



University of
New Haven

Spanish Cinema

SECTION I: Course Overview

UNH Course Code: SPN353_SVQ

Subject Area(s): Film Studies, Cultural Studies

Prerequisites: Intermediate Spanish II or the equivalent of at least four semesters of college level Spanish

Language of Instruction: Spanish

Contact Hours: 45

Recommended Credits: 3

COURSE DESCRIPTION

This course maps out a comprehensive view on Spanish cinema attending to its industrial, historic, social, political, ideological and artistic dimensions. Cinema is here interpreted as a major resource to promote cultural analysis and as a fascinating object of study in order to better grasp the processes of identity and nation-building at work in any cultural or national space. Through the critical analysis of filmic representations students will be introduced to the discussion on relevant theories and concepts in relation to contemporary cultural theory. Students will also gain knowledge of the technical vocabulary required to introduce the necessary filmmaking theory and will analyze, in highly practical fashion, the different creative styles that have marked the cinematography of Spain.

LEARNING OBJECTIVES

Upon successful completion of this you will be able to:

- Analyze both practical and theoretical aspects of each film
- Examine the relationship between history and Spanish cinema
- Employ cinematographic language and apply when identifying aesthetic strategies behind each filmmaker's production
- Compare/contrast the influence of social and political issues on Spanish cinema
- Debate about Spanish cinema in a wider cultural and social context to best appreciate Spanish culture
- Apply awareness about difference (ethnic, racial, national, sexual, political and cultural) through the analysis of filmic representations

SECTION II: Instructor & Course Details

INSTRUCTOR DETAILS

NAME: TBD

CONTACT INFORMATION: TBD

TERM: SEMESTER

ATTENDANCE POLICY

Note: The instructor reserves the right to make changes or modification to this syllabus as needed

This class will meet twice weekly for 85 minutes each session. All students are expected to arrive on time and be prepared for the day's class session.

CEA enforces a mandatory attendance policy. You are therefore expected to attend all regularly scheduled class sessions, including any field trips, site visits, guest lectures, etc. that are assigned by the instructor. The table below shows the number of class sessions you may miss before receiving a grade penalty.

ALLOWED ABSENCES – SPRING & FALL SEMESTERS		
Courses Meeting X day(s) Per Week	Allowed Absence(s)	Automatic Failing Grade at Xth Absence
Courses meeting 2 days per week	2 Absences	8th Absence

For every additional absence beyond the allowed number, your final course grade will drop down to the subsequent letter grade (ex: A+ to A). As a student, you should understand that the grade penalties will apply if you are marked absent due to tardiness or leaving class early. In the table below, you will find the grade penalty associated with each excessive absence up to and including automatic course failure.

ATTENDANCE DOCKING PENALTIES								
Absence	1st	2nd	3rd	4th	5th	6th	7th	8th
Penalty	No Penalty	No Penalty	0.5 Grade Docked	1 Grade Docked	1.5 Grades Docked	2 Grades Docked	2.5 Grades Docked	Automatic Failure
HIGHEST POSSIBLE GRADE AFTER ATTENDANCE PENALTIES								
Grade	A+	A+	A	A-	B+	B	B-	F

CEA does not distinguish between excused and unexcused absences. As such, no documentation is required for missing class. Similarly, excessive absences, and the grade penalty associated with each, will not be excused even if you are able to provide documentation that shows the absence was beyond your control. You should therefore only miss class when truly needed as illness or other unavoidable factors may force you to miss a class session later on in the term.

Late arrivals or early departures from class can result in being marked absent. Furthermore, to comply with UNH, CEA and in country immigration regulations, you must maintain full-time student status by enrolling and regularly attending at least 12 credit hours per week for the duration of the semester. Consequently, CEA will dismiss from all CEA courses, programs, activities and housing any student who fails to maintain satisfactory academic progress or full-time student status.

GRADING & ASSESSMENT

The instructor will assess your progress towards the above-listed learning objectives by using the forms of assessment below. Each of these assessments is weighted and will count towards your final grade. The following section (Assessment Overview) will provide further details for each.

Class Participation	10%
Short Reflection	5%
Cinematographic Language Test	10%
Written Assignment	15%

Oral Presentation	20%
Midterm Assessment	20%
Final Exam	20%

ASSESSMENT OVERVIEW

This section provides a brief description of each form of assessment listed above. Your course instructor will provide further details and instructions during class time.

Class Participation (10%): Student participation is mandatory for all courses taken at a CEA Study Center. The instructor will use the rubric below when determining your participation grade. All students should understand that attendance and punctuality are expected and will not count positively toward the participation grade.

