

**ART/SPAN 333E: Film Nations:
Comparative Perspectives on Spanish and U.S. Cinema**

Professor: Carmen G. Hernández Ojeda, Ph.D.

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Office Hours: Appointment by email preferred

Course information:

Spring 2023

Mon. & Wed.

13:30pm-14:50pm

Course Description

The course is aimed at establishing the points of convergence and divergence between the history, economy, aesthetics, and social significance of film production in Spain and the United States. Issues like the following will all be addressed:

- The political economy of American vs. Spanish cinema (industry, technologies, State policies on film, independent production, etc.).
- Main trends, movements and significant works and authors in both Spanish and U.S. cinemas.
- Film as social and cultural indicator (how do Spanish and U.S. Cinema deal with past and contemporary social dilemmas? How does film relate to ideology and politics in the local and global scenarios?).
- Audience reception (in which ways have Spanish and American audiences related historically to domestic and foreign film productions? Are there distinctive “film cultures” in both countries?).
- Spanish and American cinema at the crossroads with other arts and cultural discourses.

Course Goals and Methodology

By the end of the semester, students are expected to:

- Understand cinema as a multidimensional phenomenon: technological, industrial, artistic, and social.
- Explore two contrasted cinematic traditions.
- Reflect on the ways film operates between the global and the local, the universal and the culturally and historically specific.

The course includes in-class lectures, debates, screenings and film discussions, exams, and a field research (*small group work) on a topic to be discussed with your professor.

Learning Objectives

Through this course, students will:

- Increase visual and media skills.
- Discuss film in its industrial and technological dimensions.
- Recognize different trends, traditions/genres, authors and film movements in both Spanish and U.S. Cinema.
- Apply film theory to the analysis of individual films (in-class screenings).
- Gain some basic vocabulary to explore the art and technique of filmmaking.
- Relate film to larger debates on nationalities and globalization.
- Understand the ideological/political dimension of film.
- Complete a project meeting previous learning objectives.

Required Texts

All course materials (presentations, reading assignments, study guides, film handouts, etc.) will be available on Blackboard (virtual platform).

Additional texts (selection)

General:

- Altman, R. (1999). *Film/Genre*. London: BFI.
- Bordwell, D. (1985). *Narration in the Fiction Film*. Madison: University of Wisconsin Press. Bordwell, D. (1999). *On the History of Film Style*. Harvard: University Press.
- Bordwell, D. & Thompson, K. (1997). *Film Art: An Introduction*. New York: McGraw-Hill. Elsaeser, T. & Hagener, M. (2015). *Film Theory. An Introduction through the Senses*. New York: Routledge.
- Livingston, P. & Plantinga, C. (Eds.) (2009). *The Routledge Companion to Philosophy and Film*. New York: Routledge.
- Miller, T. & Stam, R. (1999). *A Companion to Film Theory*. Malden, Mass.: Blackwell. Shohat, E. & Stam, R. (1994). *Unthinking Eurocentrism: Multiculturalism and the Media*. London: Routledge.
- Stam, R. (Ed.) (2000). *Film Theory: An Introduction*. Malden, Mass.: Blackwell.
- Vaughan, H. & Conley, T. (2018). *The Anthem Handbook of Screen Theory*. London: Anthem.

On U.S. Film:

- Baker, C. N. (2018). *Contemporary Black Women Filmmakers and the Art of Resistance*. Columbus: The Ohio State University Press.
- Biskind, P. (1999). *Easy Riders, Raging Bulls: How the Sex-Drugs-and Rock 'N Roll Generation Saved Hollywood*. New York: Simon & Schuster.
- Biskind, P. (2007). *Down and Dirty Pictures: Miramax, Sundance and the Rise of Independent Film*. London: Bloomsbury.
- Bordwell, D., Staiger, J. & Thompson, K. (1985). *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*. London: Routledge.
- Dixon, W. W. (2004). Teaching film after 9/11. *Cinema Journal*, 43(2), 115-118.
- Gaudreault, A. (Ed.). (2009). *American Cinema, 1890-1909: Themes and variations*. New Brunswick, NJ: Rutgers University Press.
- Gomery, D. (1992). *Shared Pleasures: A History of Movie Presentation in the United States*. Madison: University of Wisconsin Press.
- Grainge, P. (2007). *Brand Hollywood: Selling Entertainment in a Global Media Age*. London: Routledge.
- Hoberman, J. (2013). *Film after Film: Or what Became of 21st Century Cinema* [1st paperback edition]. London & New York: verso.
- Jacobs, L. (1978). *The Rise of the American Film: A Critical History* (6th print.). New York: Teachers College Press.
- Krutnik et al. (Eds.) (2007). *"Un-American" Hollywood: Politics and Film in the Blacklist Era*. New Brunswick, NJ: Rutgers University Press.
- Levy, E. (1999). *Cinema of Outsiders. The Rise of American Independent Film*. New York: NYU Press.
- Lewis, J. (2019). *American Film: A History*. New York: W. W. Norton & Company. Maltby, R. (1995). *Hollywood Cinema*. Oxford: Blackwell.
- McDonald, P. & Wasko, J. (Eds.) (2007). *The Contemporary Hollywood Film Industry*. London: Wiley-Blackwell.

