



FS 341 SPANISH FILM NOIR & SOCIAL REALITY
IES Abroad Salamanca

DESCRIPTION: The objective of this course is to study issues related to Spanish social reality and its evolution throughout the 20th century from the point of view of the *noir* genre (literature and, primarily, film noir). Since its origin, one of the main characteristics of this genre has been its effort to depict the historical and social context where it occurs. This course is, therefore, structured in two sections including the following: theoretical content, enabling students to learn and identify the main features (stylistic, technical, etc.) of the *noir* genre as well as its main sub-genres; and applied content, allowing students to approach films and texts to analyze various aspects of Spanish contemporary social reality such as corruption, terrorism, crime, etc.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: Spanish

PREREQUISITES: None

METHOD OF PRESENTATION:

- Lectures
- Discussions
- Film screenings
- Readings
- Critical analysis
- Discussion forums on Moodle

Most of the materials used in class will be available for students on the IES Abroad Salamanca Moodle.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Class participation: 10%
- Assignments: 10%
- Course-related excursion: 10%
- Research paper: 20%
- Midterm exam: 25%
- Final exam: 25%

Participation

the instructor will also value students' positive and participatory attitude in class. Therefore, students' participation in discussions, forums, tasks and any other class activities will be assessed.

Assignments

these include exercises, group tasks, summaries, text commentaries, reports, Internet research, etc. required by the instructor in class or through Moodle. Students will also have to prepare oral presentations on some aspects of required readings.

Course-related trip

Two sessions will take place outside the classroom (dates to be determined).

LEARNING OUTCOMES:

By the end of the course students will be able to:

- Identify the main characteristics of the film noir genre
- Explain the evolution of film noir in Spain

- Demonstrate in-depth knowledge of the connections between cinema and society, paying special attention to the way events and topics are treated in film noir
- Explain how film noir reflects the main difficulties that have affected and currently affect Spanish society
- Critically analyze film noir films

ATTENDANCE POLICY:

Attendance is mandatory for all IES Abroad classes, including course-related excursions. Any exams, tests, presentations, or other work missed due to student absences can only be rescheduled in cases of documented medical or family emergencies. If a student misses more than two classes, the final grade will be reduced by one-third of a letter grade (for example, A- to B+) for every additional unexcused absence.

Punctuality: Students who are late to class on a regular basis will also receive a reduction in their final grade.

CONTENT:

Week	Content	Assignments
Week 1		
Session 1	Cinematographic genres. Introduction: film noir. Showings: Audiovisual fragments illustrating cinematographic language and genres.	Read “Fragmentos teóricos sobre géneros cinematográficos”, Sánchez Noriega, J. L., <i>Historia del cine. Teoría y géneros cinematográficos, fotografía y televisión</i> , pages 96-102 and 158-166 (20 pages) [essay]
Session 2	Film noir. Main landmarks and characteristics.	Read <i>Historia del cine español</i> , Seguin, J.C., pages 7-41 (34 pages) [essay] 1st part
Week 2		
Session 1	Connection between literature and film noir. Criticism, engagement and denouncement: social reality and the <i>noir</i> genre.	Read <i>El cine negro. Maduración y crisis de la escritura clásica</i> , Heredero, C. F. and A. Santamaría, pages 81-128 (50 pages) [essay]
Session 2	Film noir in Spain. Main landmarks and evolution throughout the 20th century. Audiovisual fragments, representative readings and class discussion. Screening: Audiovisual fragments illustrating film noir films.	Students should view a film noir classic movie based on a novel (<i>The Maltese Falcon</i> , John Huston, 1941) and identify the main characteristics of this genre as well as the connections between literature and cinema. Students will be provided with a study guide including several questions on the film to facilitate its comprehension and later analysis required for class discussion. Since this is an American film, it is, therefore, not included in course content. However, students will be required to view this film outside the classroom as a complement to course content.
Week 3		
Session 1 Session 2	Screening: <i>A tiro limpio</i> .	Read <i>Recordando la historia del cine español</i> , Montes Hernández, F. J., p. 597-622 (26 pages) [essay]

