

SPANISH 148: SPANISH CINEMA**SPRING QUARTER****1. COURSE INFORMATION**

Professor	---	Office	ACCENT Madrid Study Center
E-mail	---	Phone	91 308 59 79
Office Hours	1 hour per week or by mutually agreed upon appointments		
Class Schedule	1.5 hours per day, 2 days per week		
Class Location	ACCENT Study Center		

2. COURSE DESCRIPTION

The main objective of this course is to provide students with a general overview of the Spanish cinema under democracy focusing on those directors and films that have captured relevant aspects of the contemporary Spanish cultures and social realities. Sessions will be devoted to delve into the diverse world of the current film industry through the works of directors such as Pedro Almodóvar, Chus Gutiérrez, Guillermo del Toro, Icíar Bolláin, or Alejandro Amenábar, among others.

Likewise, and after the initial sessions on film language, films will be examined not only as artistic works but also as socio-cultural creations. The course, thus, proposes a double approach: on the one hand, films seen as historical, thematic and social documents; and on the other hand, as means of artistic expressions (film analysis, techniques, traditions, filmography, etc.)

This course is taught in Spanish.

3. COURSE LEARNING OUTCOMES

- Students will acquire a higher command of the Spanish language, and develop their oral and written communication skills via reading, writing, listening, and speaking tasks.
- Students acquire a basic knowledge of film language in order to perform accurate film analyses.
- Students will expand their knowledge about the Spanish film industry under democracy: films, directors, and actors/actresses.
- Students will develop critical skills by analyzing technical and cultural factors from a double approach that considers films as historical, thematic and social documents, and also as artistic expressions.

4. COURSE MATERIALS**Required Materials**

All mandatory readings and course activities compiled by the professor will be available online at the Madrid At Your Fingertips Student Portal (<http://madrid.accentintl.net>). Films can be watched or downloaded from the computers in the Aula de Informática. Recent films will be available for rent in DVD format.

Recommended MaterialsCinema

Aguilar, C. y Genover, J. *Las estrellas de nuestro cine. 500 biografías de intérpretes españoles*. Madrid: Alianza Editorial, 1996. Print.

Aumont, J. et al. *Estética del cine*. Barcelona: Paidós Comunicación, 1985. Print.

Benavent, F. M. *Cine español de los noventa*. Bilbao: Ediciones Mensajero, 2000. Print.

Buñuel, L. y Carrière, J. C. *Mi último suspiro Buñuel*. Madrid: Debolsillo, 2012. Print.

Cañeque, C. y Grau, M. *Bienvenido, Mr. Berlanga*. Barcelona: Destino, 1993. Print.

Canet, F. *Estrategias y recursos. Narrativa audiovisual*. Madrid: Síntesis, 2009. Print.

Caparros Lera, J.M. *Historia crítica del cine español (Desde 1897 hasta hoy)*. Barcelona: Ariel, 1999. Print.

Gubern, R. et al. *Historia del cine español*. 6º edición. Madrid: Cátedra, 2009. Print.

Holguin, A. *Pedro Almodóvar*. 3ª edición. Madrid: Cátedra, 2006. Print.
 Konigsberg, I. *Diccionario técnico Akal de cine*. Madrid: Akal, 2004. Print.
 Lefere, M. *Carlos Saura: Una trayectoria ejemplar*. Madrid: Visor, 2011. Print.
 Llinás, F. *Cuatro años de cine español (1983-1986)*. Madrid: Imagic, 1987. Print.
 López, J. L. *Diccionario de actores*. Madrid: Ediciones JC, 1993. Print.
 Martínez Torres, A. *Diccionario Espasa del cine español*. 2ª edición. Madrid: Espasa, 1996. Print.
 Martínez Torres, A. *Enciclopedia Espasa del Cine*. Madrid: Espasa, 1999. Print.
 Monterde, J. E. *Veinte años de cine español (1973-1992)*. Barcelona: Editorial Paidós, 1987. Print.
 Pérez Turrent, T. y De la Colina, J. *Buñuel por Buñuel*. Madrid: Plot Ediciones, 1993. Print.
 Seguin, J. C. *Historia del cine español*. Madrid: Acento Editorial, 1995. Print.
 VV.AA. *Historia del cine español*. Madrid: Cátedra, 1995. Print.

