

# THE CENTER FOR CROSS-CULTURAL STUDY

*Calle Harinas 16 & 18, Seville, Spain*

## SPAN 325 FILMMAKING IN SPAIN

SPRING

Professor: Ana Salas Cardona

### COURSE OBJECTIVES

This course offers a view of cinema in Spain, its importance as a medium of artistic communication and faithful mirror of Spanish historical and social reality from its origins until the present.

With special attention given toward contemporary cinema, we will start from the beginnings of Spanish cinematography analyzing each period in relation to the distinct events of recent history and the films produced in those periods.

Thus, the student will not only have contact with this medium of expression but also come away with a broadened knowledge and understanding of the society in which he/she is residing, gaining yet another perspective from which he/she can understand Spanish culture in depth.

### STRUCTURE

Classes will start with a brief theoretical introduction which will place the student within the context in which the film has been made, then move to a discussion of the genre, author, script and actors. In addition students will have a synopsis of the film before seeing it in order to avoid problems with comprehension of colloquial language that may be used in the film.

Following the viewing of the film, the fundamental part of the course will stem from the discussion where the students will express their ideas, impressions, issues and preferences. The student must play an active role in the course while developing film criteria and critical thinking skills.

The screening of the films will happen outside of the scheduled class time. To avoid problems, please be punctual.

### TEXTBOOK

Due to the nature of this course and the different sources which we will have to use (literature, press, essays, specialized criticism...), our book will be a dossier of readings arranged according to the themes of this syllabus and taken from texts related to our topic of study.

### BIBLIOGRAPHY

In addition to the assigned readings the student is encouraged to use the resources of the Center's Library where the following works are available:

- García Fernández, Emilio C. *Historia ilustrada del cine español*. Ed. Planeta, Madrid 1985
- Gasca, Luis. *Un siglo de cine español*. Ed. Planeta, Barcelona 1998
- Seguin, Jean Claude. *Historia del cine español*. Ed. Acento, Madrid 1994
- Trueba, Fernando. *Diccionario del cine*. Ed. Planeta, Barcelona 1997
- Utrera, Rafael. *Escritores y cinema en España*. Ed. JC. Madrid 1985
- Varios autores. *Diccionario del cine español*. (Edited by J.L.Borau) Alianza, Madrid 1998
- Varios autores. *Historia del cine español*. Ed. Cátedra (Colec. Signo e Imagen) Madrid 1995

### EVALUATION

The evaluation process will be continuous and will place emphasis on the student's participation in class. Attendance is mandatory. A student with perfect attendance will have a minimum grade of "60" and a maximum grade of "100." A student who does not attend class will receive a "0." Absences must be excused by the professor and the administration. Periodic pop quizzes may be given by the instructor.

Two scheduled quizzes will be given during the course of the semester, stressing all material covered in class (including the films seen, directors, periods). These quizzes will include commentary on form and content of previously discussed scenes selected by the instructor. There will be a final examination at the end of the course which will be cumulative in nature.

Additionally, students must go to the cinema to see a Spanish movie, at least twice during the semester. There will be a class period will be dedicated to a critique of the films seen, following the style of *cineforum*. The professor will provide the movie listings to the students in advance, with comments on the films as a guide. One of the two short papers will be written on the other film the student sees at the theatre.

In accordance with the requirements of the Writing Program, each student will turn in one research paper written on the computer in WORD, with the font Arial 12 pts., typed double-

spaced, and using spell check. The paper should be 6-8 pages long, and must include a complementary bibliography. If a paper is not turned in on the date that it is due, the professor will subtract 5 to 10 points from the grade. Students are free to choose a topic for the research paper, although the professor will distribute a list of subject suggestions. Either way, it is absolutely necessary that this paper includes an analysis of at least one film not seen in class or at the theatre part of the course. Copying work or part of a book or information from the internet is considered plagiarism, and will result in a "0" grade.

Students will also be writing two short papers on one of the films seen in class or at the cinema. These papers should be typed-written (1-2 pages), and should critique the chosen film with regard to a specific aspect elected by the student, such as: development of a specific character, the music, the photography.

The final grade is based on:	Class Participation.....	25%
	Quizzes.....	20%
	Final Examination.....	25%
	Research Paper.....	15%
	Short Papers.....	15%

## CLASS STRUCTURE

Every week, after the first, we will study a film in each class period. Students will be responsible for watching the film in the previous week and attending class prepared for discussions. Students are also responsible for keeping up with the assigned readings. Additionally, there will be one class dedicated to *cineforum* on a Spanish film seen at the cinema.

## TOPICS

### Introduction

Vocabulary of cinema. Image analysis. Cinematic genres. Origins of cinema. A brief history of the Spanish cinema. The Goya awards.

### Chapter 1: Film during the Civil War and Franco's Dictatorship

Screening of parts of NO-DO and of "Raza" (1941), by José Luis Saénz de Heredia: franquista propaganda.

### Films about the Era

Screening of "La lengua de las mariposas" (1999), by José Luis Cuerda: the breakdown of the Republic and the loss of innocence.

### Chapter 2: Our Classics: cinema of dissidence

**Luis García Berlanga:** satirical humor

Screening of "¡Bienvenido Mr. Marshall!" (1952)

**Luis Buñuel:** our most internationally renowned writer

Screening of "Viridiana" (1961)

### Chapter 3: Present-Day Cinema

**Pedro Almodóvar:** our most internationally renowned director.

Screening of "Hable con ella" (2002)

**Alejandro Amenár:** the new generation of Spanish cinema.

Screening of "Mar adentro" (2004)

### Chapter 4: Successful New Writers

**Fernando León de Aranoa:** the miserable social reality of suburban children.

Screening of "Barrio" (1998)

**Achero Mañas:** A particular perspective on the passing from childhood to adolescence.

Screening of "El Bola" (2000)

## SCHEDULE

Week 1: Class discussion: Introduction to Cinema.

Week 2: Showing: Showing: "La lengua de las mariposas". Class discussion: Cinema during the Civil War and the Franco era.

Week 3: Showing of "¡Bienvenido Mr. Marshall!". Class discussion: "La lengua de las mariposas".

Week 4: Showing "Viridiana". Class discussion: Introduction to cinema of the 1950's, "¡Bienvenido Mr. Marshall!".

Week 5: No film at CC-CS this week, because next week there will be a quiz, and cineforum. Class discussion: The films of Buñuel: "Un perro andaluz" and "Viridiana".

Week 6: Showing: "Hable con ella". Class discussion: cineforum. Quiz 1.

Week 7: Showing: "Hable con ella", "Mar adentro". Class discussion: "Hable con ella". Hand in first short paper.

Week 8: Showing: "Mar adentro". Class discussion: "Hable con ella " and "Mar adentro".  
Week 9: Class discussion: "Mar adentro".  
Week 10: Showing "Barrio". Class discussion: "Mar adentro". Hand in research paper.  
Week 11: No film at CC-CS this week, because next week there will be a quiz. Class discussion: "Barrio".  
Week 12: Showing: "El Bola". Quiz 2.  
Week 13: Class discussion: "El Bola". Hand in second short paper.  
General review.