CLASS PARTICIPATION GRADING RUBRIC	
Student Participation Level	Grade
You make major & original contributions that spark discussion, offering critical comments clearly based on readings, research, & theoretical course topics.	A+ (10.0 – 9.70)
You make significant contributions that demonstrate insight as well as knowledge of required readings & independent research.	A/A- (9.69 – 9.00)
You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	B+/B (8.99 – 8.40)
You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	B-/C+ (8.39 – 7.70)
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C/C- (7.69 – 7.00)
You very rarely make comments and resist engagement with the subject. You are not prepared for class and/or discussion of course readings.	D (6.99 – 6.00)
You make irrelevant and tangential comments disruptive to class discussion. You are consistently unprepared for class and/or discussion of the course readings.	F (5.99 – 0.00)

Short Reflection (5%): You are expected to submit a written reflection (500 words) via a class Moodle. You will be asked to reflect upon a film you recently have watched, but one not seen in class. The paper may include, but not be restricted to a summary, historical/socio-cultural context, director's objectives, technical aspects, character analysis or perhaps how you personally related to the piece. Clear expression of ideas and your language proficiency in Spanish are all aspects which will be taken into account.

Cinematographic Language Test (10%): This test will have short questions based on filmmaking theory: technical vocabulary, camera language and structural elements. Students will be evaluated based on mastery of technical/formal vocabulary for future analysis of movies and to assist in the development of their ideas during class discussions and assignment submissions.

Written Assignments (15%): Students are expected to submit written assignments (1500-2000 words) throughout the course. Students will have to analyze one movie not seen in class. The paper will include a synopsis, historical context, director's objectives, technical aspects, analysis of

characters, to arrive at a personal stance. A detailed bibliography of all sources used is mandatory. Students' ability to explain the key concepts in a clear and significant form, your overall comprehension of the film and critical capacity, and your language proficiency in Spanish are all aspects which will be taken into account. Failure to submit the paper on time or demonstrable plagiarism will lead to failing grade for the assignment.

Oral Presentation (20%): You must be able to discuss a topic agreed upon with the instructor based on the assigned readings in class. This presentation will demonstrate your capacity for subject comprehension and ability to express clear ideas. Additionally, a Power Point/Prezi/Google Drive presentation should be curated to demonstrate your full understanding of the topic and ability to lead dialogue.

Mid-Term Assessment (20%): It consists of an oral presentation carried out in groups. Each group must analyze a different Spanish movie, not seen in class. You will have to complete a full analysis of the film: synopsis, historical context, director's objectives, technical aspects, analysis of characters and personal opinion. For the presentation, you should screen at least one scene of the film in support of your arguments. A clear exposition of key concepts, use of related terms, the interest generated by the presentation itself and the ability to work in a group scenario will all be valued.

Final Exam (20%): This final exam consists of two parts: a) Short questions on the topics discussed in class (class readings and class discussions). b) An analysis of a movie (seen in class) according to the following parameters: synopsis, historical context, director's vision. This academic analysis may include some theoretical or field-work study including a brief review of the literature relevant to the topic, a research design and analysis when applicable, and conclusions.

Students are encouraged to use media sources (via internet), interviews or other types of first and second resources to study everyday practices or current topics in order to examine cultural differences between Spanish and North American contexts. Remember that you will be graded not only on content, but also delivery, so please proofread.

General Rules for Written Assignments:

- The required papers can be printed out or sent to the teacher by e-mail. No handwritten assignments will be accepted.
- Assignments must be submitted on time. No unjustified delayed paper will be evaluated.
- Format: Word Document / Paper Size: A4 / Font: Verdana, 10 / 1.5 interline space / Text fully justified.

EXPERIENTIAL LEARNING ACTIVITIES (AICAP)

CEA courses are designed to include a variety of experiential learning activities that will take you out of the classroom and allow you to explore your local, host city, as well as bring the local community into the classroom. These activities may include field studies, guest lectures and/or activities offered through our Academically Integrated Cultural Activities Program (AICAP).

- **AICAP:** Participation in CEA AICAP such as:
 - *Breaking Out in Iberia*
 - *Local Gems*
 - *Mosaic of the Three Cultures*
 - *Slice It-&Dice It*
 - *Vision of Flamenco*
- **Active Learning:** Participaton in CEA sponsored co-curricular events such as:

- CEA class activities/excursions
- CEA guest lecturers & visits

REQUIRED READINGS

Reading assignments for this course will come from the required text(s) and/or the selected reading(s) listed below. All required readings—whether assigned from the text or assigned as a selected reading—must be completed according to the due date assigned by the course instructor.

