



LT/SP346 LITERATURE AND CINEMA IN CONTEMPORARY SPAIN

IES Abroad Salamanca

DESCRIPTION:

The objective of this course is to analyze the connection between literature (mainly narrative but occasionally some poetic and dramatic texts as well) and cinema. Along with this theoretical analysis, the course covers the historical evolution of Spanish cinema and literature throughout the 20th century, focusing on their main stages, landmarks and creators.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: Spanish

INSTRUCTOR: Pablo Calvo de Castro, PhD

Class times: Monday and Wednesday 10:30 – 12:00

Tutorial hours: The tutorials will be held after classes but only if the student has requested an appointment by mail to the teacher and she has confirmed the appointment.

PREREQUISITES: It is necessary to have a good command of Spanish in order to follow the professor, to actively participate in class, and to understand the readings and films required in this course.

METHOD OF PRESENTATION:

The course will be based on the reading of a series of texts as well as the viewing of a series of films, both film adaptations of literary works and film variants or treatments of genres, themes or literary forms. Looking for the connection between the historical evolution of literature and Spanish cinema with the keys of theoretical and comparative analysis, the aim will be to combine the theoretical classes taught by the teacher with the viewing of films and the reading of texts, and their corresponding critical analysis. To facilitate the understanding and assimilation of both the theoretical expositions and the analyzed works, students will be provided with support material, as well as an additional filmography on some topics for those students who wish to study or carry out a study on them. The course will also have a practical aspect since students, in groups, must carry out an audiovisual exercise: writing an audiovisual script based on a story proposed by the teacher.

Most of the materials (presentations, texts, images, etc.) used in the classes, as well as all those that teachers consider relevant, will be available to students on the IES Moodle platform. This virtual platform will also serve as a link between the teacher and the student, since through it students will be able to initiate debates with doubts and the teacher will also initiate discussion forums to delve into certain subjects. In this way, the platform will not be a simple repository in which to include documentation, since it will serve as a meeting point between the students and the teacher.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Course participation - 10%
- Midterm Exam - 20%
- Final Exam - 25%
- Research Paper - 20%
- Group work – 15%
- Course-related trips- 10%

Course Participation

An active participation in the debates and comments proposed by the teacher, both in the physical classroom and in the virtual classroom, and the realization of tasks and exercises.

- Class: 5 % of the final grade: includes the exercises, group work, summaries, text comments, reports, internet searches ... that the teacher requests during classes; The positive and active attitude of the student is also taken into account, which translates into their participation in the classes.

- Moodle: 5 % of the final grade: includes the active participation of the student in the digital platform of the course, participating in the debates, forums, activities and other actions that the teacher proposes on the platform.

Midterm Exam

-written exam

-20% of the final grade

-It consists of answering several questions grouped into two blocks, one eminently theoretical in which the acquisition of knowledge will be valued, and another of a practical nature, in which students will have to make a critical comment on a work analyzed in class.

Final Exam

-written exam

-25% of the final grade

-It consists of answering several questions grouped into two blocks, one eminently theoretical in which the acquisition of knowledge will be valued, and another of a practical nature, in which students will have to make a critical comment on a work analyzed in class.

Research Paper

-written work

-20% of the final grade

-It consists of carrying out a written work in which the adaptation process carried out between a book and a film must be analyzed. Students must choose the book / film from a list provided by the teacher and analyze the adaptation process, in addition to other aspects that have been discussed in class, such as audiovisual language, historical context, etc. For the critical test related to the adaptation process, in addition to the other aspects, the student will have all the necessary elements to carry out the critical test.

-The contributions of these works, as long as the student consents, will be incorporated into Moodle so that the students can participate, with their opinions, news, news, etc., establishing a constant exchange between teachers and students and of these to each other.

Course-Related Activity

Students should not do a pre-task

Students must submit an assignment after the activity. This task consists of an original text proposed by the student in which a plot linked to one of the places or one of the literary works that will be revealed during the visit is developed. Students will be informed well in advance of both the date of the visit and the date of the assignment.

10% of the final grade

Salamanca literary tour. Field trip activity. We have the participation of an expert on the subject. She will guide us through some of the most emblematic places in the city of Salamanca, related to literature and cinema. The activity takes place during the class session, through a guided walking tour. Students will have the opportunity to learn about different stories and corners of the city.

