

WILLIAM PATERSON UNIVERSITY OF NEW JERSEY
DEPARTMENT OF LANGUAGES AND CULTURES

I. Course title: SPANISH 3710–THE CINEMA OF SPAIN: NATION, EXILE, AND SOCIAL MARGINALIZATION,

Prerequisites: Span 221, Span 250.

Credits: 3

Winter, 2012/2013

Level: Undergraduate

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II. Course description:

Course presents an introduction to the cinema of Spain from the political allegories and exile films of the Franco era to the cultural renaissance of the 1980s. Cinema is viewed as an inherent part of twentieth-century Peninsular literary/cultural production. Special attention is devoted to the unique situations of Spanish history which render the country's cinema considerably distinct from other European national traditions. Topics to be discussed include the representation of nation in film, surrealist visions, women and cinema, and minority discourses. Course taught in Spanish.

III. Course objectives:

1. Course will present an in-depth critical overview of theoretical approaches common in the study of Peninsular Spanish cinema.
2. It will explore historical factors which led to the evolution of a unique sense of "nation" in this cinema.
3. It will examine the notion of exile cinema.
4. Course will foster interpretative skills which facilitate an understanding of the development of cinema in Spain from the Franco dictatorship to the movida of the 1980s.
5. It will examine Spain's minority cinemas (Galicia, Basque Country, Catalunya) and will situate these divergent discourses within the broader context of world cinema.

IV. Student learning outcomes:

1. Students will demonstrate ability to contextualize Spanish cinema within the broader scope of world cinema.
2. They will discuss orally and in writing principal directors (Buñuel, Saura, Almodóvar, Bigas Luna).
3. Students will demonstrate an understanding of the place of exile cinema and minority-language cinemas in the context of the development of a national cinema.
4. Students will write extensive close-textual analyses of individual films and explore

broader aesthetic and theoretical issues.

5. Students will communicate in writing on an advanced low to advanced mid level on the ACTFL scale and will develop the use of specialized vocabulary relevant to the field of film and cultural studies.

6. Students will communicate orally on an advanced low level and should be approaching the advanced mid level on the ACTFL scale. They will develop mastery of specialized vocabulary relevant to the field of film and cultural studies.

V. Procedure for ONLINE CLASS, WINTER 2012

The Winter Session will go from December 27 – January 15. All discussions will be on Blackboard, all papers are to be posted on Blackboard, and all discussions with the Instructor will be via email. However, the instructor invites meetings with students BEFORE the session begins.

There will be NO text to buy for the course. All readings will be found on the Course Materials Section on the Blackboard.

However, students are expected to obtain access to the following films:

Pedro Almodóvar – *Bad Education*

Luis Buñuel – *Viridiana*

Carlos Saura – *Carmen*

Pedro Almodóvar –*Dark Habits*

V. Units of Study:

I. Introduction: Almodóvar, *La mala educación* (December 26--30.)

II. Luis Buñuel—avant-garde and political metaphor—*Viridiana* (December 31-January 3).

III. Carlos Saura – Textualizing Spain—*Carmen* (January 4-9).

IV. Almodóvar – Madrid’s movida—*Entre tinieblas* (January 10-14).

The paper final paper will consist of a thematical analysis of one discrete aspect of one or more of the films examined, or of another example of the cinema of Spain. Topics MUST be chosen in consultation with the Instructor.

The paper will be presented in two drafts. The first will consist of a statement of purpose with thesis and an initial discussion (5) pages. Given the short period, the paper will be primarily a close reading and not a research paper. However, all citations must conform to MLA style. The first draft is due on January 3. The final paper, which will incorporate modified ideas from the first, is due on January 14.

VI. Tentative Schedule:

December 17-

VII. Student assessment

Participation 33%

First paper 33%

Final paper 33%

VIII. Texts: A SERIES OF SCHOLARLY READINGS IN SPANISH will be posted on Blackboard and discussed during the respective unit/film presentation.

IX. Bibliography of supporting materials:

Albaladejo, Miguel, et. al. Los fantasmas del deseo: el cine de Pedro Almodóvar. Madrid: Taller 87, 1988.

Caparós Lera, J.M. El cine español de la democracia. Barcelona: Antropos, 1992.

Copeiro del Villa, Antonio Valles. Historia de la política de fomento del cine español. Valencia, Villaverde, 1992.

D'Lugo, Marvin. The Films of Carlos Saura: The Practice of Seeing. Princeton, NJ: Princeton UP, 1991.

Gallero, José Luis. Sólo se vive una vez: esplendor y ruina de la movida madrileña. Madrid: Ergo sum, 1992.

García Fernández, Emilio C. El cine español contemporáneo. Barcelona: Xeral, 1992.

Gómez, Ramiro. La producción cinematográfica española: de la transición a la democracia. Bilbao, Mensajero, 1989.

Hopewell, John. El cine después de Franco. Madrid, ICE, 1989.

Kinder, Marsha. Blood Cinema: The Reconstruction of National Identity in Spain. Berkeley: U California P, 1993.

Kovács, Katherine S. "Demarginalizing Spanish Film." Quarterly Review of Film and Video 11.4 (1990): 73-82.

Sora, Florentino and Jesús González Requena. La comedia en el cine español. Valencia, Villaverde, 1992.

Torres, Augusto M. Diccionario del cine español. Madrid: Espasa, 1999.

Vernon, Kathleen M. and Barbara Morris, eds. Post-Franco: Post-Modern. Westport, CT: Greenwood, 1995.

Yraola, Aitor. "El cine español de la democracia. De la muerte de Franco al cambio socialista (1975-1989)" Cáparros Lera, J.M. Cine e historia. Madrid: Antropos, 1998.