**Course title:** Spain in Cinema: Global and Local Perspectives

**Language of instruction:** English  
**Professor:** 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: slovoljubve@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 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) 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 - past.
- 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 prepare the debates before each of the sessions, using the bibliography and filmography of the course. Each student will write a midterm and term papers based on her/his own reflections about the course contents.
Methods of instruction: 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 debate, 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.

Method of assessment: Students will hand in a brief written paper (midterm paper) in the middle of the course. It can be a pre-term paper essay, but also an independent work. 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 midterm paper and participation in the debate. The final grade will be the result of the mid-term grade and the term paper.

Midterm paper: 35%
Class participation: 25%
Final paper: 40%

Absence policy: Excused absences will only be justified by an official medical report or probable family emergency. Any other reason will not justify an absence to class or changing the date of an exam. The absence policy is the following:
3 absences: Student loses one point out of ten.
4 absences: Student loses two points out of ten.
5 absences or more: Student receives an “Incomplete” for the course

Classroom Norms:
- No food or drink is permitted in class
- Students will have a ten-minute break after one- hour session
- 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 contents and method
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 vaquilla (The Heifer, Luis Garcia Berlanga, Spain, 1985)
WEEK 2

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-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 3

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), Orson Welles en el país de Don Quijote (Orson Welles in the Land of Don Quixote, Carlos Rodriguez, España, 2000); 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 (Jacques Weber, France, 1998); Don Juan (Ingmar Bergman, Sweden, 1965)
The feminine myth: Carmen (Carlos Saura, Spain, 1983)

WEEK 4

Theme of the week:
Spanish painters as cinematographic characters

Session 1
Francisco de Goya: Goya’s Ghosts (Milos Forman, USA, Spain, 2006); Volaverunt (Bigas Luna, Spain/France, 1999); The Naked Maja (Henry Coster, USA, 1958)

Session 2
Pablo Picasso: Surviving Picasso (James Ivory, USA, 1996); Picasso in Munich (Herbert Achternbusch, Germany, 1997); Le Mystère Picasso (The Mystery of Picasso, Henry-George Clousot, France, 1956)
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Antonio López: El sol del membrillo (Quince Tree of the Sun, Víctor Erice, Spain, 1992)

WEEK 5 – On site classes

WEEK 6

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 7

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, 1997)
Barcelona: Vicky, Cristina, Barcelona, Woody Allen, USA, 2008); REC and REC II (Jaume Balagueró, Spain, 2007, 2009)

WEEK 8

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 Guerin, Isabel Coixet

WEEK 9
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 10 – On site classes

Last revision: April 2010

Required readings:


Recommended bibliography:


