



cea™
Learn your potential



Cultural Visions through Spanish Cinema

UNH Course Number: SPN354BCN

Subject Area: Spanish Language & Literature, Cultural Studies

Level: 300

Prerequisites: Intermediate Spanish II or the equivalent of at least four semesters of college level Spanish

Language of Instruction: Spanish

Contact Hours: 45

Credits: 3

Description: This course uses Spanish cinema as a vehicle to expose you to wide variety of cultural realities and challenges present in Spain today. Through selected and relevant films clips, you will see and experience through the big screen many of the cultural representations that you encounter in everyday life. It is through the analysis of these representations that you will strengthen your intercultural competence and deepen your understanding of the social and cultural realities of your new surroundings.

To give you further opportunities to develop your linguistic and intercultural skills, this course will expose you to interaction with the local community as you learn about Spanish society through cinema, and thus learning Spanish gives you a privileged opportunity to develop sensitivity towards cultural differences and to understand the ways in which culture and language interlock. In this sense, you will be encouraged to exploit the value of these lessons not just as a useful aid to your progress in other courses, but as a set of tools for unlocking a wide range of intercultural discoveries whilst living and studying abroad.

Your motivation, cultural curiosity, constant attention and dynamic participation are indispensable ingredients for making real and observable improvements in your cross-cultural competency. You are expected not only to come prepared to class, but also to discuss the new cultural facts or discoveries you have encountered inside and outside of class.

Learning Objectives:

- to identify & describe the main cultural issues presented in a variety of written and audiovisual materials
- to critically analyze and respond to the socio-cultural forces you witness in the variety of visual and written texts presented
- to develop and use critical thinking tools for understanding your new social and cultural surroundings as well as the intercultural issues you encounter
- to demonstrate a consolidated ability to write about abstract intercultural topics and defend a point of view on the meaning of cultural difference
- to be able to express ideas and opinions accurately and confidently
- to be able to interact with the host-community with a marked degree of fluency

Instructional Format:

The class will include individual and group work as well as preparatory work outside of class. You can expect to encounter evidence and documentation from varied sources such as movies, popular culture outlets and literature. Your participation will include various activities such as debates, field studies, oral presentations, written composition and essays.

Course work is comprised of in-class discussions, group exercises, numerous field studies, extensive outside readings, independent group and individual onsite study. Some onsite study will be integrated into class-time while others will be assigned as out-of-class independent learning.

The methodology is primarily communicative given that you must bring to class your knowledge and personal experience along with your language skills. Participation and interaction are therefore crucial in the dynamics of this course not only for practice, but also for linguistic reflection. Class will meet twice a week for 90 minutes.

Form of Assessment:

The instructor will use numerous and differentiated forms of assessment to calculate the final grade you receive for this course. For the record, these are listed and weighted below. The content, criteria and specific requirements for each assessment category will be explained in greater detail in class. However, you must complete all grading assessment categories to receive a grade for this course. In addition, your work and behavior in this course must fully conform to the regulations of the [CEA Academic Integrity Policy](#) to which you are subject. Finally, all formal written work you carry out in this course (research papers, projects, studies, etc.) must be submitted in electronic format. Your instructor may also require that you hand in a hard copy of such work.

Class Participation	10%
Field Studies	20%
Journal & Compositions	15%
Final Project	25%
Midterm Exam	10%
Final Exam	20%

Class Participation: When determining your class participation grades, traditional criteria such as material preparation, completed reading before class, and collaborative group work are all evaluated. But it is the active, meaningful and informed verbal and written contribution that you make that is most important to your overall participation grade. Indeed, willingness to share views in classroom discussions and the insightfulness of your comments and questions about assigned readings will all be taken into account when evaluating your participation. Whereas attendance and punctuality are expected and will not count positively towards the grade, laxity in these areas will have a negative effect. The instructor will use the following specific criteria when calculating your class participation grade:

Criteria for Assessing Class Participation	Grade
You make major and original contributions that spark discussion, offering both critical and analytical comments clearly based on readings and research and displaying a working knowledge of theoretical issues.	A+ (9.70–10.00)
You make significant contributions that demonstrate insight as well as knowledge of required readings and independent research.	A-/A (9.00–9.69)
You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	B/B+ (8.40–89.90)