- Miller, T. (2007). Global Hollywood 2010. *International Journal of Communication*, 1, 1-4. Miller, T. et al. (2001). *Global Hollywood 1*. London: BFI.
- Miller, T. et al. (2005). *Global Hollywood 2*. London: BFI.
- Mills, B. (2018). *Black Women Filmmakers and Black Love on Screen*. New York: Routledge.
- Montáñez Smukler, M. (2018). *Liberating Hollywood: Women Directors and the Feminist Reform of 1970s American Cinema*. New Brunswick, NJ: Rutgers University Press. Neale, S. (Ed.) (2002). *Genre and Contemporary Hollywood*. London: BFI.
- Ray, R. B. (1985). *A Certain Tendency of the Hollywood Cinema, 1930-1980*. Princeton, NJ: University Press,
- Ryan, M. & Kellner, D. (1990). *Camera Politica: The Politics and Ideology of Contemporary Hollywood Film*. Bloomington-Indianapolis: Indiana University Press.
- Sklar, R. (1994). *Movie-made America: A Cultural History of American Movies*. New York: Vintage.
- Tietjen, J. & Bridges, B. (2019). *Hollywood: Her Story. An Illustrated History of Women and the Movies*. Guilford, Connecticut: Lyons Press.
- Ward Mahar, K. (2006). *Women Filmmakers in Early Hollywood*. Baltimore, MD: The John Hopkins University Press.
- Westwell, G. (2014). *Parallel Lines. Post 9/11 American Cinema*. London & New York: Wallflower Press.
- Williams, L. R. & Hammond, M. (2006). *Contemporary American Cinema*. New York: McGraw Hill.
- Wood, R. (2003). *Hollywood from Vietnam to Reagan... and beyond (exp. and rev. ed.)*. New York: Columbia University Press.

On Spanish Film:

- Benet, V. J. (2012). *El cine español. Una historia cultural*. Barcelona: Paidós.
- Bentley, B. P. E. (2008). *A Companion to Spanish Cinema*. Woodbrige, Suffolk: Tamesis.
- Davies, A. (Ed.) (2011). *Spain on Screen: Developments in Contemporary Spanish Cinema*. New York: Palgrave MacMillan.
- Egea, J. F. (2021). *Filmspanism: A Critical Companion to the Study of Spanish Cinema*. New York: Routledge.
- Faulkner, S. (2013). *A History of Spanish Film: Cinema and Society 1910-2010*. London: Bloomsbury.
- Feenstra, P. (2012). *New Mythological Figures in Spanish Cinema: Dissident Bodies under Franco*. Amsterdam: University Press.
- Jordan, B. (1998). *Contemporary Spanish Cinema*. Manchester: University Press.
- Jordan, B. & Allinson, M. (2005). *Spanish Cinema: A student's Guide*. London: Hodder Arnold.
- Kinder, M. (1993). *Blood cinema. The Reconstruction of National Identity in Spain*. Berkeley: University of California Press.
- Labanyi, J. & Pavlovic, T. (Eds.) (2013). *A Companion to Spanish Cinema*. Malden, MA/Oxford: Wiley-Blackwell.
- Marsh, S. (2020). *Spanish Cinema against Itself. Cosmopolitanism, Experimentation, Militancy*. Bloomington: Indiana University Press.

- Mira, A. (2005). *The Cinema of Spain and Portugal*. London: Wallflower.
- Pavlovic, T. Et al. (2008). *100 Years of Spanish Cinema*. Malden, MA/Oxford: Wiley- Blackwell.
- Resina, J. R. & Lema-Hincapié, A. (assistant) (Eds.) (2008). *Burning Darkness: A Half Century of Spanish Cinema*. New York: State University of New York Press. Stone, R. (2002). *Spanish Cinema*. New York: Longman.
- Triana-Toribio, N. (2003). *Spanish National Cinema*. London: Routledge.

