Course title: Spain in Cinema: Global and Local Perspectives
Language of instruction: English
Professors: Fabiola Alcalá, Sasa Markus
Professor’s contact and office hours:
Fabiola Alcalá: fabiola.alcala@upf.edu
Office: 52.921 (Poble Nou)
Thursday 12:00 to 14:00
Sasa Markus: sasa.markus@yahoo.es
Course contact hours: 45
Recommended credit: 3 US credits-5 ECTS credits
Course prerequisites: There are no prerequisites for this course
Language requirements: None

Course focus and approach: This course focuses on Spain’s cultural, social and historical topics and their filmic representations. The approach is multidisciplinary and mainly includes contemporary film theories, cultural and cross-cultural studies as well as postcolonial views.

Course description: The course analyzes different aspects of Spanish culture, history and society through films. Both local and international productions are used to present historic events (Columbus’s travels, the Civil War), myths (Don Quixote, Don Juan) and artists (Goya, Picasso, Dalí) that originate from Spain. Documentaries of international renown describe transitional and contemporary Spain. The early works of well-known directors Pedro Almodóvar and Carlos Saura illustrate Spanish countercultures. Spanish cinema is represented through the flux of local artists abroad (and vice versa), and uses of Spain as a film site. The Catalan perspectives are reflected through Barcelona representations and local visions of Otherness.

Learning objectives: At the end of this course the students will be able to:
- Identify the relevant topics of Spanish history, society and culture and contrast their different filmic representations.
- Distinguish between the variety of cinematographic perspectives about Spain, their local and international aspects, both present and historic.
- Compare different aspects of Spanish cinema and place it within the context of other world cinematographies.
- Apply intercultural and interdisciplinary approaches to the topics related to Spain & its cinema.
Course workload:
The students will be asked to participate in class discussions and to express opinions about the themes of the course. Each student will write a mid term and a term paper based on her/his own reflections about the course contents and using the filmography and bibliography of the course.

Teaching methodology:
Each session will start with the introduction to the selected subject. The passages of the films chosen to illustrate the theme of the class will be shown. Sessions will finish with a discussion, where students will be asked to compare the presented examples and analyze their similarities and differences. Four of the sessions will consist of a visit to the filming sites and other places of interest in Barcelona and its surroundings.

Assessment criteria:
Students will hand in mid-term paper in the middle of the course and the term paper at the end of the course. Both papers should be brief essays related to the themes of the course. Participation in the debate that will take place during each class will be highly considered. The mid-term grade will be the result of the evaluation of the mid-term paper and participation in the debate. The final grade will be the result of the mid-term grade, final paper and the participation in the debate.

Midterm grade: 30%
Class participation: 30%
Term paper: 40%

Absence policy
After the add/drop day, all registrations are considered final and HESP Absence Policy begins to apply. For the academic year 2011-2012, such policy is as follows:

Attending class is mandatory and will be monitored daily by professors. Missing classes will impact on the student’s final grade as follows:

<table>
<thead>
<tr>
<th>Absences</th>
<th>Penalization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up to two (2) absences</td>
<td>No penalization</td>
</tr>
<tr>
<td>Three (3) absences</td>
<td>1 point subtracted from final grade (on a 10 point scale)</td>
</tr>
<tr>
<td>Four (4) absences</td>
<td>2 points subtracted from final grade (on a 10 point scale)</td>
</tr>
<tr>
<td>Five (5) absences or more</td>
<td>The student receives an INCOMPLETE (“NO PRESENTAT”) for the course</td>
</tr>
</tbody>
</table>
The PEHE/HESP attendance policy does not distinguish between justified or unjustified absences. The student is deemed responsible to manage his/her absences.

Emergency situations (hospitalization, family emergency...) will be analyzed on a case by case basis by the Academic Director of the HESP.

Classroom norms:
- No food or drink is permitted in class
- Students will be asked to respect class norms during on-site classes

Weekly schedule

WEEK 1

Theme of the week: Cinematographic approaches to Spanish history

Session 1:
Brief introduction to the course and its methods
The history of Columbus through international co-productions: Christopher Columbus: The Discovery (John Glen, GB, USA, Spain, 1992); 1492: Conquest of Paradise (Ridley Scott, Spain, France, 1992)

Session 2:
Faces of the civil war: Land and Freedom, (Ken Loach, UK, 1995); La lengua de las mariposas, (Butterfly’s Tongue, José Luis Cuerda, Spain, 1999); Pa negre (Black Bread, Agustí Villaronga, Spain, 2010)