Group project

-15% of the final grade

- Students must carry out a film adaptation project in group script format. Each student must work with a story that the teacher will give them in good time for the student to work on the text and ask any questions that may arise. Once the text is understood and, depending on your choice, work groups of 3-4 people will be formed so that, following the theoretical indications provided in class, a film adaptation of the same. The student will be provided with some examples of film scripts as well as different script templates.

- The contributions of these works, as long as the student consents, will be incorporated into Moodle so that the students can participate, with their opinions, news, news, etc., establishing a constant exchange between teachers and students and of these to each other.

LEARNING OUTCOMES:

The work carried out individually and collectively by the student, the written tests and the continuous evaluation will serve the teacher to confirm the depth and breadth of the knowledge acquired and to specify the degree of achievement of the subject and, in that sense, the quality of the learning outcomes. At the end of this course students will be able to:

- Demonstrate a deep understanding of the evolution of Spanish cinema and literature during the 20th century, identifying its main stages, milestones and creators
- Demonstrate a deep understanding of the relationship between cinema and literature, paying special attention to the way in which cinema has dealt with essential works, genres or themes of Spanish literature
- Demonstrate a broad knowledge of comparative theory (literature and cinema) and of the main reflections produced in this field in recent years
- Be able to identify the routines necessary to critically analyze literary and cinematographic products, as well as the relationships between them

SUSTAINABLE DEVELOPMENT GOALS (SDGs) - “Salamanca Sensible”:

One of the goals of the 2030 Agenda is to promote Sustainable Development to help improve the environment. We must protect the planet's natural resources in order to help our planet for our generation and future generations.

Educational centers must favor practices of social and civic responsibility aimed at improving the quality of life.

In this course, to help and contribute to the environment, printed sheets will not be distributed to students and the works will be delivered online and not in print. In this way, the teacher and the students will help to contribute to the environment by not promoting the use of printed paper.

ATTENDANCE POLICY:

As a member of our academic community, students are expected to be present and on time to class every day. Attending class has an impact on learning and academic success. For this reason, attendance is required for all IES Abroad Salamanca classes, including course-related trips and activities. Each student will be allowed a certain number of unexcused absences for each course which will depend on the type of course (see chart below). For each unexcused absence beyond these there will be a reduction of one third of a letter grade in the final grade (i.e., A to an A-). Students who are late to class on a regular basis may also receive a reduction in their final grade. Any exams, tests, presentations, or other work missed due to student absences can only be rescheduled if the absence is excused by the academic staff. Absences will only be excused for documented medical issues, family emergencies, specific religious observances or other extenuating circumstances. Students need to request approval for excused absences within ONE WEEK of the absence by sending all documentation to the Head of Faculty, Internships & Administration (mtabarez@iesabroad.org). No approvals will be granted after the one-week deadline.

IES Abroad Salamanca Course	Maximum Number of Unexcused Absences
Spanish Language – Orientation (15 hrs)	1 block
Spanish Language – Semester (60-90 hrs)	3
Area (45 hrs)	2
Workshops & Seminars (15-20 hrs)	1

CONTENT:

Unit 1. Introduction: cinematographic language.

Unit 2. Relations between cinema and literature. Adaptation theory.

Unit 3. Spanish cinema and literature of the 20th century. Historical route: main stages, works and authors.

Unit 4. The Civil War: representation and memory.

Unit 5. Cinema, memory and biography. Representation of reality.

Unit 6. The revision of the myths, the history and the Hispanic culture. Literature and cinema under censorship (I).

Unit 7. Criticism and customs in Franco's Spain. Literature and cinema under censorship (II).

Unit 8. The Spain of the Transition: the path to freedom.

Unit 9. Latest trends in Spanish cinema (I). Cinema and reality.

Unit 10. Latest trends in Spanish cinema (II). Cinema and news.

Unit 11. Latest trends in Spanish cinema (III). New narrative forms.