You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	C+/B- (7.70–8.39)
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C (7.00–7.69)
You very rarely make comments and resist engagement with the subject, attending class having manifestly done little if any preparation.	D (6.00–6.69)
You make irrelevant and tangential comments disruptive to class discussion, a result of frequent absence and complete un-preparedness.	F (0–5.90)

Field Studies: You will participate in different field studies where you interact with Spanish speakers. The learning objective of these activities is to get you to interact with your surroundings as well as to help you understand different intercultural behaviors in practical real life situations. You will have to write a report and orally present it to the class based on the guidelines provided by the instructor. You will be informed beforehand of the specific day, time and outcome-related objectives of these field studies.

Journal and Compositions: You will keep a journal (*Diario de abordo*) where you will reflect upon relevant intercultural aspects of Barcelona through movie viewing, readings and onsite experiences. Your journal will be reviewed periodically by the instructor to help you focus on the content of the cultural reflections you should be accumulating. You may be asked to present some of your entries to your peers as a way to spark in-class debate and to share different approaches to similar intercultural experiences.

Final Project: You will have to write a reflection paper followed by an in-class oral presentation of it. The paper should focus on a movie of your choice selected from a list provided by the instructor. It must analyze in depth specific intercultural topics raised and presented in class during the semester. The paper must be at least 5 pages long and include a bibliography of the sources used.

Midterm & Final Examinations: The midterm and final exams are designed to establish and communicate to you the progress you are making towards meeting the course learning objectives listed above. They are comprised of questions and exercises that test your abilities in three important areas of competency: the amount of information you master; the accuracy of the information you present; and the significance you ascribe to the facts and ideas you have integrated across your study in this course. More specifically, you will take a multiple choice test on the argument and grammar you encounter in the films viewed along with two short essay questions in which you analyze the intercultural aspects discussed in class.

CEA Attendance Policy:

Every student is expected to attend all scheduled class sessions on time and be thoroughly prepared for the day’s class activities. In compliance with NEASC and UNH accreditation requirements, CEA instructors compile regular attendance records for every course and take these records into account when evaluating student participation and performance.

- In each three-credit 15-week course, a maximum of the equivalent of two weeks of accumulated absences due to sickness, personal emergency, inevitable transport delay and other related impediments will be tolerated.
- Your final course grade will drop one full letter grade (e.g. A- to B-) for each additional class missed beyond this two week period, regardless of the reason for your absence. However, you will automatically fail a course if your absences exceed the equivalent of three weeks of class.

Furthermore, to comply with immigration and financial regulations, you must maintain full-time student status and attend at least 12 hours of class every week. Consequently, the Dean and Program Director will

dismiss from all CEA courses, programs, activities and housing any student who fails to maintain full-time status.

Required Readings:

The required course textbooks listed below are available for purchase or consultation at the CEA Resource Center. Buy your texts from our locally affiliated book merchant who is onsite during academic orientation. You must have constant access to these texts for reading, highlighting and marginal note-taking. Additional copies will be placed on-reserve in the Academic Affairs office for short-term loans. Periodical literature, articles, documents, maps, digital images and other sundry materials also required for your class are available in PDF or Word format, are stored in the e-course file assigned to each class, and are located on the CEA shared drive for in-house consultation or copying to your own USB flash-drive. In addition, the Academic Affairs Office compiles a bank of detailed information about the many libraries, documentation centers, research institutes and archival materials located here in the city and accessible to CEA students. You will be required to use these resources throughout your studies. Direct access to additional resources and databanks are available to you through the online library of the University of New Haven.

