

ART/SPAN 333E: Film Nations: Comparative Perspectives on Spanish and U.S. Cinema.

Course Description

The course is aimed at establishing the points of convergence and divergence between the history, economy, aesthetics, and social significance of film production in Spain and the United States. Issues like the following will all be addressed:

- The political economy of American vs. Spanish cinema (industry, technologies, State policies on film, independent production, etc).
- Main trends, movements and significant works and authors in both Spanish and U.S. cinema.
- Film as social and cultural indicator (how do Spanish and U.S. Cinema deal with past and contemporary social dilemmas? How does film relate to ideology and politics in the local and global scenarios?...).
- Audience reception (in which ways have Spanish and American audiences related historically to domestic and foreign film productions? Are there distinctive “film cultures” in both countries?...).
- Spanish and American cinema at the crossroads with other arts and cultural discourses.

Course Goals and Methodology

- To understand cinema as a multidimensional phenomenon: technological, industrial, artistic and social.
- To explore two contrasted cinematic traditions.
- To reflect on the ways film operates between the global and the local, the universal and the culturally and historically specific.

The course includes in-class lectures, debates, screenings and film discussions, written assignments and exams, and a field research (*small group work) on a topic to be discussed with your professor.

Learning Objectives

- Increase visual and media skills.
- Discuss film in its industrial and technological dimensions.
- Recognize different trends, traditions/genres, authors and film movements in both Spanish and U.S. Cinema.

- Apply film theory to the analysis of individual films (in-class screenings and paper assignment).
- Gain some basic vocabulary to explore the art and technique of filmmaking.
- Relate film to larger debates on nationality and globalization.
- Understand the ideological/political dimension of film.
- Complete a project meeting previous learning objectives.

Required Texts

There will be a course pack with the compulsory reading assignments available at the copy center in the Celestino Mutis Building (Edificio #17) on campus. Supplementary materials may be provided during the course. Power point presentations, extra readings, study guides for every reading in the course pack and handouts for the screenings will be available on Blackboard (virtual platform).

Additional texts (selection)

General:

- Altman, R. (1999). *Film/Genre*. London: BFI.
- Bordwell, D. (1985). *Narration in the Fiction Film*. Madison: University of Wisconsin Press.
- Bordwell, D. (1999). *On the History of Film Style*. Harvard: University Press.
- Bordwell, D. & Thompson, K. (1997). *Film Art: An Introduction*. New York: McGraw-Hill.
- Livingston, P. & Plantinga, C. (Eds.) (2009). *The Routledge companion to philosophy and film*. New York: Routledge.
- Miller, T. & Stam, R. (1999). *A Companion to Film Theory*. Malden, Mass.: Blackwell.
- Shohat, E. & Stam, R. (1994). *Unthinking Eurocentrism: Multiculturalism and the Media*. London: Routledge.
- Stam, R. (Ed.) (2000). *Film Theory: An Introduction*. Malden, Mass.: Blackwell.

On American Film:

- Biskind, P. (1999). *Easy Riders, Raging Bulls: How the Sex-Drugs-and Rock 'N Roll Generation Saved Hollywood*. New York: Simon & Schuster.
- Biskind, P. (2007). *Down and Dirty Pictures: Miramax, Sundance and the Rise of Independent Film*. London: Bloomsbury.
- Bordwell, D., Staiger, J. & Thompson, K. (1985). *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*. London: Routledge.
- Dixon, W. W. (2004). Teaching film after 9/11. *Cinema Journal*, 43(2), 115-118.
- Gomery, D. (1992). *Shared Pleasures: A History of Movie Presentation in the United States*. Madison: University of Wisconsin Press.
- Grainge, P. (2007). *Brand Hollywood: Selling Entertainment in a Global Media Age*. London: Routledge.
- Hoberman, J. (2013). *Film after Film: Or what Became of 21st Century Cinema* [1st paperback edition]. London & New York: verso.
- Jacobs, L. (1978). *The Rise of the American Film: A Critical History* (6th print.). New York: Teachers College Press.