Webs

- <http://www.afi.com> (Official website of the American Film Institute (AFI).
- <http://www.mecd.gob.es/cultura-mecd/areas-cultura/cine.html> (official website of the Spanish Ministry of Culture, Education and Sports, including a link to a comprehensive Spanish film database).

Course Requirements and Grading

Students' progress will be checked by class participation, journal, a final project (an oral presentation / video essay), and two exams (mid-term plus final). The final grade is broken down as follows:

- Film Journal (15%)
- Midterm + Final (20% + 20%)
- Participation (20%)
- Project (25%)

Film Journal

Every three weeks, students will write a short Journal entry (5 entries in total) to reflect upon the material covered in this course (readings, films, discussions, and so forth). The instructor will provide different prompts.

Exams

Exams are aimed at evaluating both the students' specific knowledge of the topics covered in class and their ability to analyze and provide insightful reflections on the material presented in the readings. Questions will cover the contents of the related section/s of the syllabus (*the final will NOT be cumulative) and focus on establishing thematic links between units. The final exam's date will be announced in class.

Participation

Students will come prepared to class, reading the daily assignments and watching assigned films. Lively discussions will be encouraged at all times. Class participation will therefore be graded in accordance with both the students' previous readings and reflection about the assigned texts and screenings, and also their daily contribution to class and online discussions and debates with relevant (text-based and not random or just personal experience-oriented) comments.

*Class participation rubric:

Criteria	Levels of Performance			
	0 Unsatisfactory	1 Poor	1,5 Proficient	2 Excellent
1. Preparation:	No preparation whatsoever (no knowledge on case materials and readings), frequent absences.	Rarely demonstrates preparation; knows some reading facts only.	Adequate preparation (knows reading facts and main points).	Excellent preparation (analyses cases and offers evaluation of topics).
2. Behavior:	Always disruptive.	Present, not disruptive.	Rarely disruptive, mostly engaged.	Never disruptive, always engaged.
3. Listening skills:	Unattentive and disruptive, never listens.	Rarely listens when others speak.	Listens when others speak.	Always listens and builds off of the ideas of others.
4. Overall level of engagement in class:	Refuses to involve in class discussions.	Does not offer much to contribute to class discussions.	Demonstrates ongoing involvement.	Consistent, ongoing involvement; contributes in a very significant way.
5. Engagement in group activities:	No involvement whatsoever.	Sporadic involvement in group activities.	Ongoing involvement.	Participates voluntarily and greatly contributes to group activities.

Project

Students will work in small groups (no more than three/four students) to comply with this assignment. Each group of students will be asked to either present or make a video essay on one topic from a list of suggested topics provided by the professor. In getting ready for this assignment, students should carry out a previous and intensive research on the chosen topic. Every group will get the professor's guidance during the process of research. Every group is expected to produce:

Option A: a clear, concise and illustrative power point/Google Slides/Prezi **presentation**, on which extra material (images, YouTube videos, website links...)

may be included. Time limit for each presentation is 15 minutes; *make sure: a) not to exceed your allotted time, and b) not to present for less than 12 minutes). **Option B:** a **video essay** (duration: 8-10 minutes) in which excerpts from films / documentaries, still images, etc., as well as audio (voice over) you record yourselves are added.

The professor will be available during office hours to solve any questions on the presentations and will also provide information on grading parameters.

Exams and every other assignment will be marked following the Spanish numerical range. Here is a table to illustrate differences in conversion between the Spanish, U.S. and Standard European grading systems:

SPAIN	10	9,9 -	9,4 -	8,9 -	8,4 -	7,9 -	7,4 -	6,9 -	6,4 -	5,9 -	5,4 -	4,9 -
		9,5	9	8,5	8	7,5	7	6,5	6	5,5	5	0
USA	A	A	A-	B+	B	B	B-	C+	C	C	C-	F

ECTS	A	B	B	C	C	C	C	D	D	E	E	F
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Essential factors in order to qualify for an A/A+ grade in this course are:

- To comply with reading assignments on a weekly basis.
- To develop analytical and critical skills.
- To participate in class voluntarily and to contribute to discussions with informed reactions.
- To show excellent writing and interpretative skills when submitting papers and/or exams.