- Marin, K. (1985) *'Caravana de mujeres' para los solteros de Plan*. Adaptado de www.elpais.com
- Salvat Vila, A. (2007) *¿De verdad España es diferente?*. La comunidad. www.elpais.com
- Nieto, S (2005) *Somos un país de supersticiosos*. Magazine del Mundo.es
- Varsavsky, M (2005) *¿Por qué los estadounidenses no pueden ponerse de acuerdo sobre la manera de saludarse?*. Blog de Martin Varsavsky.
- VVAA *Saludos del mundo*. Funversion.
- Freixas, L. (2005) *Comer en Estados Unidos*. La Vanguardia.
- E. I. *La fiesta de todos los santos. 1 de noviembre*. Escuela internacional.
- Francisca, C. USO de la gramática española. Avanzado. Edelsa. Madrid.
- Hooper, J. (2006) *The New Spaniards*. Penguin Books. London
- Wattley-Ames, H (1999) *Spain is Different*. Intercultural Press. Maine. USA
- Mar .Suave susurro sonoro [Internet]. *Parejas de Diferentes Culturas (Recomendaciones)*. 2006. Abril. Available from : <http://sususo.blogspot.com/2006/04/parejas-de-diferentes-culturas.html>
- Soler-Espiauba D. (2006) *Contenidos culturales en la enseñanza del español como 2/L*. Arco/Libros. Madrid
- Oliveras A. (2000) *Hacia la competencia intercultural en el aprendizaje de una lengua extranjera*. Estudio del choque cultural y los malentendidos. Edinumen. Madrid
- Magafesa (2007) *Historia del festival de Sitges* en Es cine, mamá.
- Vázquez L. (2007) *"Llegada a una nueva cultura: el choque cultural, los malentendidos, los estereotipos y los tópicos."* Revista Elenet. N°3. www.Elenet.org ISSN:1772-9955
- Diccionario español-inglés.
- Diccionario de la lengua española. www.rae.es
- Diccionario inglés-español. www.wordreference.com
- Gramática de uso de español para extranjeros. Teoría y práctica. SM. Madrid.

Recommended Readings:

Many of the following primary and secondary materials, articles and readings have been placed on reserve for you and are located in the CEA office resource center. The instructor will guide you on the use of these readings.

- Keeley, G (2006) *Turning Rubbish into a Television Goldmine*. Times on line.
- Hall, E (1976) *Beyond Culture*. Anchor Books. Garden City, N.Y.
- Hofstede, G (2005) *"Viviremos nuestra vida en varias culturas diferentes"*. Revista Mondialogo. Intercultural Dialogue and Exchange.
- Cortés, G (2002), *"El choque cultural"*. Tiempo y Escritura.
- Graham, H y Labanyi, J. (1995) *Spanish cultural studies an introduction. The Struggle for Modernity*. Oxford. N.Y.

- Rabe M. (1997) *Culture Shock! A Practical Guide. Living and Working Abroad*. Graphic Arts Center Publishing Company. Portland.
- Caparrós, J.M. (1999) *Historia crítica del cine español (Desde 1897 hasta hoy)*. Ariel Historia. Barcelona.
- Sampedro, V y Llera, M (2003) *Interculturalidad: interpretar, gestionar y comunicar*. Ediciones Bellaterra. Barcelona.
- Figueras, J. (2004) *Adivina quién te habla de cine*. Plaza Janés. Barcelona.
- Gallantin, B. *Adaptive Aspects of Culture Shock*. *American Anthropologist*, New Series, Vol. 73, No.5. (Oct.,1971), pp.1121-1125.
- Alberdi, I. (1997) ["La familia. Convergencia y divergencia de los modelos familiares españoles en el entorno europeo"](#) *Política y Sociedad*, nº 26, pp. 73-94.
- Graff, M. (1993) *Culture Shock! A Guide to Customs and Etiquette*. Graphic Arts Center Publishing Company. Portland.
- Ferreras, D (1995) *Lo fantástico en la literatura y el cine: De Edgar a. Poe a Freddy Krueger*. Vosa. España.

