Course title: Spain in Cinema: Local and Global Perspectives

Language of instruction: English

Professors: Saša Markuš, Mª Soliña Barreiro

Professor’s contact and office hours:
Saša Markuš
sasa.markus@yahoo.es
Office: 52.921 (Poble Nou)
Thursday 12:00 to 14:00
Mª Soliña Barreiro
msolinabarreiro@gmail.com

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, historic and artistic topics and analyses their diverse filmic representations. The approach is interdisciplinary and intersects contemporary film studies, cultural and cross-cultural views as well as postcolonial perspectives.

Course description:

The course approaches different aspects of the Spanish cultural and social heritage through films, exploring the cinematographic styles and techniques used to compose diverse, sometimes contradictory, representations of Spain. Both local and international productions introduce historic events (Columbus’s travels, the Civil War), myths (Don Quixote, Don Juan) and visual artists (Goya, Picasso, Dalí) that originate from Spain. Renowned documentaries describe Spanish socio-historical realities, while the early works of well-known directors (Almodóvar, Saura) illustrate Spanish countercultures. Transnational aspects of Spanish cinema are represented through the flux of local artists abroad (and vice versa), as well as the uses of Spain as a film site for foreign productions. The Catalan perspectives are reflected through various Barcelona representations.
Learning objectives:

- Identify the relevant topics of Spanish culture, history and society and contrast their different filmic representations
- Distinguish between the variety of cinematographic perspectives about Spain, their local and international aspects, both present and past.
- Interpret film in its socio-political and historical context and identify the elements which define cinema as an artistic expression
- Compare different aspects of Spanish national cinema and place it within the context of global cinematography.
- Apply intercultural and interdisciplinary approaches to the topics related to Spain and 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 class 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 analyse 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: 35%
Class participation: 25%
Term paper: 40%
Absence policy

After the add/drop, 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.
Cinematographic approaches to Columbus’s travels: eurocentrism and post-colonial views. 1492: Conquest of Paradise (Ridley Scott, Spain, France, 1992); También la lluvia (Even the Rain, Icíar Bollaín, Spain, Mexico, France, 2010)

Session 2:
Faces of the Spanish Civil War: Land and Freedom, (Ken Loach, UK, 1995); Pan’s Labyrinth (Guillermo del Toro, Spain, Mexico, 2006); Pa negre (Black Bread, Agustí Villaronga, Spain, 2010)

WEEK 2
Study Abroad Program
Universitat Pompeu Fabra

Hispanic and European Studies Program

Theme of the week: **Filming the myths of Spanish culture**

**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 and the stereotype of 'Latin lover': *Don Juan de Marco* (Jeremy Leven, USA, 1994); *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 history and its present times through documentary films**

**Session 1**
Hispanic and European Studies Program

Oriol Porta, Spain, 2008; *Queridísmos verdugos* (*Dearest Executioners*, Basilo Martín Patino, Spain, 1977)

Session 2
Contemporary Spain through documentary films:
*En construcción* (*Under Construction*, José Luis Guerín, Spain, 2001); *Más allá del espejo* (*Further than a Mirror*, Joaquim Jordà, Spain, 2006) *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)
The gay aspect: *Ocaña, retrat interminent* (*Ocaña, an Intermittent Portrait*, Ventura Pons, Spain, 1978)

Session 2
The quinquis: *Deprisa, deprisa* (*Faster, Faster*, Carlos Saura, Spain, 1981)
Contemporary juvenile subcultures in Spain: *Verbo* (*Verbe*, Eduardo Chapero Jackson, Spain, 2011)

WEEK 8

Theme of the week:
**Spain as a film site in local and international productions**

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: *Todo sobre mi madre* (*All About My Mother*, Pedro Almodóvar, Spain 1999); *REC* and *REC II* (*Jaume Balagueró, Spain, 2007, 2009*); *The Machinist* (*Brad Anderson, USA, 2004*)

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 Guerin, Isabel Coixet

WEEK 10

Theme of the week:
The Catalan perspective: Barcelona in films

Session 1
Barcelona: bourgeois, working class and postindustrial views.
Barcelona, abans que el temps lo esborri (Barcelona, Before the Time Erases it, Mireia Ros, Spain, 2010); Celuloide colectivo (Collective celluloid, Óscar Martin, Spain, 2010); El taxista ful (The Taxi Thief, Jo Sol, Spain, 2006)

Session 2
Lumpen (underclass) versus tourist Barcelona
Can Tunis (Paco Toledo y José Gonzáles Morandi, Spain, 2007); Vicky, Cristina, Barcelona (Woody Allen, US, Spain, 2008)

WEEK 11

ON SITE CLASSES: Visual culture in the city of Barcelona

Last revision: JUNE 2013

Required readings:


Recommended bibliography:


Whittaker, Tom. 2013. 'Mobile soundscapes in the *quinqui* film'. In VV.AA. *Singing Signs: Screening Songs in Hispanic and Lusophone Cinema*. Manchester: University of Manchester Press.