General Course Policies

Each student is expected to be familiar with the course syllabus. Students are expected to focus their full attention on the class, arrive on time, and stay until class ends. Leaving the classroom on repeated occasions is disturbing to both your professor and your classmates and may adversely affect your participation grade. Please make use of the 10-minute breaks in between classes to fill up your water bottle, use the restroom, etc.

Students are expected to listen and respect other points of view. Phone calls, social media, email, or Internet browsing at any time during class are not acceptable during class except for specific class-related activity expressly approved by your instructor. You are responsible for any and all course material covered in class, announcements, and/or handouts if you are not present for any reason. Students will be held responsible to be up to date by attending class regularly and checking both email and the Blackboard site of the course frequently (monitor your email and Blackboard announcements at least once every 24 hours).

Communicating with instructor: Please allow at least 48 hours for your instructor to respond to your emails. The weekend is not included in this timeframe. If you have an urgent request or question for your professor, be sure to send it during the week.

Attendance and Punctuality

Attendance is mandatory at all classes. As we understand that you might fall ill or be unable to come to class (e.g. due to a religious holiday, a flight delay, a family wedding/reunion, a graduation, a job interview, etc.) at some point during the semester, you are allowed up to 4 absences. You will be responsible for the material covered and any work missed. You will not need to justify your absences (up to 4) in any way unless you miss an exam, a presentation, a quiz, etc. In this case, you must present a doctor's note (signed, stamped and dated) to be able to reschedule the exam, etc. It will still count as an absence but you will be allowed to retake the exam, etc. We don't encourage you to use all 4 days unless you really need them as your participation grade may suffer if you are not in class. If used unwisely and you get sick late in the semester, the following penalties will apply:

- On your 5th absence, 1 point will be taken off of your final Spanish grade
- On your 6th absence, 3 points will be taken off of your final Spanish grade
- On your 7th absence, you will fail the course

For classes that meet once a week, each absence counts as two. For classes that meet daily, the penalties outlined above apply if you go over 6 absences (7th absence=5th absence above). Exams missed due to an excused absence must be made up within a week of returning to classes. Talk to your professor immediately after your return.

COVID-19

Regarding any changes related to the COVID-19 pandemic, the procedure to follow will be in accordance with the current legislation in the region of Andalucía, Spain.

Academic Honesty

Academic integrity is a guiding principle for all academic activity at Pablo de Olavide University. Cheating on exams and plagiarism (which includes copying from the Internet) are clear violations of academic honesty. A student is guilty of plagiarism when he or she presents another person's intellectual property as his or her own. The penalty for plagiarism and cheating is a failing grade for the assignment/exam and a failing grade for the course. The International Center may also report this to your home university. Avoid plagiarism by citing sources properly, using footnotes and a bibliography, and not cutting and pasting information from various websites when writing assignments.

Learning Accommodations

If you require special accommodations or have any other medical condition you deem may affect your class performance, you must stop by the International Center to speak to the Faculty Coordinator to either turn in your documentation or to confirm that our office has received it. The deadline is February 6th. The Faculty Coordinator will explain the options available to you.

Behavior Policy

Students are expected to show integrity and act in a professional and respectful manner at all times. A student's attitude in class may influence his/her participation grade. The professor has a right to ask a student to leave the classroom if the student is unruly or appears intoxicated. If a student is asked to leave the classroom, that day will count as an absence regardless of how long the student has been in class.

Class contents

I. INTRODUCTION: DIMENSIONS OF FILM

Wed. D1	Jan. 25	Introductions. Course syllabus. Introductory activity	
Mon. D2	Jan. 30	Introductory discussion: (Post-) film in the era of YouTube and Netflix. Film as a technological medium, art, commodity, and social representation.	① Journal entry 1
Wed. D3	Feb. 1	What is film? Film Studies basics: The language of film.	
Mon. D4	Feb. 6	The language of film II 📁 Samples (analysis)	📖 Reading (links on BB)

II. EARLY CINEMA

Wed. D5	Feb. 8	The political economy of early Spanish and U.S. cinema & Film pioneers. 📁 Samples.	📖 Gaudreault & Gunning, "American cinema emerges (1890-1909)" (1-21). 📖 Jordan & Allinson, "Beginnings" (3-8).
Mon. D6	Feb. 13	The political economy of early Spanish and U.S. cinema & Film pioneers (cont.). 📁 Samples.	📖 K. Thompson, "From primitive to classical" (157-173).