Recommended Movies:

- Las cartas de Alou (1990)
- Un franco, 14 pesetas (2006)
- Princesas (2005)
- Agua con sal (2005)
- Balseros (2002)
- Poniente (2002)
- El espinazo del diablo (2001)
- El laberinto del fauno (2006)
- Los otros (2001)
- Frágiles (2005)
- El niño de barro (2006)
- Los sin nombre (1999)
- Los dos lados de la cama (2005)
- Tapas (2005)
- Días de fútbol (2003)
- Torrente, el brazo tonto de la ley (1998)
- Los peores años de nuestra vida (1994)
- Mujeres al borde de un ataque de nervios (1988)
- Carne trémula (1997)
- La gran familia (1962)
- El bola (2000)
- Familia (1996)
- Azul oscuro casi negro (2006)
- Hola estoy sola (1995)

Online Reference & Research Tools:

- <http://www.clubcultura.com/>
- <http://www.fotogramas.es/>
- <http://www.labutaca.net/>
- <http://www.jstor.org>
- <http://www.rae.es/>
- <http://wordreference.com>
- <http://www.sogecine-sogepaq.com/filmografialista.html>
- <http://www.pucp.edu.pe/eventos/intercultural/pdfs/inter33.PDF>
- <http://redalyc.uaemex.mx/redalyc/pdf/297/29700310.pdf>
- <http://www.edwardthall.com/>
- <http://www.cineiberico.com/>
- <http://www.nuestrocine.com/>

<http://cinehistoria.wikispaces.com/>
<http://www.clubcultura.com/clubcine/clubcineastas/almodovar/eng/homeeng.htm>
<http://www.pedroalmodovar.es/default.asp>
<http://www.clubcultura.com/clubcine/clubcineastas/guillermodeltoro/elorfanato/>
<http://www.elpais.com/>
<http://www.lavanguardia.es/>
<http://www.elblogdecineespanol.com/>
<http://www.sie.es/pgoya/>
<http://cvc.cervantes.es/>
<http://www.mtas.es/inicioas/familia.htm>
<http://www.bcn.es/biblioteques/>
<http://www.bcn.es/centrescivics/es/>
<http://www.bcn.es/>
<http://www.guiadelocio.com/barcelona/cine/>

Cultural Visions through Spanish Cinema

Course Content

Session	Topic	Activity	Student Assignments
1	<p>Welcome</p> <p>Course Objectives: Syllabus</p> <p>Outline of the final project</p> <p>Stereotypes</p>	<p>Interactive Activities: Let's get to know each other!</p> <p>Images associated with Spaniards</p>	<p>Reflection: Why Barcelona?</p> <p>Reading:</p> <ul style="list-style-type: none"> Wattley-Ames, <i>Spain is different: Spain and the United States</i>, pp.10-22
2	<p>What do we know about Spain?</p> <p>The interest of Spanish culture</p> <p>The meaning of the word "culture"</p>	<p>Conceptual Map: What do we mean by "culture"?</p> <p>Personal Questionnaire</p>	<p>Movie Overview: Look for information on <i>Flores de otro mundo</i>:</p> <ul style="list-style-type: none"> - plot - theme - director - cast - year
3	<p>Unit 1: <i>Flores de otro mundo</i></p> <p>Why this course?</p> <p>Review: how to describe in Spanish. Specific vocabulary: <i>ser /estar/ llevar /tener</i></p>	<p>Questionnaire about the course</p> <p>Reading comprehension about the origins of the film: <i>caravana de mujeres</i></p> <p>How would you describe the main characters?</p>	<p>Journal:</p> <ul style="list-style-type: none"> What cultural aspects of the movie surprised you? What cultural aspects of your daily life in BCN have surprised you so far? State the differences that you find in comparing them with your own culture. <p>Reading:</p> <ul style="list-style-type: none"> Soler-Espiauba, <i>Contenidos culturales en la enseñanza del español</i>, pp. 118-123
4	<p>Unit 1: <i>Flores de otro mundo</i></p> <p>Review: Verbs used when expressing change</p>	<p>Analyzing profiles: psychological descriptions</p> <p>Are Spaniards that different from Americans?</p>	<p>Reading:</p> <ul style="list-style-type: none"> Salvat Vila, A. <i>Desde California: ¿De verdad España es tan diferente? La comunidad.</i> www.elpais.com