- I. REQUIRED TEXT(S):** You may purchase the required text(s) prior to departure or upon program arrival. The required text(s) are listed below:

CAPARRÓS Lera, J. M., *Historia del Cine Español*, T&B Editores, Madrid, 2018.

Periodical literature, articles, documents, digital images, non-textbook mandatory readings and other sundry materials also required for your class are available in PDF or Word format, as a bulkpack for your access. You will be required to use these resources throughout your studies.

Recommended Readings:

ALDGATE, Anthony. *Cinema and History: British Newsreels and the Spanish Civil War*, Scolar Press, London, 1979.

ANGULO, J. y Rebordinos, J. L., *Contra la certeza. El cine de Julio Medem*, Filmoteca Vasca y Festival de Cine de Huesca, Huesca, 2005.

BENET, V. *El cine español. Una historia cultural*, Paidós, Barcelona, 2012.

BERTHIER, N. y Seguin, J. C. (editors), *Cine, nación y nacionalidades en España*, Casa de Velázquez, Madrid, 2007.

BESAS, Meter, *Behind the Spanish Lens: Spanish cinema Under Fascism and Democracy*, Arden Press, Denver, 1985.

BORAU, J., *La Pintura en el Cine, el Cine en la Pintura*, Ocho y Medio, Madrid, 2003.

CAMÍ-VELA, M., *Mujeres detrás de la cámara: Entrevistas con cineastas de la década de los 90* (2ª ed. actualizada), Ocho y Medio, Madrid, 2005.

CAÑETE, C. y Grau, M., *¡Bienvenido Mr. Berlanga!*, Ed. Destino, Barcelona, 1993.

CERON Gómez, J. F., *El cine de Juan Antonio Bardem*, Universidad de Murcia y Primavera cinematográfica de Lorca, Murcia, 1998.

CRUSSELLS, Magí, *Cine y guerra civil española. Imágenes para la memoria*. JC. Madrid, 2006.

DEVENY, T., *Contemporary Spanish Cinema*, The Scarecrow Press. 1993.

DONAPETRY, Maria, *Imagi/nación: la feminización de la nación en el cine español y latinoamericano*. Fundamentos, Madrid, 2006.

EDWARDS, Gwynne, *Indecent Exposures: Bunuel, Saura, Erice & Almodovar*, M. Boyars, London, New York, 1995.

FAULKNER, Rally, *A cinema of contradiction: Spanish film in the 1960s*, Edinburgh University, Edinburgh, 2006.

FAULKNER, R., *Literary adaptations in Spanish cinema*, Tamesis, London, Rochester, NY, 2004.

FERNÁNDEZ, V. *Territorios y fronteras II. Emergencias y urgencias en el cine documental español*, Universidad del País Vasco, Bilbao, 2014.

GARCÍA Carrión, M. *Por un cine patrio: cultura cinematográfica y nacionalismo español (1926-1936)*, Universidad de Valencia, Valencia, 2013.

GARCIA Fernández, E., *Historia ilustrada del cine español*. Planeta, Madrid, 1985.

GARCIA Fernández, E., *El cine español entre 1896 y 1939*, Ariel, Barcelona, 2002.

GRAHAM & Labanyi, (editors), *Spanish Cultural Studies: An Introduction: The Struggle for Modernity*, Oxford University Press, New York, 1995.

GUBERN, Roman, *1936-1939: La Guerra de España en la Pantalla: de la Propaganda a la Historia*, Filmoteca Española, Madrid, 1986.