- Krutnik et al. (Eds.) (2007). *"Un-American" Hollywood: Politics and Film in the Blacklist Era*. New Brunswick, NJ: Rutgers University Press.
- Levy, E. (1999). *Cinema of Outsiders. The Rise of American Independent Film*. New York: NYU Press.
- Maltby, R. (1995). *Hollywood Cinema*. Oxford: Blackwell.
- McDonald, P. & Wasko, J. (Eds.) (2007). *The Contemporary Hollywood Film Industry*. London: Wiley-Blackwell.
- Miller, T. (2007). Global Hollywood 2010. *International Journal of Communication*, 1, 1-4.
- Miller, T. et al. (2001). *Global Hollywood 1*. London: BFI.
- Miller, T. et al. (2005). *Global Hollywood 2*. London: BFI.
- Neale, S. (Ed.) (2002). *Genre and Contemporary Hollywood*. London: BFI.
- Ray, R. B. (1985). *A Certain Tendency of the Hollywood Cinema, 1930-1980*. Princeton, NJ: University Press,
- Ryan, M. & Kellner, D. (1990). *Camera Politica: The Politics and Ideology of Contemporary Hollywood Film*. Bloomington-Indianapolis: Indiana University Press.
- Sklar, R. (1994). *Movie-made America: A Cultural History of American Movies*. New York: Vintage.
- Westwell, G. (2014). *Parallel Lines. Post 9/11 American Cinema*. London & New York: Wallflower Press.
- Williams, L. R. & Hammond, M. (2006). *Contemporary American Cinema*. New York: McGraw Hill.
- Wood, R. (2003). *Hollywood from Vietnam to Reagan... and beyond* (exp. and rev. ed.). New York: Columbia University Press.
- *American Cinema series ("Themes and variations"). Rutgers University Press.
- *History of the American Cinema series (1994-2006, 10 vols.). University of California Press.

On Spanish Film:

- Benet, V. J. (2012). *El cine español. Una historia cultural*. Barcelona: Paidós.
- Bentley, B. P. E. (2008). *A Companion to Spanish Cinema*. Woodbridge, Suffolk: Tamesis.
- Davies, A. (Ed.) (2011). *Spain on Screen: Developments in Contemporary Spanish Cinema*. New York: Palgrave MacMillan.
- Faulkner, S. (2013). *A History of Spanish Film: Cinema and Society 1910-2010*. London: Bloomsbury.
- Feenstra, P. (2012). *New Mythological Figures in Spanish Cinema: Dissident Bodies under Franco*. Amsterdam: University Press.
- Jordan, B. (1998). *Contemporary Spanish Cinema*. Manchester: University Press.
- Jordan, B. & Allinson, M. (2005). *Spanish Cinema: A student's Guide*. London: Hodder Arnold.
- Kinder, M. (1993). *Blood cinema. The Reconstruction of National Identity in Spain*. Berkeley: University of California Press.
- Labanyi, J. & Pavlovic, T. (Eds.) (2013). *A Companion to Spanish Cinema*. Malden, MA/Oxford: Wiley-Blackwell.
- Mira, A. (2005). *The Cinema of Spain and Portugal*. London: Wallflower.

Resina, J. R. & Lema-Hincapié, A. (assistant) (Eds.) (2008). *Burning Darkness: A Half Century of Spanish Cinema*. New York: State University of New York Press.

Stone, R. (2002). *Spanish Cinema*. New York: Longman. Triana-Toribio, N. (2003). *Spanish National Cinema*. London: Routledge.

Grammar books and dictionaries

- *Merriam-Webster's Spanish-English Dictionary*. Springfield: Merriam-Webster, 2002.
- *The Oxford Spanish Dictionary: Spanish-English/English-Spanish*. Oxford: University Press, 2008.

On-line dictionaries:

- ❑ <http://www.diccionarios.com>
- ❑ <http://www.rae.es/>
- ❑ <http://www.wordreference.com/>

WEBS

- <http://www.afi.com/> - Official website of the American Film Institute (AFI).
- <http://www.mecd.gob.es/cultura-mecd/areas-cultura/cine.html> - Official website of the Spanish Ministry of Culture, Education and Sports, including a link to a comprehensive Spanish film database.

General Course Policies

- Please keep your cell phones turned off during class.
- Strictly no food to be consumed in class.
- Laptops for note-taking and class-related searches only.
- *Non-compliance with any of the above may result in a student to be removed for the remainder of the class period.
- Late arrivals and early departures may count as absences. Check the "Attendance and Punctuality" section for more details.
- Students' questions will be addressed after class by appointment during office hours, or via e-mail. In the event of an exam or paper submission, make sure to reach the professor 24 hours in advance. Later than that, students' e-mails may not get a timely reply.
- No further comments/suggestions will be offered by the professor after returning early draft versions of the papers.