Cultural Visions through Spanish Cinema

Course Content

Session	Topic	Activity	Student Assignments
5	<p>Unit 1: <i>Flores de otro mundo</i></p> <p>Spain vs. other countries</p>	<p>Debate about the reading: <i>¿De verdad España es tan diferente?</i></p> <p>What do we eat?</p>	<p>Reading:</p> <ul style="list-style-type: none"> p 10: Opinión de Icíar Bollaín sobre la inmigración en España. http://www.edualter.org/material/intcine/florese.htm
6	<p>Unit 1: <i>Flores de otro mundo</i></p> <p>The immigration phenomenon in Spain</p>	<p>Debate: Types of immigration in <i>Flores de otro mundo</i></p>	<p>Journal:</p> <ul style="list-style-type: none"> Thoughts on the movie. What have you learned? <p>Reading:</p> <ul style="list-style-type: none"> <i>Qué pasaría si Madrid se quedara sin inmigrantes</i> (El País digital) <p>Reading:</p> <ul style="list-style-type: none"> Soler-Espiauba, <i>Contenidos culturales en la enseñanza del español</i>, pp. 228-235
7	<p>Immigration in Barcelona</p> <p>Field Study: Raval</p>	<p>Visit to Raval neighborhood</p>	<p>Movie:</p> <ul style="list-style-type: none"> <i>Raval, Raval</i> <p>Post-activity: report on the field study</p>
8	<p>Immigration in Our Neighborhood</p>	<p>Prepare interview on immigration</p> <p>Debate: Is Spain a racist country?</p>	<p>Movie Overview: Look for information about <i>El orfanato</i>:</p> <ul style="list-style-type: none"> - plot - theme - director - cast - year <p>Reading:</p> <ul style="list-style-type: none"> Magafesa, Historia del festival de Sitges
9	<p>Unit 2: <i>El orfanato</i></p> <p>Expressing hypothesis in Spanish</p>	<p>Paranormal phenomena</p> <p><i>¿Qué habrá pasado ?</i></p>	<p>Report on your own neighbourhood (interview and reflection) due</p>

Cultural Visions through Spanish Cinema

Course Content

Session	Topic	Activity	Student Assignments
10	<p>Unit 2: <i>El orfanato</i></p> <p>Superstitions</p>	Esoteric vs scientific (debate)	<p>Reading:</p> <ul style="list-style-type: none"> <i>Médium</i> (p.19) http://es.wikipedia.org/wiki/M%C3%A9dium <p>Journal:</p> <ul style="list-style-type: none"> How is my final project going? First impressions, doubts, and questions
11	<p>Unit 2: <i>El orfanato</i></p> <p>Review: The use of conditional in Spanish</p> <p>Superstitions</p>	<p><i>¿Qué habría pasado si...?</i></p> <p>Are Spaniards superstitious?</p>	<p>Journal:</p> <ul style="list-style-type: none"> Do you think Spain is a superstitious country? <p>Reading:</p> <ul style="list-style-type: none"> Soler-Espiauba, <i>Contenidos culturales en la enseñanza del español</i>, pp. 93-94
12	<p>Unit 2: <i>El orfanato</i></p> <p>Superstitions</p> <p>Preferences, likes and dislikes of the Spanish people</p>	<p>What do Spaniards like?</p> <p>Preparing a questionnaire on cinema</p>	<p>Survey:</p> <ul style="list-style-type: none"> Survey on cinema preferences <p>Reading:</p> <ul style="list-style-type: none"> Nieto, S (2005) <i>Somos un país de supersticiosos</i>. Magazine de El Mundo Sardá, J. <i>Católicos orgullosos de serlo</i>. http://www.elmundo.es/magazine/2005/287/1111602517.html
13	<p>Unit 2: <i>El orfanato</i></p> <p>Cinema consumption in Spain</p>	<p>Debate on the survey</p> <p>Do Spaniards go to the movies?</p> <p>American cinema preferences vs. Spanish cinema preferences</p> <p>Final reflection on <i>El orfanato</i></p>	<p>Journal:</p> <ul style="list-style-type: none"> Reflect on the cultural differences you have encountered so far. <p>Reading:</p> <ul style="list-style-type: none"> Soler-Espiauba, <i>Contenidos culturales en la enseñanza del español</i>, pp. 62-72

