CIEE Barcelona, Spain

Course title: Literature and Cinema in Spain
Course code: CINE 3001 BASP
Programs offering course: Advanced Liberal Arts
Language of instruction: Spanish
U.S. semester credits: 3.00
Contact hours: 45.00
Term: Spring 2021

Course Description

This course has been designed to analyze the relationship between literature and cinema of 20th- and 21st-century Spain, showing the coinciding points between both arts. The course will place the literary and filmic creations in their historiographic context and it will examine the fundamental role of the literary forms in the cinematographic creation. Students will learn about the reception of the “new art” by the Generation of ’98 and the Group of ’27 and the mutual influences between the literary and cinematographic language, reading texts (by Benito Pérez Galdós, Azorín, Manuel Machado, Pío Baroja, Ramón del Valle-Inclán, Federico García Lorca, Jorge Guillén, Rafael Alberti, Miguel Delibes, Javier Cercas and others) and viewing and analyzing films (by Luis Buñuel, Pedro Almodóvar, David Trueba, Julio Medem and others).

Learning Objectives

By completing this course, students will:

- Address the relationship between literature and cinema in Spain from a multidisciplinary perspective.
- Analyze the possibilities of transposition of a literary text into a cinematographic text.
- Differentiate literary and film techniques and develop greater skills in visual literacy.
- Interpret some of the most outstanding works of Spanish peninsular contemporary literature and Spanish cinema.
- Identify common or culturally specific themes in literary and film works by Spanish directors and writers.

Course Prerequisites

6 semesters of college-level Spanish (or equivalent).

Methods of Instruction

Theory and practice in each session. Analysis and class debates of literary and cinematographic texts.

Assessment and Final Grade

1. Written Exams 50%
2. Essays 20%
3. Film Adaptation (or Research Paper) 20%
4. Class Participation 10%

TOTAL 100%

Course Requirements

Written Exams

Midterm exam: 25%; Final exam: 25%

Students enrolled in this course must take two exams (midterm and final). Both will consist of the written development of two topics proposed by the professor. The student must prepare a critical text of an approximate length of one page and a half or two pages.
Essays

Essay I (5%) and II (15%)

2. Topic: Analysis of the cinematographic transpositions of the novels "Tristana", by Benito Pérez Galdós, or "Los santos inocentes", by Miguel Delibes.

Film Adaptation (or Research Paper)

At the end of the course there will be a film adaptation of the script "Viaje a la luna" by Federico García Lorca, or research work of between 10-15 pages. The theme of the research paper will be chosen by the students but approved in advance by the professor. Along with the film adaptation, a reflection on the creative process will be delivered.

Class Participation

Students are expected to participate in class by asking questions that show their active engagement in class and by being able to comment on the readings due for each session. The level of engagement with the class materials, as evidenced in written work and class participation, will be one of the factors of the final grade.

Students are responsible for the material covered in regular classes, on-site classes, discussions, peer presentations and readings.

CIEE Barcelona Attendance Policy

Students are expected to attend all scheduled class sessions on time and be prepared for the day's class activities. CIEE does not distinguish between justified or unjustified absences, whether due to sickness, personal emergency, inevitable transportation delay and/or other impediments. You are considered responsible of managing your own absences. Please keep in mind that exams, paper submission dates, presentations and any other course work deadlines cannot be changed.

No academic penalty will be applied if students miss up to 3 class sessions. If students miss up to 5 class sessions, students’ final course grade will drop 5 points out of 100 on the CIEE grade scale for each additional absence beyond 3 (for example a 95 will become a 90 if they reach the 4th absence, and an 85 if they reach the 5th absence). **Students will automatically fail the course if they miss more than 20% of total class hours (i.e. if they exceed 5 absences).**

For students who miss up to 20% of the total course hours due to extenuating circumstances, the Academic Director may allow for exceptions to the local attendance policy based on documentation such as proof of bereavement, religious observances, hospitalization etc.

Students arriving more than 10 minutes late to the class will be considered absent for a day.

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N.B. Course schedule is subject to change due to study tours, excursions, or local holidays. Final schedules will be included in the final syllabus provided to students on site.
**Weekly Schedule**

**Week 1**

Class: 1.1

BLOCK I: Interdependencies between literary and cinematographic language


Class: 1.2

Critical reception and first influences (argumentative and formal level). Shared semiological codes and expressive differences. (BÜRCH, 36-40; PEÑA-ARDID, 90-92”)

**Week 2**

Class: 2.1

The pioneers (I): the arrival of cinema in Spain and the first fiction films. Works by Segundo de Chomón, Fructuós de Gelabert, Ricard and Ramón de Baños, among others. Analysis of primitive Spanish cinema: “Riña en un café” (1897)

Class: 2.2


**Week 3**

Class: 3.1

The interdependencies between literature and cinema (I): a) the influence of literature on film; b) the influence of cinema on Spanish literature; c) literature-cinema interdependence. Poetry readings by Federico García Lorca (“La aurora” and “Oda al Rey de Harlem”), Jorge Guillén (“Caballo en el aire”, excerpts), Rafael Alberti (Poems: “Yo nací —¡Respetadme!— con el cine”, “Carta abierta” and “A Rafael Alberti le preocupa mucho ese perro que casualmente hace su pequeña necesidad contra la luna”).

