

## The Spanish Film ENGL 370\*

- 3 credits / 45 contact hours
- Elective taught in English

\*If this class is taken in Spanish, the course code is SPAN 280.

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Office hours: By appointment

### □ **Course Description:**

The course is a survey that analyses several films by some of the most important Spanish directors from the sixties to the nineties; in the context of Spanish history, society, culture, and politics. Special attention will be given to films by Buñuel, Saura and Almodóvar. Some of the following topics will be analyzed: representation of gender; history; filmic narrative; role of religion; sexual and socio-political repression; violence and transgression.

The course will present the study of Spanish cinema from a double perspective: in one hand, the films that will be watched will be contextualized within the historical events that have shaped the identity of XX and XXI century Spain; in the other, to offer a brief introduction to film studies in Spain. It will present a survey of the history of film in Spain through the works from known directors, such as Buñuel, Saura, Almodóvar, Amenábar, etc. The course will begin by analyzing the major film productions from the early sixties up to the present.

Throughout the course, the student will be introduced to the language of film, and to the critical theory necessary to discuss, analyze, and write about movies. The objective is to familiarize students with general terms used in the film industry. Also, to present the study of films as part of a narrative that needs to be contextualized, and studied as a form of art.

### □ **Course Objectives:**

By the end of the course, students will be able to “read,” interpret and contextualize the major films productions. From the discussions in the class, students will get an in-depth understanding of some of the motifs and historical moments represented in the movies that they will watch. The student will be able to present a final paper where he or she analyzes a movie using the film theory.

At the end of the course, the student will have gain knowledge about the production of film in Spain, and he or she will be able to appreciate the Spanish film as art and a cultural product. Also, the student will have opportunities to develop and expand his knowledge about the production of movies, theory, and his ability to present a critical interpretation.

#### □ **Course Policies:**

#### **Grading**

It is required that the student participates in all class discussions. It is their responsibility to read assigned reading before each meeting, and to keep notes on the discussions. Assignments must be handed on time, and they will **not** be accepted late.

Students must attend all meetings. Unexcused absences will **not** be accepted, and they will affect the final grade. For each unexcused absence, the student will lose half a letter grade.

Absences are only excused with a medical note.

There will **not** be extra credit or make-ups. Any student who leaves the program early without notification will receive an “F” for their final grade. Students will **not** receive a letter of Incomplete. All work must be completed before leaving the program.

#### □ **Course Requirements and assignments:**

Students must come to class prepared with all the readings done, movies watched and ready to engage in discussion with the rest of their peers. The student will write **compositions, and present to the class their impressions about 1 director, and the movies. There will be 2 exams: a midterm and a final. The compositions and attendance and participation in class will be 40% and each exam 30% of the final marking.**

#### **Compositions**

The compositions will be assigned throughout the semester. There will be eight essays. The student will present his topic to the class; then, there will be a period of brainstorming, and discussion. This would allow the student to develop his ideas, and share at the same time his knowledge with the rest of the class. The first draft will be passed around to his or her peers, who will make suggestions about the use of grammar, the organization, the topic, and he or she will write a reaction to the

paper. Once the student receives this feedback, he or she will present the final draft to the instructor with the copy of the first draft.

### Exams

The exams are designed to evaluate the knowledge of film theory applied to the movies.

#### ▣ Grading:

The breakdown for the grades will be as follows:		A	90-100
		B	89-80
Compositions	20%	C	79-70
Attendance and Participation	20%	D	60-69
Exam 1	30%	F	59-0
Exam 2	30%		

### Recommended Bibliography:

Gubern, Roman et al. *Historia del cine español*. Madrid: Cátedra, 1995. [Colección Signo e imagen]

Plaza, Francisco J. *El cine: técnica y arte*. Madrid: Anaya, 1993.

Sánchez Noriega, José Luis. *Historia del Cine*. Madrid: Alianza editorial, 2003.

Seguin, Jean-Claude. *Historia del cine español*. Madrid: Acento, 1995.

## Program

Week 1:	Introduction and presentation of the course objectives. Survey of the history of Spanish film in the XX century. Presentation and discussion about the history of film studies. Introduction to the terminology used when writing about movies.	
Weeks 1 and 2	The first decades of the XX century. Mute film.  <i>Un chien andalou</i> (1928). Surrealism and the avant-guard.	Luis Buñuel
Week 3	<i>Bienvenido Mr. Marshall</i> (1952) de Luis García Berlanga.	Film production during the dictatorship I
Week 4	<i>La fiel infantería</i> (1959) de Pedro Lazaga.	Film production during the dictatorship II.
Week 5	<i>Cría Cuervos</i> (1976) de Carlos Saura <i>(La escopeta nacional de Berlanga, 1978)</i>	Film production during the years of transition to the democracy.
Week 6:	Repaso para el Examen 1.	From transition to democracy (cont.).
Week 7	<b>EXAMEN1</b>	Introduction: Film in democracy.
Week 8	* <i>Mujeres al borde de un ataque de nervios</i> (1988) de Pedro Almodóvar.	Film in democracy: The eighties.
Week 9	<i>Tesis</i> (1995) de Alejandro Amenábar. Thriller: Violence and mass media.	Film in democracy: The nineties
Week 10	* <i>Todo sobre mi madre</i> (1999) de Pedro Almodóvar. The family, friendship, and identity.	International recognition: Spanish Film and Hollywood
Weeks 11-12	* <i>Te doy mis ojos</i> (2003) de Iciar Bollain. Domestic violence	Present day film
Weeks 11-12	* <i>Te doy mis ojos</i> (2003) de Iciar Bollain. Domestic violence	Present day film.
Week 13:	<b>-Presentation and final projects due.</b> Review. <b>-EXAM 2</b>	Conclusions.