	Film noir and the Franco regime I. Film noir as a discourse to legitimize Francoism. Analysis of the film <i>A tiro limpio</i> .	Read <i>Historia del cine español</i> , Seguin, J.C., pages 42-90 (48 pages) [essay] 2nd part
Week 4		
Session 1	Screening: <i>Muerte de un ciclista</i> .	View a fragment from the documentary “Imágenes prohibidas. La censura en España”
Session 2	Film noir and the Franco regime II. Difficulties caused by censorship. Analysis of the film <i>Muerte de un ciclista</i> .	Read <i>En los márgenes del género: características, paradojas y fuentes literarias del cine negro español</i> (1962-1975), Sánchez Zapateros, J., p. 256-298 (42 pages) [essay]
Week 5		
Session 1	Screening: <i>Deprisa, deprisa</i> .	Read <i>Dossier de textos periodísticos sobre la delincuencia y las drogas en la época</i> (10 pages) [journal]
Session 2	Reflection of crime, marginalization and drug addiction in film noir during the Spanish transition to democracy. Analysis of the film <i>Deprisa, deprisa</i> .	Read <i>El cine negro. Maduración y crisis de la escritura clásica</i> , Heredero, C. F. and A. Santamaría, pages 11-33 (22 pages) [essay]
Week 6		
Session 1	Midterm exam.	
Session 2	Midterm exam correction.	
Week 7		
Session 1	Screening: <i>El crack</i> .	Read “Novela hard-boiled: el límite de la frontera”, González de la Aleja, M., pages 55-68 (13 pages) [essay]
Session 2	Use of film noir stereotypes and myths in Spanish cinema. Analysis of the film <i>El crack</i> .	Read <i>El cine negro. Maduración y crisis de la escritura clásica</i> , Heredero, C. F. and A. Santamaría, pages 197-255 (58 pages) [essay]
Week 8		
Session 1	Screening: <i>El alquimista impaciente</i> .	Read “Teoría (informal) sobre la novela benemérita”, Silva, Lorenzo, pages 85-95 (11 pages) [essay]
Session 2	Police procedural film noir: reflection of government security forces. Analysis of the film <i>El alquimista impaciente</i> .	Read “Un asunto rutinario”, Silva, Lorenzo, pages 15-65 (50 páginas) [short story]
Week 9		

Session 1	Screening: <i>Plenilunio</i> .	Read “Madres”, Aramburu, Fernando, pages 37-59 (22 pages) [short story]
Session 2	Social reality and politics through film noir: terrorism and public safety. Analysis of the film <i>Plenilunio</i> .	Read “ETA y el cine español: un territorio en conflicto”, Marcos, María, pages 147-171 (24 pages) [essay]
Week 10		
Session 1	Screening: La caja 507.	Read <i>Dossier textos teóricos sobre corrupción política</i> (3-4 pages) [journal]
Session 2	Political and social corruption: housing boom and background to the economic crisis. Analysis of the film <i>La caja 507</i> .	Read “Villancico”, Jiménez Barca, Antonio, pages 43-57 (14 pages) [short story] Read “Delito, violencia y puesta en escena”, Urbizu, Enrique, p. 217-229 (12 pages) [essay] Submit paper
Week 11		
Session 1	Screening: <i>Crimen perfecto</i> .	Read “Novísimas aventuras de Sherlock Holmes”, Jardiel Poncela, Enrique, pages 17-87 (70 pages) [short story]
Session 2	<i>Parody and humor. (Re)writings and subversions of film noir. Analysis of the film Crimen perfecto.</i>	
Week 12		
Session 1	Presentation of papers.	
Session 2	Final review of the course. Queries and questions.	