Cultural Visions through Spanish Cinema

Course Content

Session	Topic	Activity	Student Assignments
14	Mid-Term Review Thoughts on the course content, activities, and learning outcomes	Questionnaire about the course Let's go back in time: Do we now have a better overall understanding of the Spanish culture?	Review for the mid-term exam Reading: <ul style="list-style-type: none"> • Talents, <i>El ciudadano ordinario</i>, El País.com. Reading: <ul style="list-style-type: none"> • Galán, <i>Horarios sin salida</i>, El País.com.
15	Mid-Term Exam	Mid-Term Exam	Movie Overview: Look for information about <i>El otro lado de la cama</i> : <ul style="list-style-type: none"> - plot - theme - director - cast - year Reading: <ul style="list-style-type: none"> • Soler-Espiauba, <i>Contenidos culturales en la enseñanza del español</i>, pp.76-88
16	Unit 3: <i>El otro lado de la cama</i> Personal relationships Vocabulary on personal relationships	Debate: Friendship-love and jealousy “Spanish-style”	Reading: <ul style="list-style-type: none"> • Suave, M. <i>Parejas de Diferentes Culturas (Recomendaciones)</i>. Abril, 2006. http://sususo.blogspot.com/2006/04/parejas-de-diferentes-culturas.html Journal: <ul style="list-style-type: none"> • Final project: First draft; Thoughts, doubts, and questions

Cultural Visions through Spanish Cinema

Course Content

Session	Topic	Activity	Student Assignments
17	<p style="text-align: center;">Unit 3: <i>El otro lado de la cama</i></p> <p style="text-align: center;">Cultural conflicts</p> <p>Review: Expressing feelings and desires in Spanish</p>	<p>Debate on the reading (Parejas de diferentes culturas)</p> <p>Analysis of the main characters feelings (El otro lado de la cama)</p>	<p>Journal:</p> <ul style="list-style-type: none"> Cultural shocks still to overcome <p>Reading:</p> <ul style="list-style-type: none"> <i>“Legada a una nueva cultura: el choque cultural, los malentendidos, los estereotipos y los tópicos.”</i>
18	<p style="text-align: center;">Unit 3: <i>El otro lado de la cama</i></p> <p>Expressing emotion and advice in Spanish</p>	<p>Analysis of the main relationships among movie characters. Are they “typical Spanish”? (El otro lado de la cama)</p>	<p>Observe and reflect:</p> <ul style="list-style-type: none"> How do Spaniards greet each other?
19	<p style="text-align: center;">Unit 3: <i>El otro lado de la cama</i></p> <p style="text-align: center;">Social life in Spain</p> <p style="text-align: center;">Daily schedule</p>	<p>Debate: Social life and daily schedule, differences Spain vs. US</p> <p>Have you adapted to the new social patterns?</p>	<p>Survey on the stereotypes about Spanish people (p.42)</p> <p>Reading:</p> <ul style="list-style-type: none"> Hooper, <i>Changing Traditions: Flamenco and Bullfighting</i>; The New Spaniards, pp. 410-426
20	<p style="text-align: center;">Unit 3: <i>El otro lado de la cama</i></p> <p style="text-align: center;">Stereotypes</p>	<p>Reading:</p> <ul style="list-style-type: none"> <i>Un inglés en España</i> http://traductor.matthewbennett.es <p>Field study: Prepare an interview based on the reading</p>	<p>Interview and final thoughts</p> <p>Reading:</p> <ul style="list-style-type: none"> Varsavsky, M. <i>¿Por qué los estadounidenses no pueden ponerse de acuerdo sobre la manera de saludarse?</i>. Blog de Martin Varsavsky .
21	<p style="text-align: center;">Unit 3: <i>El otro lado de la cama</i></p> <p>Introductions and greetings</p>	<p>Analysis of the greetings and introductions throughout the movie</p>	<p>Reading:</p> <ul style="list-style-type: none"> <i>Comer en Estados Unidos</i>