- GUBERN, Román y otros, *Historia del cine español*, Cátedra, Madrid, 1995.
- GUBERN, Román (coord.): *Un siglo de cine español*, Academia de las Artes y las Ciencias Cinematográficas de España, Madrid, 1997.
- HIGGINBOTHAM, V., *Spanish Film Under Franco*, University of Texas Press, 1988.
- HOPEWELL, John, *Out of the Past. Spanish Cinema after Franco*, British Film Institute, London, 1986.
- JAIME, Antoine, *Literatura y cine en España (1975-1995)*, Cátedra, Madrid, 1996.
- JORDAN and Morgan-Tamosunas (eds.), *Contemporary Spanish Cultural Studies*, Arnold, London, 2000.
- KINDER, M., *Blood cinema: the reconstruction of national identity in Spain*, University of California Press, Berkeley, 1993.
- MERIDA, Pablo, *El cine español*, Larousse, Spea Editorial, Madrid, 2002.
- MENDEZ Leite, F., *Historia del Cine Español*, 2 vols., Rialp, Madrid, 1965.
- MONTERDE, J. E., *Veinte años de cine español (1973-1992)*, Editorial Paidós. Barcelona, 1993.
- MULVEY, L., *Placer visual y cine narrativo*, Fundación Instituto Shakespeare (etc.), Valencia, 1988.
- PEREZ Turrent, T. & de la Colina, J., *Buñuel por Buñuel*, Plot Ed. Madrid, 1993.
- PEREZ Perucha J., *Antología crítica del cine español, 1906-1995: flor en la sombra*, Cátedra, Madrid, 1997.
- PUIGDOMENECH, Jordi, *Treinta años de cine español en democracia (1977/2007)*. JC. Madrid, 2007.
- PLAZA, J. y Redondo, M^a J., *El cine: técnica y arte*, Anaya, Madrid, 1993.
- PONGA, P. Martín, M.A. y Torreiro, C., *Hipótesis de realidad. El cine de Fernando León de Aranoa*, Consejería de Cultura de Melilla, Melilla, 2005.
- RODRÍGUEZ, H. (ed.), *Miradas para un nuevo milenio. Fragmentos para una historia futura del cine español*, Alcine, Madrid, 2006.
- RUIZ, J.; Sauret T. y Gómez, A. J. (eds.) *Cine español. Perspectivas y prospectiva*. Ministerio de Cultura-ICAA/SPICUM, Málaga, 2011.
- SANCHEZ Barba, Francesc, *Brumas del franquismo. El auge del cine negro español (1950-1965)*. Publicaciones de la Universidad de Barcelona. Barcelona, 2007.
- SANCHEZ Noriega, José Luis, *Mario Camus*, Ed. Cátedra, Madrid, 1998.
- SANCHEZ Salas, D., *Historias de luz y papel. El cine español de los años veinte a través de su adaptación de narrativa literaria española*, Murcia Cultural, 2007.
- SAURET, T.; Ruiz, J; Gómez, A.J. y Chavez, E. I. (eds.) *El cine español. Arte, industria y patrimonio cultural*, Ministerio de Cultura-ICAA/SPICUM, Málaga, 2011.
- SEGUIN, J. C., *Historia del Cine Español*, Acento, Madrid, 1995.
- TORRES, A. M., *El cine español en 119 películas*, Alianza Editorial, Madrid, 1994.
- TRENZADO, M., *Cultura de masas y cambio político: El cine español de la transición*. Centro de Investigaciones Sociológicas/Siglo XXI de España, Madrid, 1999.
- VIDAL, N., *El cine de Pedro Almodóvar*, ICCA - Ministerio de Cultura, Madrid, 1988.
- VVAA, *El cine español desde Salamanca*, Junta de Castilla León, Salamanca, 1995.
- WEINRICHTER, A, *Desvíos de lo real, el cine de no ficción*, T&B Editores, Madrid, 2004.

ADDITIONAL RESOURCES

UNH ONLINE LIBRARY

As part of this program, you are provided with direct access to additional resources and databases available through the online library of the University of New Haven. To access the online UNH library, go to <http://www.newhaven.edu/library/Services/CEA/> .

Students at CEA Study Abroad Centers have access to the several online research databases through the University of New Haven Library for the purposes of research. Access to these online databases is granted only during the time of enrollment, requires the use of a UNH ID number, which is issued individually to all Study Abroad Center students at the start of the semester. Access to the UNH

Library is available through the *MyCEA Account*. You must comply with UNH policies with regard to library usage. Policies can be found at: <http://www.newhaven.edu/library/general/Policies/>

CEACLASSROOM: CEA'S MOODLE CMS

CEA instructors use the open-source course management system (CMS) called Moodle that creates an interactive virtual learning environment for students and educators alike. This web-based platform provides you with 24/7 access to the course syllabus, daily schedule of class lectures and assignments, non-textbook required readings, and additional resources directly related to your studies. Moodle includes the normal array of forums, up-loadable and downloadable databases, wikis, and related academic support designed for helping you achieve the many course learning objectives. The ceaClassroom website is located here: <https://www.ceaClassroom.com/>

During the first week of class, the CEA academic staff and instructors will provide you with log-in information and corresponding passwords to access this site. They will also help you navigate through the many functions and resources Moodle provides. While you may print a hard copy version of the syllabus that is projected on the first day of class, it is the class schedule on Moodle that is the definitive and official one, given that the instructor will be announcing updates and additions there and nowhere else. It is your responsibility to ensure that you have access to all Moodle materials related to your course and that you monitor Moodle on a daily basis so as to be fully informed of required course assignments and any scheduling changes that might occur.

