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

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.

ADDITIONAL COST: none

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
photocopied 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 work will be delivered during the month of October (the deadline for submission is on 13 October but may be delivered before).

- The contributions of these works, as long as the student consents, will be incorporated into a web page or blog 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 Trips

- Students should not do a pre-task
- The post-task that students must do is the following:
- The students should make a brief composition on how the film industry has evolved. The task will have an extension of 45 lines following the formal aspects indicated by the teacher and will be delivered in print in class one week after the activity. 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
- The students will visit together with the teacher the exhibition “Artilugios para fascinar”. Located in the Cinema Archive of Castilla y León, the exhibition gathers various cinematographic devices from the beginning of the 20th century, with which a small history of the audiovisual medium and cinema can be established. The visit is scheduled, except for unforeseen events, for Wednesday, November 3 from 12:15 to 13:45h.

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 delivery date will be November 17.
- The contributions of these works, as long as the student consents, will be incorporated into a web page or blog 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”:
Overview / Description:
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. Only the use of paper will be kept for the exams to be able to keep them. 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:
The assistance to class is mandatory. Only two are allowed without justification throughout the course. For each other absence without justification there will be a reduction in the final grade. Punctuality: the lateness regularly it will also affect the final grade.

CONTENT:
Unit 1. Introduction: the 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 aesthetics of the Madrid scene and the cinema of Pedro Almodóvar. Cinema and literature as subversion.

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<tr>
<th>Week</th>
<th>Content</th>
<th>Assignments</th>
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<td>Week 1</td>
<td>Introduction</td>
<td>Reading a fragment of a literary script and viewing its adaptation.</td>
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<td>Introduction: the cinematographic language. The relations between cinema and literature.</td>
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<td>Adaptation theory. Approaches to script theory.</td>
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<td>Week 2</td>
<td>The adaptation process in practice.</td>
<td>Reading a fragment of a literary script and viewing its adaptation.</td>
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<td>Spanish cinema and literature of the 20th century. Historical route: main stages, works and authors.</td>
<td>Reading by Montes Hernández, FJ Remembering the history of Spanish cinema, 597-622 (26 pages) [essay]</td>
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<td>Week 3</td>
<td>The Civil War: representation and memory.</td>
<td>Reading of the texts Carmiña, A sax in the fog and The language of the butterflies [short stories] (Manuel Rivas) and other texts related to the Civil War [30 pages]</td>
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<td>La lengua de las mariposas (José Luis Cuerda)</td>
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<td>Week 4</td>
<td>Cinema, memory and biography. Representation of reality.</td>
<td>Reading of Dossier of texts about the film and the history it represents (10 - 15 pages) [journalistic texts and essays]</td>
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<td>Los años barbaros (Fernando Colomo)</td>
<td>Reading of La señorita de Trévelez [play] (Carlos Arniches) [80 pages]</td>
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<td>Week 5</td>
<td>The revision of the myths, the history and the Hispanic culture. Literature and cinema under censorship (I).</td>
<td>Reading of La señorita de Trévelez [play] (Carlos Arniches) [80 pages]</td>
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<td>Calle Mayor (Juan Antonio Bardem)</td>
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<td>Week 6</td>
<td>Partial exam.</td>
<td>Reading of the selection of narrative texts by Carmen Laforet, Miguel Delibes and Camilo José Cela. [5-10 pages]</td>
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<td>Tutorials</td>
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<td>Week 7</td>
<td>Criticism and customs in Franco’s Spain. Literature and cinema under censorship (II).</td>
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<td>El verdugo (Luis García Berlanga)</td>
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<td>Week 8</td>
<td>Course-Related Trips</td>
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<td>Vivir es fácil con los ojos cerrados (David Trueba)</td>
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<td>Week 10</td>
<td>The Spain of the Transition: the aesthetics of the Madrid scene and the cinema of Pedro Almodóvar.</td>
<td>Reading of Dossier of texts on the Madrid scene</td>
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<td>Hable con ella (Pedro Almodóvar)</td>
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<td>Week 11</td>
<td>Latest trends in Spanish cinema (II). Cinema and news.</td>
<td>Reading Journalistic dossier on the history of Ramón Sampedro [10 pages]</td>
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<td>Mar adentro (Alejandro Aménabar)</td>
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<td>Week 12</td>
<td>Latest trends in Spanish cinema (I II). New narrative forms.</td>
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<td>Relatos salvajes (Damián Szifron)</td>
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<td>Week 13</td>
<td>Final exam.</td>
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**COURSE-RELATED TRIPS:**
- Filmoteca de Castilla y León
- The students will visit together with the teacher the exhibition “Gadgets to fascinate”. Located in the Cinema Archive of Castilla y León, the exhibition gathers various cinematographic devices from the beginning of the 20th century, with which a small history of the audiovisual medium and cinema can be established. The visit is scheduled, except for unforeseen events, for Thursday, November 3 from 12:15 to 13:45h.

**REQUIRED READINGS:**
- La lengua de las mariposas, Carmiña y Un saxo en la niebla [stories included in Qué me dices, amor, Manuel Rivas, ed. Alfaguara, 1996]
- La señorita de Trévelez, Carlos Arniches [ed. Cátedra, 1995]
- Story “Temor de hijo” by Juan Aparicio Belmonte and “Flores secas” by Domingo Villar.
- Fragments:
  - Selection of narrative, poetic and dramatic texts about the Civil War
  - Fragments of Don Juan Tenorio, José Zorrilla
• Fragments of El florido pensil, Andrés Sopeña Monsalve
• Selection of texts by Carmen Laforet and Camilo José Cela
• Text dossiers

** 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 Luis Cuerda)
• Los años barbados (Fernando Colomo)
• Calle Mayor (Juan Antonio Bardem)
• El verdugo (Luis García Berlanga)
• Vivir es fácil con los ojos cerrados (David Trueba)
• Hable con ella (Pedro Almodóvar)
• Mar adentro (Alejandro Aménabar)
• Relatos salvajes (Damián Szifron)

**Recommended Readings:**
• __ Proyector de luna. La generación del 27 y el cine. Barcelona: Anagrama, 1999.