Cultural Visions through Spanish Cinema

Course Content

Session	Topic	Activity	Student Assignments
22	<p style="text-align: center;">Unit 4: <i>Volver</i></p> <p style="text-align: center;">Social spheres: bars and restaurants</p> <p style="text-align: center;">Schedules</p>	<p style="text-align: center;">Debate on the reading (Comer en Estados Unidos)</p> <p style="text-align: center;">Eating in Spain</p> <p style="text-align: center;">Visit to a local café: reading, interpreting and understanding local traditions and habits</p>	<p>Movie Overview: Look for information about <i>Volver</i>:</p> <ul style="list-style-type: none"> - plot - theme - director - cast - year <p>Reading:</p> <ul style="list-style-type: none"> • Soler-Espiauba, <i>Espectáculos y fiestas</i>, Contenidos Culturales en la enseñanza del español, pp. 301-304; 311-313
23	<p style="text-align: center;">Unit 4: <i>Volver</i></p> <p style="text-align: center;">Traditions, rituals, and habits</p>	<p>Reading: tradiciones del 1 de noviembre, día de todos los santos http://www.escuelai.com/spanish_culture/fiestas_espanolas/todoslossantos.html</p> <p style="text-align: center;">Discussing festivities in Spain</p>	<p style="text-align: center;">Survey on the different Spanish festivities</p>
24	<p style="text-align: center;">Unit 4: <i>Volver</i></p> <p style="text-align: center;">Review: the use of adverbial phrases in Spanish</p> <p style="text-align: center;">The Spanish family</p>	<p style="text-align: center;">The sense of family in <i>Volver</i></p> <p>Reading: Aixalá, E. y Martín A. ¿Es la española una familia como ninguna? http://www.encuentro-practico.com/pdf03/aixala_martinez.pdf</p>	<p style="text-align: center;">Interviewing two Spanish families</p> <p>Journal:</p> <ul style="list-style-type: none"> • Final project: Reflexions, draft, and questions <p>Reading:</p> <ul style="list-style-type: none"> • Graff, <i>Family and Custom</i>, Culture Shock!, pp. 27-34
25	<p style="text-align: center;">Unit 4: <i>Volver</i></p> <p style="text-align: center;">Mass media in Spain: TV</p>	<p style="text-align: center;">The most popular TV programming in Spain</p> <p style="text-align: center;">Debate</p>	<p style="text-align: center;">Analysis of three TV Spanish shows</p>

Cultural Visions through Spanish Cinema

Course Content

Session	Topic	Activity	Student Assignments
26	<p style="text-align: center;">Unit 4: <i>Volver</i></p> <p style="text-align: center;">Mass media in Spain: TV</p> <p style="text-align: center;"><i>La Telebasura</i></p>	<p style="text-align: center;">Presentation of TV show analysis</p> <p style="text-align: center;">Spain: consuming <i>telebasura</i></p>	<p>Survey on TV preferences among Spanish people</p> <p>Reading:</p> <ul style="list-style-type: none"> • Hooper, <i>New Waves: TV and Radio</i>, The New Spaniards, pp. 362-377
27	<p style="text-align: center;">Unit 4: <i>Volver</i></p> <p style="text-align: center;">Defining character: vocabulary</p> <p style="text-align: center;">Review: the use of adverbial phrases in Spanish</p>	<p style="text-align: center;">Analyzing profiles: the main characters</p> <p style="text-align: center;"><i>Volver</i>: truths and inaccuracies</p> <p style="text-align: center;">Self-Guided: Photography contest</p>	<p>Photography Contest:</p> <ul style="list-style-type: none"> • Images of the contemporary Spanish family <p>Final project</p>
28	<p style="text-align: center;">Final presentations</p> <p style="text-align: center;">Photography contest</p>	Photography presentations	<p>Photography Contest:</p> <ul style="list-style-type: none"> • Images of the contemporary Spanish family <p>Final project</p>
29	<p style="text-align: center;">Final presentations</p> <p style="text-align: center;">Photography contest</p>	And the winner is...	Review for the final exam
30	Final Exam	Final Exam	Review for the final exam