Week	Content	Assignments
Week 1	Session 1: Local festivity	
	Session 2: Introduction Unit 1. Introduction: the cinematographic language. Unit 2. Relations between cinema and literature. Adaptation theory.	Reading a fragment of a literary script and viewing its adaptation. Reading Montes Hernández, F. J. <i>Recordando la historia del cine español</i> , 597-622 (26 pages). [essay]
Week 2	Session 3: Unit 3. Spanish cinema and literature of the 20th century. Historical route: main stages, works and authors	Reading a fragment of a literary script and viewing its adaptation. Reading Montes Hernández, F. J. <i>Recordando la historia del cine español</i> , 597-622 (26 pages). [essay]
	Session 4: Field trip activity. Salamanca literary tour.	After the visit: an original text proposed by the student in which a plot linked to one of the places or one of the literary works that will be revealed during the visit is developed.
Week 3	Session 5: Film screening: <i>La lengua de las mariposas</i> (José Luis Cuerda, 1999)	Reading of Dossier of texts about the film and the history it represents (2-3 pages) [essay]
	Session 6: Unit 4. The Civil War: representation and memory.	Reading of the texts <i>Carmiña</i> , <i>A sax in the fog</i> and <i>The language of the butterflies</i> [short stories] (Manuel Rivas) and other texts related to the Civil War (30 pages) [novel and essay].
Week 4	Session 7: Film screening: <i>Las bicicletas son para el verano</i> (Jaime Chávarri, 1984)	Reading of Dossier of texts about the film and the history it represents (2-3 pages) [essay].
	Session 8: Unit 5. Cinema, memory and biography. Representation of reality.	Reading a fragment of <i>Las bicicletas son para el verano</i> (Fernando Fernán Gómez). (5-7 pages) [novel].
Week 5	Session 9: Film screening: <i>Bienvenido Mr. Marshall</i> (Luis García Berlanga, 1953).	Reading of Dossier of texts about the film and the history it represents (10 - 15 pages) [journalistic texts and essays].
	Session 10: Unit 6. The revision of the myths, the history and the Hispanic culture. Literature and cinema under censorship (I).	Reading of excerpts from Carmen Martín Gaité and Luis Martín Santos. (2-3 pages). [novel]

Week 6	Session 11: Tutorials	
	Session 12: Partial exam.	
Week 7	Session 13: Exam correction Film screening: <i>Los santos inocentes</i> (Mario Camus, 1984)	Reading fragments of <i>Los santos inocentes</i> (Miguel Delibes) (2-3 pages) [novel].
	Session 14: Start group work Unit 7. Criticism and customs in Franco's Spain. Literature and cinema under censorship (II).	Reading of excerpts from: Carmen Laforet, Miguel Delibes, Carmen Martín Gaité y Camilo José Cela. (5-10 pages) [novel].
Week 8	Session 15: Film screening: <i>Asignatura pendiente</i> (José Luis Garci, 1977)	Reading of Dossier of texts about the film and the history it represents (2-3 pages) [essay]
	Session 16: Unit 8. The Spain of the Transition: the path to freedom.	Reading of excerpts from: Almudena Grandes, Alba Carballal. (5-10 pages) [novel].
Week 9	Session 17: Film screening <i>Fe de etarras</i> (Borja Cobeaga, 2017)	Reading of Dossier of texts about the film and the history it represents (2-3 pages) [essay]
	Session 18: Unit 9. Latest trends in Spanish cinema (I). Cinema and reality.	Reading fragments of <i>Hijos de la fábula</i> (Fernando Aramburu) [novel].
Week 10	Session 19: Film screening <i>Mar adentro</i> (Alejandro Aménabar, 2004)	Reading of Dossier of texts about the film and the history it represents (2-3 pages) [essay]
	Session 20: Unit 10. Latest trends in Spanish cinema (II). Cinema and news.	Reading <i>Journalistic dossier on the history of Ramón Sampedro</i> [10 pages] Deliver final work in groups Last day to submit papers
Week 11	Session 21: Film screening: <i>El niño</i> (Daniel Monzón, 2014)	Reading of Dossier of texts about the film and the history it represents (2-3 pages) [essay]
	Session 22: Unit 11. Latest trends in Spanish cinema (III). New narrative forms.	Reading of Press kit about migrations and drugs traffic.
Week 12	Session 23: Group work presentations and final reflection on the subject	Presentation of each group

	Session 24: Review	
Week 13	Final exam.	

COURSE-RELATED ACTIVITIES/TRIPS:

Salamanca literary tour. Field trip activity. We have the participation of an expert on the subject. She will guide us through some of the most emblematic places in the city of Salamanca, related to literature and cinema. The activity takes place during the class session, through a guided walking tour. Students will have the opportunity to learn about different stories and corners of the city.

Students must submit an assignment after the activity. This task consists of an original text proposed by the student in which a plot linked to one of the places or one of the literary works that will be revealed during the visit is developed. Students will be informed well in advance of both the date of the visit and the date of the assignment.