REQUIRED READINGS:

- Aramburu, F. Los peces de la amargura. Barcelona: Tusquets, 2006.
- González de la Aleja, M. “Novela hard-boiled: el límite de la frontera”, in *Manuscrito criminal: Reflexiones sobre novela y cine negro*. Coord. Alex Martín Escribà and Javier Sánchez Zapatero. Salamanca: Cervantes, 2006. Pages 55-68.
- Heredero, C. F. and A. Santamaría. *El cine negro. Maduración y crisis de la escritura clásica*. Barcelona: Paidós Ibérica, 1998 (fragment)
- Jardiel Poncela, E. *Novísimas aventuras de Sherlock Holmes*. Madrid: Rey Lear, 2008.
- Jiménez Barca, A. “Villancico”, in *La lista negra. Nuevos culpables del policial español*. Ed. Alex Martín Escribà and Javier Sánchez Zapatero. Madrid: Salto de Página, 2009. Pages 43-57.
- Marcos, M. “ETA y el cine español: un territorio en conflicto”, en *Geografías en negro: escenarios del género criminal*. Coord. por Alex Martín Escribà y Javier Sánchez Zapatero. Montesinos: Barcelona, 2009. pages 147-171.
- Montes Fernández, F. J. “Recordando la historia del cine español”, *Anuario jurídico y económico escorialense*. Real Centro Universitario Escorial-María Cristina: Madrid. Pages 597-622.
- Sánchez Noriega, J. L. *Historia del cine. Teoría y géneros cinematográficos, fotografía y televisión*. Madrid: Alianza Editorial, 2002 (fragment)

- Sánchez Zapatero, J. “En los márgenes del género: características, paradojas y fuentes literarias del cine negro español (1962-1975)”, en *La noche se mueve: la adaptación en el cine español del tardofranquismo*. Ed. José Antonio Pérez Bowie. Madrid: Ediciones Catarata, 2013. Pages 256-298.
- Seguin, J.C. *Historia del cine español*. Acento Editorial: Madrid, 1996.
- Silva, L. “Un asunto rutinario”, in *Nadie vale más que otro. Cuatro asuntos de Bevilacqua*. Barcelona: Destino, 2004, pages 15-65.
- Silva, L. “Teoría (informal) sobre la novela benemérita”, in *Manuscrito criminal: Reflexiones sobre novela y cine negro*. Coord. Alex Martín Escribà and Javier Sánchez Zapatero. Salamanca: Cervantes, 2006. Pages 85-95.
- Urbizu, E. “Delito, violencia y puesta en escena”, en *Palabras que matan: Asesinos y violencia en la ficción criminal*. Coord. por Alex Martín Escribà y Javier Sánchez Zapatero. Almuzara: Córdoba. Pages 217-229.

REQUIRED FILMOGRAPHY:

- *A tiro limpio* (Francisco Pérez-Dolz, 1963)
- *Crimen perfecto* (Álex de la Iglesia, 2004)
- *Deprisa, deprisa* (Carlos Saura, 1981)
- *El crack* (José Luis Garci, 1981)
- *El alquimista impaciente* (Patricia Ferreira, 2002)
- “*Imágenes prohibidas. La censura en España*” (RTVE, 2011)
- *La caja 507* (Enrique Urbizu, 2002)
- *Muerte de un ciclista* (Juan Antonio Bárden, 1955)
- *Plenilunio* (Imanol Uribe, 2000)

RECOMMENDED READINGS:

- Borau, José Luis (ed.) *Diccionario de cine español*. Madrid: Alianza Editorial, 1998.
- Bordwell, David and Thompson, Kristin. *El arte cinematográfico*. Barcelona: Paidós, 1995.
- Gubern, Román (ed.) *Historia del cine español*. Madrid: Cátedra, 1995.
- Llorens, Antonio. *El cine negro español*. 33 Semana Internacional de Cine de Valladolid, 1988.
- Medina, Elena. *Cine negro y policíaco español de los años cincuenta*. Barcelona: Laertes, 2000.
- Sánchez Biosca, Vicente. *Historia del cine. Teoría y géneros cinematográficos, fotografía y televisión*.
- Sánchez Zapatero, Javier and Martín Escribà, Alex (coord.) *Geografías en negro: escenarios del género criminal*. Montesinos Editor, 2009.
- Sánchez Zapatero, Javier and Martín Escribà, Alex (coord.). *Informe confidencial: la figura del detective en el género negro*. Difácil, 2007.
- Sánchez Zapatero, Javier and Martín Escribà, Alex (coord.). *Manuscrito criminal: Reflexiones sobre novela y cine negro*. Librería Cervantes, 2006.