Online Reference & Research Tools:

Spanish Cinema History:

http://www.cervantesvirtual.com/portal/LGB/cine_estatica.shtml

<http://www.ucm.es/info/multidoc/multidoc/revista/num9/cine/guerra-civil/principal.html>

Cinematographic language:

<http://www.xtec.cat/~xripoll/lengua.htm>

Berlanga, Buñuel & Erice:

<http://www.alohacriticon.com/elcriticon/article1252.html>

<http://www.alohacriticon.com/elcriticon/article1267.html>

<http://cinemexicano.mty.itesm.mx/peliculas/viridiana.html>

<http://www.elmundo.es/especiales/2004/01/colmena/index.html>

<http://www.labutaca.net/films/22/elespiritudelacolmena.htm>

Social Cinema in Spain:

<http://www.labutaca.net/50sansebastian/loslunesalsol.htm>

<http://www.elmundo.es/elmundo/2002/09/23/cine/1032791072.html>

Independent filmmaking

<http://plat.tv/>

Recommended Films:

Some of these films are available at the CEA Resource Center.

Spanish Cinema under Franco:

Bienvenido Mr. Marshall (Luis García Berlanga, 1952)

El misterio Picasso (Henry-George Clouzot, 1954)

Muerte de un ciclista (Juan Antonio Bardem, 1955)

Calle Mayor (Juan Antonio Bardem, 1956)

Viridiana (Luis Buñuel, 1961)

Plácido (Luis García Berlanga, 1961)

El ángel exterminador (Luis Buñuel, 1962)

El verdugo (Luis García Berlanga, 1963)

La caza (Carlos Saura, 1965)

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Tristana (Luis Buñuel, 1970)
La cabina (Antonio Mercero, 1972)
El espíritu de la colmena (Víctor Erice, 1973)
Furtivos (José Luis Borau, 1975)

The Transition:

Mamá cumple 100 años (Carlos Saura, 1979)
El crimen de Cuenca (Pilar Miró, 1979)
Arrebato (Iván Zulueta, 1979)
Opera prima (Fernando Trueba, 1980)
¿Qué he hecho yo para merecer esto? (Pedro Almodóvar, 1983)

Democracy 1978-:

Los santos inocentes (Mario Camus, 1984)
Tasio (Montxo Armendáriz, 1984)
El Viaje a ninguna parte (Fernando Fernan Gómez, 1986)
El bosque animado (José Luis Cuerda, 1987)
Mujeres al borde de un ataque de nervios (Pedro Almodóvar, 1988)
Amanece, que no es poco (José Luis Cuerda, 1989)
¡Ay, Carmela! (Carlos Saura, 1990)
Vacas (Julio Medem, 1992)
Un lugar en el mundo (Adolfo Aristarain, 1992)
Belle Époque (Fernando Trueba, 1992)
El sol del membrillo (Víctor Erice, 1992)
El pájaro de la felicidad (Pilar Miró, 1993)
Días contados (Imanol Uribe, 1994)
Land and Freedom (Ken Loach, 1995)
Tesis (Alejandro Amenábar, 1995)
Tierra (Julio Medem, 1995)
El día de la bestia (Alex de la Iglesia, 1995)
Cosas que nunca te dije (Isabel Coixet, 1996)
Martín H (Adolfo Aristarain, 1997)
Barrio (Fernando León de Aranoa, 1998)
Flores de otro mundo (Iciar Bollain, 1999)
Todo sobre mi madre (Pedro Almodóvar, 1999)
Solas (Benito Zambrano, 1999)
La lengua de las mariposas (José Luis Cuerda, 1999)

Latest Spanish films:

El bola (Acheró Mañas, 2000)
En construcción (José Luis Guerin, 2002)
Los lunes al sol (Fernando León de Aranoa, 2002)
Cravan vs Cravan (Isaki Lacuesta, 2002)
Smoking Room (Julio Wollovits & Roger Gual, 2002)
Balseros (Carles Bosch & Josep Maria Doménech, 2002)
La pelota vasca (Julio Medem, 2003)
En la ciudad (Cesc Gay, 2003)
El cielo gira (Mercedes Álvarez, 2005)
Malas temporadas (Manuel Martín Cuenca, 2005)
La vida secreta de las palabras (Isabel Coixet, 2005)
AzulOscuroCasiNegro (Daniel Sánchez Arévalo, 2006)
Salvador (Manuel Hueriga, 2006)
Ficción (Cesc Gay, 2006)
REC (Jaume Balagueró & Paco Plaza)
La Soledad (Jaime Rosales, 2007)
Camino (Javier Fesser, 2008)

