skills, and your knowledge of Hispanic culture, by watching recent films, discussing them in class and then writing analyses of them.

II PURPOSE OF COURSE The PRINCIPAL GOALS IN THIS COURSE are to help you 1) continue to improve your comprehension of spoken Spanish as used in contemporary popular films; 2) learn about the various elements and characteristics of movies in order to analyze them with greater skill; 3) develop your ability to express your opinions about the important elements of these movies in class discussions; and 4) write insightful analyses of them. You will also become familiar with aspects of Hispanic culture and issues which concern Hispanic directors.

III COURSE OBJECTIVES By the end of this course you should have 1) improved listening comprehension skills, 2) more knowledge about the elements of a movie, 3) greater ability to analyze films and to express your opinions about them, 4) a greater appreciation and understanding of Hispanic culture, 5) a better awareness of contemporary issues in the Hispanic world, and 6) the ability to write analyses in more precise and correct Spanish.

IV TEACHING STRATEGIES Class time will be spent in a variety of activities, including, but not limited to, 1) watching portions of films, 2) analyzing aspects of them in one-on-one, small group and whole class discussions, and 4) discussing aspects of films viewed outside of class.

V TEXT *Cinema For Spanish Conversation* Gill, Smalley and Haro
Cine Hispano (available in Quick Print, 106 Whitesitt Hall)
<http://classes.yale.edu/film-analysis/> This site is fantastic with many movie clips.

VII EVALUATION

A. OVERALL EVALUATION

1 ANALYSES OF FILMS You are to write an **analysis** (not a summary or retelling) of **8** movies. You may write about any aspect(s) of the movies watched: meaning of the title, conflict(s) and its/their resolution, character development, theme, setting, sound, music, lighting, ideas, cultural messages /content, etc. Each analysis should be a minimum of two **full** pages, maximum of three. Each is to be handed in on the dates indicated by

Entregar on the course schedule below. Each analysis should have a title page, be in Spanish, be typed double-spaced with size 12 Times New Roman fonts (this font, one size larger), and have 1” margins all the way around. Each analysis will be graded according to five criteria, each worth 20%: 1) **content development** (in how much depth is/are the main idea[s] treated); 2) **physical organization** (does the presentation move naturally from an introduction to a development of the main ideas and then end with a reiteration/summary /conclusion); 3) **vocabulary** (does the analysis use the same words over and over or does it reveal a variety of words and expressions, a sign that you are growing linguistically); 4) **language usage** (syntax [word order], idioms, transition expressions, *real* Spanish [not “English translated into Spanish”]; and 5) **language mechanics** (spelling, subject-verb agreement, correct verb tense usage, noun-adjective agreement, etc.). Each analysis is worth **10.625%** of the final grade, a total of **85%**. As you will notice, movies are grouped in pairs. As a consequence, you may choose to write a comparison of the two films. In such a case, you analysis should be a minimum of four pages, maximum of six. Whichever of these two ways to approach the analysis is up to you.

2 PREPARATION/PARTICIPATION I pay close attention to who is prepared to participate fully in each day’s activities. Being in class on time, preparing home work assignments, being a ready and active partner in pairs, small group and whole class discussions, volunteering to participate in class activities, and sitting in different seats during the semester to be able to work with all classmates are some of the criteria I use to determine **preparation/participation**. This is worth **5%** of your grade.

3 CONVERSATION PARTNER SESSIONS Each student is to have a one-on-one session with the MLL conversation partner each week. Your attendance, participation and improvement in speaking skills will be used to determine your performance in these sessions. This is **5%** of your grade in this course.

4 ATTENDANCE I expect you to be in class every day, prepared to participate fully in the day’s activities. Each day you are absent will reduce your score in this area by 3%. This is also worth **5%** of your grade in the class.

5 FINAL GRADE Your grade for the course will be determined in the following manner: results of the analyses (85%), preparation/participation (5%), conversation partner sessions (5%), and attendance (5%).

B. EVALUATION CRITERIA	Analyses	85%
	Preparation/participation	5%
	Conversation partner sessions	5%
	Attendance	<u>5%</u>
		100%

C. GRADING SYSTEM A 100-90 B 89-80 C 79-70 D 69-60 E 59-00

VIII KANSAS STATE DEPT OF EDUCATION (KSDE) TEACHING STANDARDS

This course meets the following KSDE teaching standards:

- Standard #1 Knowledge 1-6 Performance 1-4
- Standard #7 Knowledge 1 Performance 1, 3-5

Think wrongly, if you please, but in all cases think for yourself. -Doris Lessing

HORARIO DE ACTIVIDADES DIARIAS DE *ESPAÑOL II* (MLL 158-01)

ENE 20 Introducción a la clase La conciencia individual contra las instituciones del estado.	17 * <u>Entregar análisis Diarios... y Mamá... *</u> Las decisiones y sus consecuencias.
23 <i>Mar adentro</i> (2004) [2'05"]y 1040-1049	19 <i>María, llena eres de gracia</i> (2004) [1'41"]
25 <i>Mar adentro</i> y 18-24 Literary terms	21 <i>María, llena eres de gracia</i>
27 <i>Mar adentro</i> y 24-27 Film terms (Mise-en-scène)	
	24 <i>María, llena eres de gracia</i>
30 <i>Mar adentro</i> y 27-29 Camera work	26 <i>María, llena eres...</i> Resumen de la película
FEB 1 <i>Mar adentro</i> Resumen de la película	28 <i>Amores perros</i> (2000) [2'33"]
3 <i>La historia oficial</i> (1984) [1'50"] 29-31 Editing	
	MAY 1 <i>Amores perros</i>
6 <i>La historia oficial</i> y 31-33 Sound	3 <i>Amores perros</i>
8 <i>La historia oficial</i>	5 <i>Amores perros</i>
10 <i>La historia oficial</i>	
	8 <i>Amores perros</i>
13 <i>La historia oficial</i>	10 <i>Amores perros</i> Resumen de la película
15 <i>La historia oficial</i> Resumen de la película	12 * <u>Entregar análisis Amores y María *</u>
17 * <u>Entregar análisis de <i>Mar adentro</i> y <i>La historia oficial</i> *</u>	
¡Hay crímenes y hay crímenes!	15-19 * Semana de exámenes finales *
20-22-24 <i>El crimen del Padre Amaro</i> (2002) [1'58"]]	
27 <i>El crimen del Padre Amaro</i>	
MAR 1 <i>El crimen del Padre Amaro</i> Resumen de la película	
3 <i>Hable con ella</i> (2000) [1'54"]	
6-8-10 <i>Hable con ella</i>	
13 <i>Hable con ella</i>	
15 <i>Hable con ella</i> Resumen de la película	
17 * <u>Entregar análisis de <i>El crimen..</i> y <i>Hable con ella</i> *</u>	
18-26 Vacaciones de Primavera	
Un viaje al descubrimiento de sí mismo.	
27-29-31 <i>Diarios de motocicleta</i> (2004) [2'07"]	
ABR 3 <i>Diarios de motocicleta</i>	
5 <i>Diarios de motocicleta</i> Resumen de la película	
7 <i>Y tu mamá también</i> (2001) [1'45"]	
10 <i>Y tu mamá también</i>	
12 <i>Y tu mamá también</i>	
14 <i>Y tu mamá también</i> Resumen de la película	