Class: 3.2

The interdependencies between literature and cinema (II): a) the influence of literature on film; b) the influence of cinema on Spanish literature; c) literature-cinema interdependence. Readings: Rafael Alberti’s Memoirs: excerpts from La arboleda perdida, Editorial Bruguera, Barcelona, 1984) and excerpts from works by Ramón del Valle-Inclán (“Luces de Bohemia”), Manuel Machado (“La cuestión del cinematógrafo”, “El secreto del cine”)

**Week 4**

Class: 4.1

Focalization: Point of view (literature). (PEÑA-ARDID, 143-154)

Class: 4.2


**Week 5**

Class: 5.1

BLOCK II: a) Luis Buñuel; b) Theory of film adaptation

Buñuel and his mark on contemporary Spanish cinema (I). Life and work: Calanda, the Student Residence in Madrid, Lorca-Dali, Surrealist aesthetics, influence from Freud, France and his first films, literary work and theoretical texts. (LÓPEZ VILLEGAS, 121-130; 163-165; 197)
Luis Buñuel: “Un chien andalou”, 1929 (I). (BUÑUEL, selected readings from “Mi último suspiro”: La muerte, la fe, el sexo; Federico García Lorca; Un perro andaluz; TALENS, 73-80)

**Week 6**

Class: 6.1


Class: 6.2

Buñuel and his mark on contemporary Spanish cinema (II). Life and work: The exile (France, the United States and Mexico) and return to Spain (Viridiana), Galdós (Nazarín and Tristana). Death, sex and faith. (Buñuel, “El cine, instrumento de poesía” in LÓPEZ VILLEGAS, 64-69; Buñuel, “Un perro andaluz”, in LÓPEZ VILLEGAS, 151-157)

**Week 7**

Class: 7.1

Midterm Exam

Class: 7.2

Buñuel’s “Viridiana”, 1961 (I).

**Week 8**

Class: 8.1

Buñuel’s “Viridiana”, 1961 (II). (LÓPEZ VILLEGAS, 201-204)

Class: 8.2

The challenge of film adaptation: loans, contacts and literary parallelism in film, cinematographic procedures in literature and language fusion. CERCAS, “Soldados de Salamina”, PART I, 15-74)

**Week 9**

Class: 9.1

CERCAS, “Soldados de Salamina”, PARTS II & III, 76-140

Class: 9.2


**Week 10**

Class: 10.1


Class: 10.2


**Week 11**

Class: 11.1
Reading and study of the following literary works and analysis of their transpositions to cinema (I):
Soldados de Salamina by Javier Cercas / David Trueba.

Class: 11.2

Reading and study of the following literary works and analysis of their transpositions to cinema (II):
Los santos inocentes by Miguel Delibes / Mario Camus; Tristana by Benito Pérez Galdós / Luis Buñuel. Essay II.

Week 12
Class: 12.1

BLOCK III: a) Intertextuality and self-reference by Almodóvar; b) Practice of the theory of adaptation

Intertextuality and self-reference in the literary and cinematographic work of Pedro Almodóvar. (Daniela Aronica, “Intertextualidad y autorreferencialidad: Almodóvar y el cine español”, in ZURIÁN et VAZQUEZ, 57-61)

Class: 12.2

Self-reference in Almodóvar’s “Volver”, “Todo sobre mi madre” and “La flor de mi secreto” (I). (ALMODÓVAR, selected readings from his film journals)

Week 13
Class: 13.1

Self-reference in Almodóvar’s “Volver”, “Todo sobre mi madre” and “La flor de mi secreto” (II) (Román Gubern, “Las matrices culturales de la obra de Almodóvar”, in ZURIÁN et VAZQUEZ, 45-55)

Class: 13.2

Reading and study of the collection of short stories “Patty Diphusa” by Pedro Almodóvar. Analysis of the intertextual practice in the author’s work. (Paul Julian Smith, “La estética de Almodóvar”, in ZURIAN et VÁZQUEZ, 141-145)

Week 14
Class: 14.1

Practical exercise: cinematographic adaptation of Federico García Lorca’s script “Viaje a la luna” (I)

Class: 14.2

Practical exercise: cinematographic adaptation of Federico García Lorca’s script “Viaje a la luna” (II)

Week 15
Class: 15.1

Conclusions

Class: 15.2

Final exam. Research paper.

Course Materials
Readings

ALMODÓVAR, Pedro, Patty Diphusa y otros relatos, Barcelona, Anagrama (colección Compactos), 1994.


DELIBES, Miguel, Los santos inocentes, Barcelona, Destino, 2013 [1981].
All of the readings are available for loan from the Reading Room at CIEE Barcelona, in the Philology Library at the UB, in the majority of municipal libraries across the city and in epub format on Canvas. On Canvas you will also find a selection of literary and critical texts of required readings.

**Bibliographic References**


RICO, Francisco, (ed.), *Historia y crítica de la literatura española*, Barcelona, Crítica, Tomos VII, VIII y IX, as well as corresponding supplements.