Spanish Language

Kendris, Christopher. *501 Spanish verbs*. New York: Barron's Educational Series, 2004. Print.
 Raya, Alonso et al. *Gramática básica del estudiante de español*. Barcelona: Difusión, 2011. Print.
 VV.AA. "Diccionario Clave." *SM Diccionarios*. Grupo SM, 22 Jun. 2014. Web. 1 Mar. 2016.
 <<http://clave.smdiccionarios.com/app.php>>.
 VV.AA. *Diccionario de la lengua española para estudiantes de español*. Madrid: Espasa-Calpe, 2002.
 Briz, Antonio. *El español coloquial: situación y uso*. Madrid: Arco/Libros, S.L, 1996.
 Cascón, Eugenio. *Español coloquial. Rasgos, formas y fraseología de la lengua diaria*. Madrid: Edinumen, 2006.

5. COURSE REQUIREMENTS

Lectures, Film Screenings & Study Visits

Each film is examined in approximately two sessions plus the film screening:

- **Session 1:** Presentation of overall themes through discussion of readings and other materials brought by the professor and students.
- **Session 2:** Weekly quiz, debate and in-depth analysis of the film in relation to the readings, other similar films, and the students' contributions. The debate will be based on the students' outlines (see below).
- **Film Viewings:** The weekly film should be watched right after Session 1.

In addition, students will meet for the following study visits:

- Week 3: Visit to the main OV Movie Theaters area in Madrid and the specialized bookstore Ocho y medio. Libros de Cine.
- Week 6: Visit to Cine Doré-Filmoteca Española.
- Week 9: Visit to local TV Studio (TBC).

Weekly Film Quizzes

Session 2 will begin with a short quiz to evaluate the students' understanding of the weekly films. Students will respond to true/false, multiple-choice, or short-answer questions.

Midterm Exam and Final Exam

The midterm and final exams aim at evaluating the students' understanding of the readings and class discussions as well as the students' development of their own critical thinking. The midterm exam will cover the material read and discussed in class up to the date of the exam, but the final exam will be comprehensive and will cover all course contents. Both exams will consist of true/false, multiple choice, concept definition, and short critical analysis questions, which will require students to demonstrate their knowledge of specific terms, concepts, and historical landmarks, and to compose their ideas in one or more paragraphs addressing specific topics related to course contents.

Video Project

Students will write an individual script, and will film a short video as if they were local filmmakers. Both the script and the video should incorporate historical and cultural aspects of Spain studied in class, although the storyline can be original or present a remake of a Spanish film, a different ending to a known work, a sequel, etc. Students can film the videos with cell phone or photo cameras, edit these with iMovie or other similar software, and can invite other students or local acquaintances to participate as actors/actresses. The project will be guided by the professor, so students will submit two Script Drafts on Weeks 4 and 7.

The script must be 4-5 pages long, typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all sides; and the video must be 5 minutes long, and submitted as an mp4 file or as a YouTube or Vimeo video. Students must attend class to submit work on the day it is due; submissions after deadline, except for excused absences, will not be graded for credit.

Class Participation and Attendance

Students are expected to do the readings and viewings assigned for each class meeting beforehand, and to actively participate in class discussions. Daily participation requires involvement in in-class activities, regular attendance, contribution from readings, and individual effort and progress.

6. EVALUATION

The course will be graded on a 100-point scale, and the final grade will be determined as follows:

– Weekly Film Quizzes (6)	10%
– Midterm Exam	20%
– Final Exam	25%
– Video Project	25%
– Class Participation & Attendance	20%

The course numerical grade will be transferred as a letter grade according to the following standard criteria:

A+	98-100	<i>Excellent degree of competence</i>
A	94-97	
A-	91-93	<i>Outstanding degree of competence</i>
B+	88-90	
B	84-87	<i>Good degree of competence</i>
B-	81-83	
C+	78-80	
C	74-78	<i>Adequate degree of competence</i>
C-	71-73	
D+	68-70	
D	64-67	<i>Basic degree of competence</i>
D-	61-63	
F	60 or lower	<i>Failure to demonstrate a basic degree of competence</i>

7. ATTENDANCE POLICY

ACCENT and UC Davis require regular and punctual class attendance. Thus, students are expected to prepare for and attend class regularly, and in case of anticipated or unanticipated absences, to inform the instructor promptly.

