

Course FB-20 THE IMAGE OF SPAIN ON THE CINEMA SCREEN

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45 CONTACT HOURS / 3 SEMESTER CREDITS

THIS CLASS HAS 2 POSSIBLE TIMES:

TUES/THURS, 9-11am

MON/WED, 3-5pm

OBJECTIVES

Keeping visiting students in mind, this Course spans a wide range of cultural perspectives, thus taking it beyond the limits of the cinematic and the historical strictly speaking. Movies are perceived as audiovisual works, approachable as texts, as the artistic expression of an author and, at the same time, determined by circumstances involving their social, historical, linguistic, and literary contextualization.

METHODOLOGY

Given the amount of accumulated pedagogical experience that exists with regard to this kind of subject matter, as well as keeping in mind the specific needs of students, the aim of the class sessions is to ensure the fruitful interaction of the theoretical and practical dimensions of the study process, while also potentializing the exploration of those aspects of the Spanish language to which, in terms of comprehension and expression, the filmography being studied draws attention.

PRACTICAL SYLLABUS

1. An anthology of significant sequences from key movies and from the work of prominent directors.
2. Full-length Movies. The commentary and critical appreciation of the thematic and stylistic features of the following titles: *Sevillanas*, by Saura, *El otro lado de la cama*, by Martínez Lázaro, *Belle époque*, by Trueba, *La lengua de las mariposas*, by Cuerda, *La niña de tus ojos*, by Trueba, *Los años bárbaros*, by Colomo, *¡Bienvenido Mister Marshall!*, by García Berlanga, *Los desafíos*, by Erice, Guerin and Egea, *Los nuevos españoles*, by Bodegas, *Ana y los lobos*, by Saura, *Tristana*, by Buñuel, *Carmen*, by Saura, *Mujeres al borde de un ataque de nervios*, by Almodóvar, and *Tesis*, by Amenábar.

THEORETICAL SYLLABUS

3. Spain: Social and Political Contexts (from the Republic to the Civil War). Their Impingement upon Movie-making. Postwar Cinema.

- Raza*, General Franco's Vision. The "No-Do" Newsreels and their Ideological Basis. Censorship.
4. Franco-ite Policy and Spanish Cinema. A Muzzled Movie Industry. Literary Genres as Models for Movies. From a Thwarted Neo-realism to Social Realism. The Cinema of Bardem and Berlanga.
 5. The "New Spanish Cinema". New Directors and Producers. Critical Trends in Postwar Cinema. *Auteur* Movies: Buñuel and Saura. Popular Genres. The Influence of Spanish Literature on National Cinema.
 6. Spanish Cinema and the Era of Democracy. A Congress in which to Debate Spanish Cinema. The Socialist Party's Policy for Spain's Movie Industry. Themes and Styles in Present-day Spanish Movies. The Case of Almodóvar. Spain's Movie-Industry and the European Union.

BIBLIOGRAPHY

In English:

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- CAPARRÓS LERA, J.M.; DE ESPAÑA, R. *The Spanish Cinema: An Historical Approach*. Madrid: Film Historia, Published in conjunction with the retrospective on Spanish Cinema held at the University of New Mexico, September, 1987.
- D'LUGO, M. *Carlos Saura: The Practice of Seeing*. Princeton: Princeton University Press. 1990.
- FIDDIAN, R. W.; EVANS, P. W. *Challenges to Authority: Fiction and Film in Contemporary Spain*. London: Tamesis Books, Ltd. 1988.
- HIGGINBOTHAM, V. *Spanish Film Under Franco*. Austin: University of Texas Press. 1988.
- HOPEWELL, J. *Out of the Past: Spanish Cinema after Franco*. London: British Film Institut. 1986.
- KINDER, M. B. *Cinema: The Reconstruction of National Identity in Spain*. CD-Rom, University of California Press.
- KOVACS, K. S., ed. Special Issue on "The New Spanish Cinema", *Quarterly Review of Film Studies* (Spring 1983).
- MOLINA-FOIX, V. *New Cinema in Spain*. London: British Film Institute. 1977.
- SCHWARTZ, R. *Spanish Film Directors, 1950-1985: 21 profiles*. Metuchen, New Jersey: Scarcrow Press. 1986.
- TORRES, A. M., ed. *Spanish Cinema 1896-1983*. translation from Spanish by E. Nelson Modlin. Madrid: Ministerio de Cultura. 1986.
- VIDAL, N. *The Films of Pedro Almodóvar*. Madrid: Ministerio de Cultura. 1988.

In Spanish:

BARROSO, M. Á.; GIL-DELGADO, F. *Cine Español en cien películas*. Madrid: Ediciones Jaguar. 2002.

BORAU, J. L. (dctor.) *Diccionario del Cine Español*. Madrid: Academia de las Artes y de las Ciencias Cinematográficas de España, Alianza. 1998.

CAPARRÓS LERA, J. M^a. *El Cine Español de la democracia. De la muerte de Franco al cambio socialista (1975-1989)*. Barcelona: Anthropos. 1992.

COBOS, J. (coord.) *Clásicos y modernos del Cine Español*. Madrid: Comisaría General de España en Expo Lisboa'98. 1998.

GARCÍA FERNÁNDEZ, E. C. *Historia ilustrada del Cine Español*. Madrid: Planeta. 1985.

HOPEWELL, J. *El cine español después de Franco*. Madrid: Ediciones El Arquero. 1989.

PÉREZ PERUCHA, J. *Antología Crítica del Cine Español*. Madrid: Cátedra. 1997.

SEGUIN, J.-Cl. *Historia del Cine Español*. Madrid: Acento. 1995.

STRAUSS, F. *Pedro Almodóvar*. Madrid: El País. 1994.

VARIOUS AUTHORS. *Historia del Cine Español*. Madrid: Cátedra. 2001.

VARIOUS AUTHORS. *Un Siglo de Cine Español*. Madrid: Academia de las Artes y Ciencias Cinematográficas de España. 1997.

VARIOUS AUTHORS. *Cine Español. 1896-1988*. Madrid: Ministerio de Cultura. 1989.

ASSESSMENT

The final grade will be based on the scores obtained from two exams:

FIRST MID-SEMESTER EXAM

Subject-matter: Two syllabus-unit subjects, from amongst those covered thus far, will be included, while students will be expected to deal with one out of the two.

Length: One side of an A4 sheet.

This exam, corrected and graded, will act as proof of commitment vis-à-vis home institutions.

END-OF-COURSE EXAM

Subject-matter: Two syllabus-unit subjects, from amongst those covered throughout the Course, will be included, while students will be expected to deal with one out of the two.

Length: One side of an A4 sheet.

This exam, corrected and graded, will be kept by lecturers as written proof of students' commitment.

A fail grade will be given to any student who does not sit either of the exams. The final grade is based on the average grade obtained from both exams. Exam-session dates cannot be put forward or back unless exceptional circumstances prevail and which would require justification in writing

from Program Directors or Tutors.

The following factors will be taken into account when assigning grades:

- The adequate assimilation of fundamental syllabus content.
- A working knowledge of the orthographic rules, the correct forms of expression, and the vocabulary content of the Spanish language.
- A capacity to set areas of subject-matter in relation to others.
- The understanding of, and the explicative capacity to analyze, any of the key aspects of a cinematographic text which may require comment.