HP/FS 340 CONTEMPORARY SPANISH FILM
IES Abroad Barcelona

DESCRIPTION:
This course provides an introduction to contemporary Spanish society through cinematic representation. The 1960’s shall be the point of departure in order to offer an overview of cinema under Franco and analyze further historical processes, such as the transition to democracy, the 1980’s and the economic growth in the 1990’s. The course will address cultural stereotypes, definitions of self/other, as well as notions of “nationality”, social differences, gender issues, terrorism, etc. By the end of the course, students will understand that the country’s cinematic representation is linked to its political, social and economic evolution. Students will also gain some knowledge of the conceptual tools required to study cinematic texts, and basic concepts of film theory. By means of that knowledge and by a critical approach to the main subjects, students will have developed a cross-cultural approach to Spanish society and history.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

METHOD OF PRESENTATION:
Classes will combine guided film screenings, lectures, discussions, field studies, and student presentations.

Before each class the students will see a film that will be discussed in class using a guide provided by the teacher. The student will read relevant readings that will introduce the subject of each class or will consolidate the knowledge achieved after the session. The discussion on the film will introduce the lectures that will include instructor’s exposition of the historical, social, cultural and ideological background.

Following these class structure (screening-reading-discussion-lecture/ Screening-discussion-lecturer-reading) we will:
- Stimulate the approach to Spanish History and to the cinematic language.
- Provide dynamic activities.
- Develop critical thinking.
- Provide tools to expose critical thought.
- Provide resources to develop the student’s autonomy and creativity.

During film analysis students will participate actively.
In addition to the 2 class sessions per week, there will be weekly film screenings, to which assistance is compulsory. Viewing guides will be prepared by the professor to guide the discussion on films.

Along with the class activities and the field studies the professor will provide and recommend activities and events outside the class in order to improve them experience. Those events and activities could be used for an assignment after a negotiation with the students in order to schedule them activities.

Students will write short film reviews and a 3000-word final paper analyzing a Spanish film related to the contents of the course.

REQUIRED WORK AND FORM OF ASSESSMENT:
- Class participation (20%)
- Paper contents & oral presentation (30%)
• Written assignments (10%)
• Midterm exam (20%)
• Final exam (20%)

LEARNING OUTCOMES:
By the end of the course students will be able to:
• Recognize the influence of contemporary social and historical evolution on Spanish film.
• Determine the aesthetic strategies filmmakers produce to address social issues.
• Analyze and interpret filmic texts in their cultural and aesthetic context.
• Compare and contrast dominant film with arthouse and auteurist film.

ATTENDANCE POLICY:
Attendance is mandatory for all IES Abroad classes, including course-related trips. 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 three classes in any course 3 percentage points will be deducted from the final grade for every additional absence. Seven absences in any course will result in a failing grade.

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| Session 7 | Course related trip /Filmoteca  
Visit to the film archive and the library with sources available for students. |
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| Session 8 | Metaphor as political commentary I.  
| Session 9 | Metaphor as political commentary II.  
Short film (screened in class) and discussion: *La cabina* (Antonio Mercero, 1972).  
| Session 10 | Transition to Democracy.  
Discussion: *Deprisa, deprisa / Hurry, Hurry* (Carlos Saura, 1981)  
| Session 11 | Spanish film in the 1980s. The Miró law.  
Discussion: *Los santos inocentes* (Mario Camus, 1984). *Caciquismo* in post-Civil War Spain. The city’s other: rural Spain. The myth of “las dos Españas” and the black legend of Spain  
| Session 12 | course related trip / Raval Tour  
Photographic tour where we will visit places showed at the film *En Construcción* by José Luis Guerin. The objective of the tour is to create a portrait of the quarter and compare it with the movie.  
- Film: *Conical Intersect* (1975) Gordon Matta-Clark. |
| Session 13 | Midterm exam preparation  
The students will present the answer to possible questions to be included at the exam and will complete a visual time-line from the contents of the class that will be included at the exam. |
| Session 14 | Midterm exam |
| Session 15 | A short journey through Spanish Experimental cinema.  
Discussion: *Fire in Castile Tactilvision of the Plateau of Fright* (José Val del Omar, 1958)  
*Photo Booths* (Eugeni Bonet, 1976)  
| Session 16 | The *Movida* and the configuration of a new Spanish myth. The identification of Madrid with the liberation of the female.  
| Session 18 | Course-related trips / Field Study, L’ Alternativa Film Festival The students will chose one of the free screenings of short film and will write a review. | |
| Session 21 | Identity tensions: Catalunya vs. España. Discussion: The Bilingual Lover (Vicente Aranda, 1993) This class will discuss the notion of national identity through the film and the own student experience in Catalonia. Recent newspaper articles dealing with the Catalan independence will be discussed in class in order to set the current context. | |
| Session 23 | Final Exam Preparation The students will present the answer to possible questions to be included at the exam and will complete a visual timeline from the contents that will be included at the exam. | |
| Session 24 | Presentation Short presentation from the final paper. | |

Final exam

REQUIRED READINGS: [All required readings can be found in the course reader. The readings listed for a particular session must be completed before coming to class that day].
• Colmeiro, J (2011): “Nation of Ghosts?: Haunting, Historical Memory and Forgetting in Post-Franco Spain” [online article], 452oF. Electronic journal of theory of literature and comparative literature, 4, pp. 17-34.

RECOMMENDED READINGS:
• Feenstra, P. (2011), New Mythological Figures in Spanish Cinema. Amsterdam, Amsterdam University Press.