REQUIRED READINGS:

Complete readings

- *La lengua de las mariposas*, *Carmuña* y *Un saxo en la niebla* [short stories included in *Qué me quieres, amor*, Manuel Rivas, 1996]
- *Recordando la historia del cine español* (Montes Hernández, F. J.) (Essay, 26 pags)

Fragments:

- Selection of narrative, poetic and dramatic texts about the Civil War
- Fragments of *Las bicicletas son para el verano* (Fernando Fernán Gómez).
- Fragments of *Los santos inocentes* (Miguel Delibes).
- Fragments of *Hijos de la fábula* (Fernando Aramburu).
- Text dossiers and press kits and another authors

** The teacher will provide in class a dossier of texts with the fragments of the works - theoretical texts, avant-garde poems - that are not to be read in their entirety. This material will also be available in Moodle so that students can consult it and work with it.

Filmography

- *La lengua de las mariposas* (José Luís Cuerda, 1999)
- *Las bicicletas son para el verano* (Jaime Chávarri, 1984)
- *Bienvenido Mr. Marshall*. (Luis García Berlanga, 1953)
- *Los santos inocentes* (Mario Camus, 1984)
- *Asignatura pendiente* (José Luis Garci, 1977)
- *Fe de etarras* (Borja Cobeaga, 2017)
- *Mar adentro* (Alejandro Amenábar, 2004)
- *El niño* (Daniel Monzón, 2014)

RECOMMENDED READINGS:

- Borau, José Luis, ed. *Diccionario de cine español*. Madrid: Alianza Editorial, 1998.
- Bordwell, David y Thompson, Kristin. *El arte cinematográfico*. Barcelona: Paidós, 1995
- Gubern, Román, ed. *Historia del cine español*. Madrid: Cátedra, 1995.
- *Proyector de luna. La generación del 27 y el cine*. Barcelona: Anagrama, 1999.
- Heredero, Carlos F., ed. *La imprenta mecánica: Literatura española en el cine español*. Madrid: Academia de las Artes y Ciencias Cinematográficas de España, 2002.
- Jaime, Antoine. *Literatura y Cine en España (1975-1995)*. Madrid: Cátedra, 2000.
- Mínguez, Norberto. *La novela y el cine. Análisis comparado de dos discursos narrativos*. Valencia: La Mirada, 1998.

- Quesada, Luis. La novela española y el cine. Madrid: Ediciones JC, 1986.
- Pérez Bowie, José Antonio. Cine, literatura y poder. La adaptación cinematográfica durante el primer franquismo. 1939-1950. Salamanca: Cervantes, 2003.
- Pérez Perucha, Julio, ed. Antología crítica del cine español, 1906-1995. Flor en la sombra. Madrid: Cátedra/Filmoteca Española, 1997.
- Sánchez Biosca, Vicente. Cine y guerra civil. Del mito a la memoria. Madrid: Alianza, 2000.
- Sánchez Noriega, José Luis. De la literatura al cine. Teoría y análisis de la adaptación. Barcelona: Paidós, 2000.
- ___ Historia del cine. Teoría y géneros cinematográficos, fotografía y televisión. Madrid: Alianza, 2006.
- Urrutia, Jorge. Imago litterae. Sevilla: Alfar, 1983.
- Utrera, Rafael. Literatura cinematográfica, cinematografía literaria. Sevilla: Alfar, 1987.

INSTRUCTOR BIOGRAPHY:

Pablo Calvo de Castro holds a degree in Audiovisual Communication and a Ph.D. in documentary filmmaking from the Interdisciplinary Studies of Gender and Policies of Equality doctoral program at the University of Salamanca (Spain). Currently, he is an associate professor in the Department of Sociology and Communication at the Faculty of Social Sciences at the University of Salamanca. With over 15 years of experience, Prof. Calvo has worked as a filmmaker, producer, editor, and director of photography in the field of documentary television production. In 2020, he directed his inaugural documentary, "Palabras de Luz," analyzing the processes of memory construction through a shared narrative with victims of the armed conflict in Colombia. Additionally, he engages in various documentary and transmedia projects related to collective memory. From 2017 to 2022, he served as a full-time professor at the Faculty of Communication at the University of Medellín (Colombia). At IES Abroad Salamanca, Dr. Calvo has been teaching the course "Spanish Film Noir and Social Reality" since 2023 and "Literature and Cinema in Contemporary Spain" since 2024.