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Los cronocrímenes (Nacho Vigalondo, 2008)
Vicky Cristina Barcelona (Woody Allen, 2008)
Ágora (Alejandro Amenábar, 2009)
Celda 211 (Daniel Monzón, 2009)
Garbo, el espía (Edmon Roch, 2009)
Pagafantas (Borja Cobeaga, 2009)
Balada triste de trompeta (Álex de la Iglesia, 2010)
Pan Negro (Agustí Villaronga, 2010)
Arrugas (Ignacio Ferreras, 2011)
Eva (Kike Maíllo, 2011)
No habrá paz para los malvados (Enrique Urbizu, 2011)
Blancanieves (pablo Berger, 2012)
El muerto y ser feliz (Javier Rebollo, 2012)
Las aventuras de Tadeo Jones (Enrique Gato, 2012)
Lo imposible (J. A. Bayona, 2012)
Mapa (Eliás León Siminiani)
3 bodas de más (Javier Ruiz Caldera, 2013)
Caníbal (Manuel Martín Cuenca, 2013)
La herida (Fernando Franco, 2013)
Stockholm (Rodrigo Sorogoyen, 2013)
8 apellidos vascos (Emilio Martínez Lázaro, 2014)
El niño (Daniel Monzón, 2014)
La isla mínima (Alberto Rodríguez, 2014)
Magical Girl (Carlos Vermut, 2014)
O fútbol (Sergio Oksman, 2015)

COURSE CALENDAR
Course Title: Spanish Cinema

Session	Topic	Activity	Student Assignments
Block 1: Spanish Cinema Under Franco (1939-1975)			
1	<p>Course Presentation Learning objectives, methodology & evaluation Introduction to the syllabus</p>	Screening: Introduction to Spanish Cinema (documentary piece)	<p>Assignment</p> <ul style="list-style-type: none"> • Short Review (500 word max.), assigned
2	<p>Cinematographic Language Learning the filmmaking theory: Camera language and structural elements Introduction to film analysis</p>	<ul style="list-style-type: none"> - Review & Analyze the contents of the weblinks. - Reading examples students' reviews and of film analysis(samples) - Screening and analysis of two scenes 	<p>Assignment</p> <ul style="list-style-type: none"> • Short Review, due. <p>Consult:</p> <ul style="list-style-type: none"> • http://www.uhu.es/cine.educacion/cineyeducacion/lenguajecine.htm • http://www.xtec.cat/~xripoll/lengua.htm
3	<p>A Short History of Spanish Cinema (I) The Franco dictatorship The Salamanca conversations Luis García Berlanga</p>	<ul style="list-style-type: none"> - Review & Analyze reading - Screening part I of: <i>Bienvenido Mr. Marshall</i> (L.G. Berlanga, 1953) 	<p>Reading:</p> <ul style="list-style-type: none"> • Caparrós, <i>Historia del Cine Español</i>, pp. 83-87/ 285-291 <p>Consult:</p> <ul style="list-style-type: none"> • http://www.cinehistoria.com/bienvenido_mr_marshall.pdf
4	<p>A Short History of Spanish Cinema (II) Franco's dictatorship First voices against the regime Juan Antonio Bardem</p>	<ul style="list-style-type: none"> - Review & Analyze reading - Screening part II of: <i>Bienvenido Mr. Marshall</i> (L.G. Berlanga, 1953). - Film Analysis & Discussion 	<p>Reading:</p> <ul style="list-style-type: none"> • Caparrós, <i>Historia del Cine Español</i>, pp. 75-82.
5-6	<p>Spanish Surrealism Luis Buñuel's cinema Topics and style Censorship and how to evade it</p>	<ul style="list-style-type: none"> - Cinematographic Language Test - Review & Analyze reading - Screening: <i>Un perro andaluz</i> (Luis Buñuel, 1929) - Film Analysis & Discussion 	<p>Reading:</p> <ul style="list-style-type: none"> • Caparrós, <i>Historia del Cine Español</i>, pp. 275-284 <p>Consult:</p>