III. THE CLASSICAL FILM

Wed. D7	Feb. 15	The Hollywood system vs. upheavals in film production in Spain: The Rise of Hollywood Classicism. 📁 Samples.	① Journal entry 2
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Mon. D8	Feb. 20	The Hollywood system vs. upheavals in film production in Spain: The Spanish experience. 🎧 Samples.	📖 Jordan & Allinson, "1935-6: The 'Golden Age' of Spanish filmmaking?", "The Civil War" & "Early Francoism" (8-18).
Wed. D9	Feb. 22	Hollywood genres: The Western as American (film) mythology.	📖 R. Maltby, "Genre" (107-114).
Mon. D10	Feb. 27	🎬 Film discussion.	🎧 Film: <i>Stagecoach</i> (John Ford, 1939).
Wed. D11	March 1	Classicism and specificity in Spanish film. The "españolada" in film. 🎧 Samples	
Mon. D12	March 6	📖 Midterm exam	

IV. HOLLYWOOD DECLINE AND SPANISH DISSIDENT FILMMAKERS

Wed. D13	March 8	Towards the end of classicism. "Establishing the canon: What is classicism in film?" "Alternative histories of cinema."	📖 P. Schrader, "Canon fodder" (2006, pp. 33-49).
Mon. D14	March 13	Film noir and the challenge to classicism. The art and ideology of the noir.	📖 Journal entry 3
Wed. D15	March 15	🎬 Film discussion.	🎧 Film: <i>Detour</i> (Edgar G. Ulmer, 1945).
Mon. D16	March 20	Spanish dissident filmmakers. The <i>Conversaciones de Salamanca</i> .	📖 Jordan & Allinson, "Neo-realism, 'cine con niño', internationalization and Buñuel: 1952-1961" (18-20).
Wed. D17	March 22	🎬 Film discussion.	🎧 Film: <i>Bienvenido Mr. Marshall</i> (Luis G. Berlanga, 1953)

V. THE NEW WAVES

Mon. D18	March 27	Hollywood in transition 🎧 Samples.	🎧 Documentary: <i>The New Cinema</i> (Gary Young, 1968)
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Wed. D19	March 29	<i>Realismo crítico</i> in Spanish cinema 📺 Samples.	📖 Jordan & Allinson, “‘New waves’ and ‘old genres’” (20-24). ① Journal entry 4
	April 3 & 5	<i>Semana Santa. NO CLASSES</i>	

VI. THE EMERGENCE OF GLOBAL CINEMA

Mon. D20	April 10	The New Hollywood Generation.	📖 Reading (link on BB)
Wed. D21	April 12	📺 Film discussion.	📺 Film Screening: <i>Jaws</i> (Steven Spielberg, 1975).
Mon. D22	April 17	Cinema in Spain: From the Transition period to globalization. 📺 Samples.	📖 Jordan & Allinson, “Democratic transition and reform: 1975-1982”, “Socialist film policy: 1982-94” & “Only entertainment? Spanish cinema: 1994-2003” (24-33).
Wed. D23	April 19	📺 Film discussion.	📺 Film: <i>El Olivo</i> (Icíar Bollaín, 2016).
	April 24 & 26	<i>Feria. NO CLASSES</i>	
	May 1	<i>Workers’ Day. NO CLASSES</i>	

VII. (POST-)CINEMA IN THE 21ST CENTURY

Wed. D24	May 3	Final Project presentations I. The political economy of world cinema in the digital age. 📺 Samples.	📖 McDonald & Wasko, “The new contours of the Hollywood film industry” (1-7). 📖 T. Miller, “Global Hollywood 2010” (1-4).
Wed. D25	May 8	Final Project presentations II	
Wed. D26	May 10	<i>Cine resistente</i> in Spain, or the “Other Spanish Cinema.” 📺 Samples.	① Journal entry 5

May 12-17	📄 FINAL EXAM.		
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CALENDAR:

Midterm Exam: March 6th

Final Exam (*between May 12-17): TBD.

Holidays:

Tuesday, February 28st: *Día de Andalucía*. No classes will be held.

Sunday-Sunday, April 2-9th: *Semana Santa*. No classes will be held.

Sunday-Sunday, April 22-29th: *Feria*. No classes will be held.

Monday, May 1st: *Workers' Day*. No classes will be held.

*This syllabus is subject to change.