Students are allowed a total of two absences during the program. Each absence beyond the limit will result in a deduction of **2 percent points from the student's raw total**. Students will be allowed to complete assignments or examinations in case of an excused absence **due to illness, ACCENT or university approved activities, and major emergencies upon presentation of documentation to the instructor prior to or immediately upon the student's return to class**. However, students will be responsible for all course work missed due to an unexcused absence. The two absences are not two days of vacation, they are supposed to cover the emergencies and illnesses.

8. CLASS ETIQUETTE

Students studying abroad are ambassadors for the University of California, Davis, and as such, should act with decorum and respect for others at all times. As a participant on the UC Davis Program in Madrid, you are subject to student conduct policies of UC Davis and ACCENT.

Students should seek to play their part in making the class a success. Students should arrive punctually for classes, taking special care to allow for journey times between the various venues. They should come to class with the necessary materials for taking notes, and bringing with them any books or suchlike required for the class. *Students will be responsible for obtaining their own copies of any missed assignments and materials.*

In addition to the one-on-one office hour, students may communicate with professors via e-mail. E-mail interaction should be serious and professional, so students should always address professors appropriately, be clear and concise, and allow up to 24 hours for a response (excluding weekends and holidays).

Food and drink may NOT be brought into the classroom or consumed during class. Cell phones and other electronic devices should be switched off upon entering the classroom or lecture room.

9. ACADEMIC INTEGRITY

Students should remember that they are still subject to the academic integrity provisions of the University of California, Davis. The principle of honesty must be upheld if the integrity of scholarship is to be maintained by an academic community.

This means that all academic work—research papers, exams, and/or other assignments—will be done by the student to whom it is assigned, without unauthorized aid of any kind.

For more information, please consult UC Davis Code of Academic Conduct at <http://sja.ucdavis.edu/cac.html>.

10. STUDENTS WITH DISABILITIES

UC Davis and ACCENT are committed to facilitating welcoming and reasonably accessible programs. Any student who because of a disability may require special arrangements in order to meet course requirement should present appropriate verification from the UC Davis Student Disability Center, and should meet with ACCENT Madrid Director upon arrival to confirm the approved accommodations.

No requirement exists that accommodations be made prior to completion of this approved university procedure. Disability status is confidential and should always be discussed in private.

For more information, please consult the Official website for UC Davis Student Disability Center at <https://sdc.ucdavis.edu>.

