



PROGRAM: Fall/Spring
COURSE: SPAN 325: SPANISH CINEMA
CREDITS: 3
INSTRUCTOR:
OFFICE HOURS:

COURSE OBJECTIVES

One of the clearest representations of a country's culture is, along with its art, society and customs, its cinema. The main aspects of a community's history, politics, lifestyle and mentality can be observed in its movies, which serve as another means of approaching full knowledge of our society.

Throughout more than a century of history, Spanish film directors have created much of the collective imagery that defines us nowadays. Their artistic and aesthetic criteria, along with their sociopolitical contexts, have contributed to forming the image of modern-day Spaniards. From Buñuel to Almodóvar, from comedy to drama and surrealism to social realism, discovering our cinema is a fundamental step toward a deeper comprehension of our culture.

However, we will study film not only as a cultural expression. We will also analyze film format, the acquisition of European aesthetic influences and each author's motivations in regard to form and content. We will study cinematographic language, genres and styles. Movies will also be analyzed from a cinematographic viewpoint, exploring cinematographic narrative through different aesthetic aspects such as photography and music.

STRUCTURE

With a hands-on approach, this class will study the careers of our most important directors, from silent film to the current panorama, evaluating motivations, influences and main characteristics. After viewing a representative work, we will discuss, debate and come to an agreement about what we have seen. This constitutes a fundamental aspect of a course in which student participation and critical capacity is of special importance.

Most of the movies will be viewed outside of the class schedule. Likewise, over the course of the semester, students will produce a short film individually or in small

groups which will provide first-hand experience in different technical aspects of cinema.

During the course, we will hold several Cineforums to discuss the movies each student has viewed (see “movie list for Cineforum”). Each student is responsible for watching and analyzing at least one of the movies on the list for each Cineforum.

Movies which are underlined in the course content section of this syllabus should be viewed outside of the class schedule before the week in which they are to be discussed. All movies are available in our library as well as the public library. Our coursebook includes a “Cinema questionnaire” and a “Cinema review” for each of the movies. Students must complete both in order to come to class prepared.

Students may go to the cinema with the instructor several times throughout the course. This activity is optional but of great interest to students. Spanish Studies Abroad will pay for the tickets, but each student must arrange his or her transportation to the cinema. Exact dates will be announced in advance during class.

Each student will receive a stapled, A4-sized, lined notebook in order to maintain a cinema journal. In this journal, each student will be responsible for writing a total of 5 personal cinema reviews about any of the movies on the list (see “movie list for the journal”). At least one of these reviews will be on a Spanish or Spanish-American movie currently in cinemas. The journal will be handed in twice weekly for correction. Some Spanish directors film their movies in English in order to reach a broader public. The journal may only include one entry on a Spanish movie filmed in English.

BIBLIOGRAPHY

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- Gasca, Luis. Un Siglo de Cine Español. Ed. Planeta, Barcelona 1998
- Seguin, Jean Claude. Historia del Cine Español. Ed. Acento, Madrid 1994
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- Utrera Macías, Rafael. Escritores y Cinema en España. Ed. JC. Madrid 1985
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- Vidal, Nuria. El Cine de Pedro Almodóvar. Ed. Destino, Barcelona 1988.

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www.cinemaniamundo.es

www.elseptimoarte.net
www.filmaffinity.com
www.fotogramas.es
www.imdb.com
www.sensacine.com

TEXTBOOK

Given the characteristics of this course and the variety of sources to be consulted (internet, press, essays, specialized criticism...), our work instrument will be a dossier ("Cinema coursebook" including articles on the films, questionnaires about each of them, etc., organized by section of this syllabus and composed of material derived from related texts. The "Cinema coursebook" may be purchased in Papeles del Norte.

EVALUATION

1. Participation	25%
2. Cinema journal	30%
3. Tests	25%
4. Final project	20%

OTHER REQUIREMENTS

This course is highly practice-oriented, such that attendance and active participation are considered mandatory. Students should devote time to preparing for each class and viewing the movies.