WEEK 2

Theme of the week: The myths of Spanish culture in the cinema

Session 1
Cinematographic Quixotes: Don Quixote by Orson Welles (Orson Welles, Spain, Italy, USA, 1992); Lost in La Mancha (Keith Fulton and Louis Pope, UK and USA, 2002)

Session 2
Don Juan’s seduction: Don Juan de Marco (Jeremy Leven, USA, 1994); Don Juan en los infiernos (Don Juan in Hell, Gonzalo Suarez, Spain, 1991); Io, Don Giovanni (I, Don Giovanni, Carlos Saura, Spain, Italy, 2009)
The feminine myth: Carmen (Carlos Saura, Spain, 1983)
WEEK 3

Theme of the week:
**Spanish painters as cinematographic characters**

Session 1
Francisco de Goya: *Goya’s Ghosts* (Milos Forman, USA and Spain, 2006); *Volaverunt* (Bigas Luna, Spain and France, 1999)

Session 2
Pablo Picasso: *Le Mystère Picasso* (The Mystery of Picasso, Henry-George Clousot, France, 1956); *Surviving Picasso* (James Ivory, USA, 1996)
Antonio López: *El sol del membrillo* (Quince Tree of the Sun, Víctor Erice, Spain, 1992)

WEEK 4

Theme of the week:
**Cinema and Surrealist Spain**

Session 1
Surrealism in cinema: *Un Chien Andalou* (An Andalusian Dog, France, Luis Buñuel, 1929); *Spellbound* (USA, Alfred Hitchcock, 1945); The Phantom of Liberty (Le fantôme de la liberté, Italy and France, Luis Buñuel, 1974)

Session 2
Filming the lives of Spanish surrealists: *Little Ashes* (Paul Morrison, UK and Spain, 2008)

WEEK 5

Theme of the week:
**The Spanish transition and its present times through documentary films**

Session 1
Before and after Franco’s era: *Buenaventura Durruti, anarquista* (Buenaventura Durruti, the anarchist, Jean-Louis Comolli, France and Spain, 2000). *Queridísimos verdugos* (Dearest Executioners, Basilo Martín Patino, Spain, 1977)

Session 2
A family portrait: *El desencanto* (The Disenchantment, Jaime Chávarri, España, 1976)
Self-management: *Veinte años no es nada* (Twenty Years Mean Nothing, Joaquim Jordà, Spain, 2004)
WEEK 6

ON SITE CLASSES: Barcelona filming locations

WEEK 7

Theme of the week:
**Beyond the mainstream: Subculture and Counterculture in Spain**

Session 1
La movida madrileña: *Pepi, Luci Bom y otras chicas del montón* (*Pepi, Luci, Bom and the Other Girls on the Heap*, Pedro Almodóvar, Spain, 1979)

Session 2
The quinquis: *Deprisa, deprisa* (*Faster, Faster, Carlos Saura, Spain, 1981*)
The gay aspect: *Ocaña, retrat interminent* (*Ocaña, an Intermittent Portrait*, Ventura Pons, Spain, 1978)

WEEK 8

Theme of the week:
**Spain as a film site**

Session 1
The studios of Almería: *For a Few Dollars More* (Sergio Leone, Italy, 1965); *800 balas* (*800 Bullets*, Alex de la Iglesia, Spain, 2002)

Session 2
Madrid: *The limits of Control* (Jim Jarmusch, USA, 2009); *Abre los Ojos* (Alejandro Amenabar, Spain, 1997)
Barcelona: *Vicky, Cristina, Barcelona*, Woody Allen, USA and Spain, 2008); *REC* and *REC II* (Jaume Balagueró, Spain, 2007, 2009)

WEEK 9

Theme of the week:
**Spanish artists on foreign screens and vice-versa**

Session 1
Spanish actors in Hollywood: Penélope Cruz, Antonio Banderas, Javier Bardem
Hollywood actors in Spain: Geraldine Chaplin, Viggo Mortensen

Session 2
Spanish directors on foreign sites: Alejandro Amenábar, Jose Luís Guérin, Isabel Coixet
WEEK 10

Theme of the week:
**The Catalan perspective**

Session 1
The representation of the city: *A la ciutat (In the City, Cesc Gay, Spain, 2003); L’auberge espagnole (Euro Pudding, Cédric Klapisch, France, 2002)*

Session 2
The visions of Otherness: *Map of the sounds of Tokyo* (Isabel Coixet, Spain, 2009); *Food of Love*, (Ventura Pons, Spain, 2002.)

WEEK 11

ON SITE CLASSES: Visual culture in the city of Barcelona

Last revision: May 2011

**Required readings:**


**Recommended bibliography:**