11. COURSE CALENDAR

Date	Class Contents, Readings & Film Screenings	Coursework Due & Study Visits
WEEK 1	<p>Introduction to Spanish Cinema</p> <p>Course Presentation: Contents and Requirements</p> <p>Pernas, “Conceptos básicos del lenguaje cinematográfico”</p>	
WEEK 2	<p>A Brief History: Spanish Cinema from Silent Movies to Modern Times</p> <p>García Ortiz, Resumen de Historia del cine español</p> <p style="text-align: center;">-----</p> <p>Film Viewing: <i>La lengua de las mariposas</i> (1999) by José Luis Cuerda</p>	
WEEK 2	<p>Discussion & Analysis: <i>La lengua de las mariposas</i></p> <p>Fernández-Santos, “La voz ronca del cine español”</p>	Weekly Quiz #1
WEEK 3	<p>National Identities & Migrations</p> <p>Martínez-Salanova Sánchez, “Cine y migraciones” www.uhu.es/cine.educacion/cineeducacion/emigracion.htm</p> <p>Maalouf, <i>Identidades asesinas</i> (Excerpts)</p> <p style="text-align: center;">-----</p> <p>Film Viewing: <i>También la lluvia</i> (2010) by Icíar Bollaín</p>	Study Visit to OV Movie Theaters area in Madrid and the specialized bookstore Ocho y medio. Libros de Cine
WEEK 3 <i>Thursday, April 13th</i>	<p>Discussion & Analysis: <i>También la lluvia</i></p> <p>Paszkievicz, “Del cine épico al cine social: El universo metafílmico en <i>También la lluvia</i> (2010) de Icíar Bollaín”</p>	
WEEK 4	<p>Family & Women</p> <p>Allinson, “Géneros”</p> <p style="text-align: center;">-----</p> <p>Film Viewing: <i>Volver</i> (1999) by Pedro Almodóvar</p>	
WEEK 4	<p>Discussion & Analysis: <i>Volver</i></p> <p>Almodóvar, “Mi último sueño”</p> <p>Aparicio, “La mirada del narrador. Pedro Almodóvar: <i>Volver</i>”</p> <p>Fotogramas, “Críticas de <i>Volver</i>”</p>	Weekly Quiz #2 Video Script Draft 1 Due
WEEK 5	Study Visit to Cine Doré-Filmoteca Española	
WEEK 5	MIDTERM EXAM	

WEEK 6	<p>Unemployment, Youth & Economic Crises</p> <p>Trenzado Moreno, “La imagen de la juventud y la familia en el reciente cine español”</p> <p>-----</p> <p>Film Viewing: <i>Los lunes al sol</i> (2002) by Fernando León de Aranoa</p>	
WEEK 6	<p>Discussion & Analysis: <i>Los lunes al sol</i></p> <p>Calatayud, “Crisis y retrato social en el cine español contemporáneo: Estudio caso de Fernando León de Aranoa”</p>	Weekly Quiz #3
WEEK 7	<p>Life & Death</p> <p>Martínez-Salanova Sánchez, “Cine y eutanasia”</p> <p>www.ubu.es/cine.educacion/cineeducacion/cineutanasia.htm</p> <p>-----</p> <p>Film Viewing: <i>Mar adentro</i> (2004) by Alejandro Amenábar</p>	
WEEK 7	<p>Discussion & Analysis: <i>Mar adentro</i></p> <p>López, “Hablar de amor pero estar muerto”</p> <p>Elmundolibro, “El día en que todo comenzó. Lea el primer capítulo de ‘Cartas desde el infierno’”</p>	Weekly Quiz #4 Video Script Draft 2 Due
WEEK 8	<p>Globalization & Transnationalism</p> <p>Fernández Ulloa, “Cine español entre lo local y lo internacional”</p> <p>Menor, “El cine español ante la globalización”</p> <p>Sedeño Valdellós, “Globalización y transnacionalidad en el cine”</p> <p>-----</p> <p>Film Viewing: <i>Lo imposible</i> (2012) by Juan Antonio Bayona</p>	Study Visit to local TV Studio (TBC)
WEEK 8	<p>Discussion & Analysis: <i>Lo imposible</i></p> <p>Nieto Gómez, “<i>Lo imposible</i>, ¿es realmente cine español?”</p>	Weekly Quiz #5
WEEK 9	<p>From Literature to Film: Film Adaptation</p> <p>Sánchez Noriega, “Adaptaciones literarias al cine”</p> <p>Martínez Carazo, “Novela española y cine tras 1939”</p> <p>-----</p> <p>Film Viewing: <i>La novia</i> (2015) de Paula Ortiz</p>	
WEEK 9	<p>Discussion & Analysis: <i>La novia</i></p> <p>Morales, “<i>La novia</i>. Sangre nueva para Lorca”</p>	Weekly Quiz #6
WEEK 10	<p>Cinema & Spain Today: New Trends</p> <p>Medina y Fernández, “Nuevo cine español”</p> <p>-----</p> <p>Screening of Video Projects in class</p>	Video Project Due
WEEK 10	FINAL EXAM	

NOTE: This syllabus is tentative and subject to change based on the needs of the course. Changes, if any, will be discussed in class in advance, and announced to the students and to the coordination office.