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			<ul style="list-style-type: none"> • http://www.uned.es/ca-tudela/cine/andaluz.htm • http://auladefilosofia.net/2008/11/03/bunuel-un-perro-andaluz/
7	New Spanish Cinema (I) Critical realism and the metaphoric style	- Review & Analyze reading - Screening part I of: <i>La caza</i> (Carlos Saura, 1965)	Reading: <ul style="list-style-type: none"> • Caparrós, <i>Historia del Cine Español</i>, pp. 119-135.
8	New Spanish Cinema (II) Critical realism and the metaphoric style	- Review & Analyze Reading - Screening part II of: <i>La caza</i> (Carlos Saura, 1965) - Film Analysis & Discussion	Reading: <ul style="list-style-type: none"> • Caparrós, <i>Historia del Cine Español</i>, pp. 137-141
9	Spanish Transition Postwar in rural Spain Víctor Erice's poetical style	-Review & Analyze Reading - Screening part of: <i>El espíritu de la colmena</i> (Víctor Erice, 1973) - Lecture & Discussion	Reading: <ul style="list-style-type: none"> • Caparrós, <i>Historia del Cine Español</i>, pp. 163-166 Consult: <ul style="list-style-type: none"> • http://www.mgar.net/cine/espiritu.htm (pp. 1-2) • http://www.elmundo.es/especiales/2004/01/colmena/index.html (pp.1-9)
Block 2: Spanish Cinema in New Social and Political Context			
10	The Miró Law vs. Pedro Almodóvar: (Literary adaptation and historical revisionism vs. the emergence of underground cinema)	- Review & Analyze Reading - Screening part of: <i>Los santos inocentes</i> (Mario Camus, 1984) - Film Analysis & In-class discussion -Screening part I of: <i>Mujeres al borde de un ataque de nervios</i> (Pedro Almodóvar, 1988)	Reading: <ul style="list-style-type: none"> • Caparrós, <i>Historia del Cine Español</i>, pp. 167-171 / pp. 231-259 (filmography)
11	Almodóvar (II)	- Review & Analyze Reading	Reading: <ul style="list-style-type: none"> • Caparrós, <i>Historia del Cine Español</i>, pp. 191-204

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	The exploration of new sexual identities	- Screening part II of: <i>Mujeres al borde de un ataque de nervios</i> (Pedro Almodóvar, 1988) - Film Analysis & In-class discussion	
12	Social Cinema in the 90's	- Review & Analyze Reading - Screening part of: <i>Barrio</i> (F. León de Aranoa, 1998) - Film Analysis & Discussion	Reading: <ul style="list-style-type: none"> • Thibaudeau, P., “¿Hacia un nuevo realismo social en el cine español?”, <i>Cine, nación y nacionalidades en España</i> (Berthier & Seguin, eds.), pp. 233-246
13	Young Spanish Cinema (I) A new generation of filmmakers in Spain	- Review & Analyze Reading - Screening part I of: <i>Tesis</i> (Alejandro Amenábar, 1995)	Reading: <ul style="list-style-type: none"> • Caparrós, <i>Historia del Cine Español</i>, pp. 217- 230.
14	Young Spanish Cinema (II) Entering the postmodern	- Screening part II of: <i>Tesis</i> (Alejandro Amenábar, 1995) - Film Analysis & Discussion	Reading: <ul style="list-style-type: none"> • Caparrós, <i>Historia del Cine Español</i>, pp. 173-190
15	Synthesizing Content	From Summaries to Synthesis Overview of Artistic Intentions	Reading: <ul style="list-style-type: none"> • All course readings
16	Mid-Term Assessment	- Exam: Student Oral Presentations	Review course readings
Block 3: Spanish Cinema and National Identity			
17	Identity as a Folkloric Stereotype and the Search for New Identities The ‘españolada’ and beyond The ‘cine de las autonomías’	- Review & Analyze Reading - Screening: Selection of clips - Film Analysis & Discussion	Reading: <ul style="list-style-type: none"> • Seguin, J.C., “El cine en la formación de la conciencia nacional”, <i>Cine, nación y nacionalidades en España</i> (Berthier & Seguin, eds.), pp. 3-10
18	Cinema in Andalusia (I) The folkloric stereotype	- Review & Analyze Reading	Reading:

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		- Screening part 1 of: <i>La isla mínima</i> (Alberto Rodríguez, 2014)	<ul style="list-style-type: none"> • Utrera, R., “El cine de la nacionalidad andaluza. La búsqueda de una compleja identidad”, <i>Cine, nación y nacionalidades en España</i> (Berthier & Seguin, eds.), pp. 121-136
19	Cinema in Andalusia (II) ¿Beyond the periphery?	- Screening part 2 of: <i>La isla mínima</i> (Alberto Rodríguez, 2014) - Film Analysis & Discussion	Reading: <ul style="list-style-type: none"> • Fernández, S., Cobo, S. & Hernández, V., “Estéticas de lo real y construcción de la identidad común en el actual cine andaluz (1999-2009)”, <i>El cine español. Arte, industria y patrimonio cultural</i> (Sauret, Ruiz, Gómez y Chaves, eds.), pp. 219-232.
20	Transnational Cinema (I)	- Review & Analyze Reading - Screening part I of: <i>Vicky Cristina Barcelona</i> (Woody Allen, 2008)	Reading: <ul style="list-style-type: none"> • Zunzunegui, “Las vetas creativas del cine español”, <i>Historia(s), motivos y formas del cine español</i> (Poyato, P., ed), pp. 9-22
21	Transnational Cinema (II)	- Review & Analyze Reading - Screening part II of: <i>Vicky Cristina Barcelona</i> (Woody Allen, 2008) - Film Analysis & Discussion	Reading: <ul style="list-style-type: none"> • Martínez-Expósito, A., “Posthumous Tales of One, Great, Free nation: Spanishness in post-Franco Spanish film”, <i>Athenea digital</i>, pp. 143-158
Block 4: Into the Future (Current Trends and Future Paths in Spanish Cinema)			
22	The Rise of Women Filmmakers (I)	- Review & Analyze Reading *- Guest speaker: Woman filmmaker (*to be confirmed). - Screening part 1 of: <i>Te doy mis ojos</i> (Icíar Bollaín, 2003)	Reading: <ul style="list-style-type: none"> • Camí-Vela, M., Introducción, <i>Mujeres detrás de la cámara: Entrevistas con cineastas de la década de los 90</i>, pp. 17-19, 29-34
23	The Rise of Women Filmmakers (II): Is there anything like a ‘female gaze’ in cinema?	- Review & Analyze Reading - Screening part 2 of: <i>Te doy mis ojos</i> (Icíar Bollaín, 2003) - Film Analysis & Discussion	Reading: <ul style="list-style-type: none"> • Mulvey, L., “Placer visual y cine narrativo”/ “Visual Pleasure and Narrative Cinema”, <i>Film Theory and Criticism: Introductory Readings</i> (Braudy, L. & Cohen,

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			<p>M., eds.), Oxford UP, New York, 1999, pp. 833-844:</p> <ul style="list-style-type: none"> • http://terpconnect.umd.edu/~mquillig/20050131/mulvey.pdf (English) • http://www.estudiosonline.net/est_mod/mulvey2.pdf (Spanish)
24	Hybridity: Cinema and TV (I)	<ul style="list-style-type: none"> - Review & Analyze Reading - Screening part 1 of: <i>3 bodas de más</i> (Javier Ruiz caldera, 2013) 	<p>Reading:</p> <ul style="list-style-type: none"> • Selections from <i>Cahiers du Cinema-España</i>, 29 (December 2009)
25	Hybridity: Cinema and TV (II)	<ul style="list-style-type: none"> - Review & Analyze Reading - Screening part 2 of: <i>3 bodas de más</i> (Javier Ruiz Caldera, 2013) - Film Analysis & Discussion 	Review last readings
26	From Documentary to Non-Fiction Cinema	<ul style="list-style-type: none"> - Review & Analyze Reading - Screening: Selection of clips - Film Analysis & Discussion 	<p>Reading:</p> <ul style="list-style-type: none"> • Castro de Paz & Cerdán, “Razonables huellas documentales”, <i>Miradas para un nuevo milenio</i> (Rodríguez, H. J., ed.), pp. 125-133
27	Mainstream vs. Invisible Cinema	<ul style="list-style-type: none"> - Review & Analyze Reading - Screening: Selection of clips - Film Analysis & Discussion 	<p>Reading:</p> <ul style="list-style-type: none"> • Losilla, C. ,“Un impulso colectivo”, <i>Caimán Cuadernos de Cine</i>, 19 (septiembre 2013), pp. 6-8
28	Social Action Initiatives	<ul style="list-style-type: none"> - Film as a forum for Social Action - Social Action in Sevilla - Film Analysis & Discussion 	<p>Reading: To be announced</p>
28	Review	-Review class contents	Review last readings

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29	Final Exam	Written Exam	Review all course readings
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SECTION III: CEA Academic Policies

The policies listed in this section outline general expectations for CEA students. You should carefully review these policies to ensure success in your courses and during your time abroad. Furthermore, as a participant in the CEA program, you are expected to review and understand all CEA Student Policies, including the academic policies outlined on our website. CEA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. For the most up to date policies, please review the policies on our website.

Class & Instructor Policies can be found [here](#)

General Academic Policies can be found [here](#)