The participation grade will take into account the student's contributions in class, given that participation implies not only speaking but enriching the discussion, posing questions related to the task, vocabulary and cinematographic aspects, commenting on movies and speaking without being directly requested to do so by the instructor. Participation is crucial to the functioning of the class and each student's learning process.

The participation grade will drop 10 points for any unexcused absence.

Using cellphones in class is strictly forbidden, and they must be kept in backpacks or purses at all times. Likewise, arriving late to class will lower the student's grade.

COURSE CONTENT

	Topics/Activity Planned
Week 1	<p>Introduction to the course Cinema vocabulary Analyzing images Cinema genres The Goya Awards Cinemas in Seville Projection of short films</p>
Week 2	<p>The origins of cinema Brief history of the arrival of cinema in Spain Segundo de Chomón Projection in class of historical short films Surrealism. Projection in class and analysis of “Un perro andaluz” (1929) by Luis Buñuel</p> <p>Cineforum 1: action movies (Thursday 4) HAND IN JOURNALS</p>
Week 3	<p>Spanish cinema in the 50s and 60s. Making cinema under Franco’s dictatorship. Film resources in “<u>Viridiana</u>” (1961) by Luis Buñuel. Projection and analysis of excerpts from other movies of the era: “Bienvenido Mr. Marshall” (1952) and “El Verdugo” (1963)</p>
Week 4	<p>Symbols, photography and politics in films of the 70s Analysis of “<u>El espíritu de la colmena</u>” (1975) by Víctor Erice. Projection and analysis of excerpts from other movies of the era: “La cabina” (1972) by Antonio Mercero HAND IN JOURNALS TEST 1 (Wednesday from 12:45 to 13:45)</p>
Weeks 5 and 6	<p>Cinema in the 80s and 90s: in search of a new cinematographic language. La movida madrileña and Pedro Almodóvar. Projection and analysis of fragments of various movies from Pedro Almodóvar’s first stage. Analysis of “<u>Hable con ella</u>” (2002)</p> <p>Cineforum 2 on Almodóvar (October 23)</p> <p>Orientation on the final project HAND IN JOURNALS</p>
Weeks 7 and 8	<p>Projection of short films for analysis</p> <p>Cinema in the 21st century. The new social realism: looking toward ourselves. Spanish social problems and their treatment in cinema.</p>

	<p>Political and aesthetic discourse. Film directors and their commitment to society.</p> <p>Social cinema and its topics: unemployment and abuse in the films of Fernando León de Aranoa and Icíar Bollaín.</p> <p>Analysis of <u>"Los lunes al sol"</u>(2002). Projection and analysis of fragments of Princesas (2005) and "Un día perfecto" (2015)</p> <p>Analysis of <u>"Te doy mis ojos"</u> (2003). Projection and analysis of fragments of "También la lluvia" (2010) and "El olivo" (2016)</p>
Week 9	<p>Cinema in the 21st century.</p> <p>Juan Antonio Bayona: Terror, reality and double perspective. Projection in class of excerpts from "Un monstruo viene a verme" (2016) and "Lo imposible" (2012). Analysis of "El Orfanato" (2007) (we will view this movie in class)</p> <p>TEST 2 (Friday 26 from 12:45 to 13:45)</p> <p>HAND IN JOURNALS.</p>
Week 10	<p>Cinema in the 21st century.</p> <p>Spanish comedy. Cineforum 3</p> <p><u>"Campeones"</u> (2018) by Javier Fesser</p> <p>HAND IN JOURNALS.</p>
Last day	<p>Projection of the final project: short films</p>

By the end of this course, students will be able to

- **Recognize the most important shots and camera movements in cinematographic language, understanding the narrative value of each one.**
- **Identify the most relevant characteristics of different movie genres such as action, horror, social cinema, surrealism and comedy.**
- **Establish connections between the cinematographic resources employed in times of censorship and the message that filmmakers aimed to convey.**
- **Develop their own abilities as directors, producers and actors by creating a short film.**
- **Recognize the most relevant directors in the history of Spanish cinema and the most famous directors nowadays and identify each one's most notable characteristics.**
- **Describe and discuss classic movies of Spanish cinema as well as more current films.**