Course Requirements and Grading

Students' progress will be checked by class participation, debates, an oral presentation, a response essay, two pop quizzes, and two exams (mid-term plus final). The final grade is broken down as follows:

1. Participation (x2)	10%
2. Debates (x2)	10%
3. Project	15%

4. Pop quizzes (x2)	10%
5. Essay	15%
6. Midterm + Final	40% (20% + 20%)

Participation

Students will come prepared to class, reading the daily assignment from the course pack. Lively discussions will be encouraged at all times. Class participation will therefore be graded in accordance to both the students' previous readings and reflection about the assigned texts and screenings, and also their daily contribution to class discussion with relevant (text-based and not random or just personal experience-oriented) comments. Two different participation grades will be administered during the semester: one right before the midterm exam, and another before the final exam.

Debates

There will be two debate activities during the semester. Prior to the debate sessions, students will be asked to carry some independent research on the suggested topics to engage actively in group discussion. In preparation for the debates, the professor will provide specific guidelines, as well as grading rubrics.

Project

Students will work in small groups (no more than three students) to comply with this assignment. Each group of students will be asked to present on one topic from a list of suggested topics provided by the professor. In getting ready for this assignment, students should carry out a previous and intensive research on the chosen topic. Every group will get the professor's guidance during the process of research. Every group is expected to produce a clear, concise and illustrative power point/Prezi presentation, on which extra material (images, Youtube videos, website links...) may be included. Time limit for each presentation is 15 minutes; *make sure: a) not to exceed your allotted time, and b) not to present for less than 12 minutes). The professor will be available during office hours to solve any questions on the presentations, and will also provide information on grading parameters.

Pop quizzes

Students will be asked to complete short in-class quizzes aimed at grading their specific knowledge of the different topics of the suggested readings with a focus on detail. These quizzes will be exclusively based on the information from the readings in the course pack assigned for a given session. There will be no prior announcement for the quizzes, they will be scheduled randomly throughout the semester. Missing class without medical excuse will not be considered a reason for rescheduling a quiz.

Essay

Each course participant will write a final paper contrasting a pair of films (Spanish and/vs. American). The papers should rely on the theoretical framework provided in course lectures, so the use of recommended bibliography (listed above) is mandatory.

Minimum requirements:

Remember that not fulfilling one of these minimum requirements will lower your grade in this assignment:

- Length: 6 double-spaced, typed pages (12-point Calibri, Times New Roman or Arial font).
- Format: place the following information on the left margin of the first page:
Your name
Your professor's name
Course Title
Date

On subsequent pages, please use a heading including your last name and page number on the right-hand side of the page, for instance: Smith 2. Handwritten essays will not be accepted.

Exams

Exams are aimed at evaluating both the students' specific knowledge of the topics covered in class and their ability to analyze and provide insightful reflections on the material presented in the readings. Questions will cover the contents of the related section/s of the syllabus (*the final will NOT be cumulative) and focus on establishing thematic links between units. The final exam's date will be announced in class. Exam dates will not be changed under any circumstances.

Exams and every other assignment will be marked following the Spanish numerical range. Here is a table to illustrate differences in conversion between the Spanish, U.S. and Standard European grading systems:

SPAIN	10	9,9 - 9,5	9,4 - 9	8,9 - 8,5	8,4 - 8	7,9 - 7,5	7,4 - 7	6,9 - 6,5	6,4 - 6	5,9 - 5,5	5,4 - 5	4,9 - 0
USA	A	A	A-	B+	B	B	B-	C+	C	C	C-	F
ECTS	A	B	B	C	C	C	C	D	D	E	E	F

Essential factors in order to qualify for an A/A+ grade in this course are:

- To comply with reading assignments on a weekly basis.
- To develop analytical and critical skills.
- To participate in class voluntarily and to contribute to discussions with informed reactions.

- To show excellent writing and interpretative skills when submitting papers and/or exams.

Attendance and Punctuality

Due to the nature of the class (participation, screenings, and discussions), attendance to class is mandatory. Be prompt! Punctuality is required. Late arrivals or early departures exceeding 10 minutes will be penalised by 0.5 (half) or 1 full absence (over 30mins). Official documented excuses are verifiable: doctor's notes and/or hospital bills. A note that does not meet the above stated requirements is not an official excuse. Travel arrangements of individual students and/or group of students will not qualify for excused absence. Make sure to check dates for every assignment in the syllabus. Students are responsible to contact classmates for any updates on class schedule.

Missed or Late Work

No late work will be accepted and no make-up assignments will be provided. In the occasion of a missed class, students are responsible for asking classmates for notes or information on any likely activities to be developed later in class.

Academic Dishonesty

Academic integrity is a guiding principle for all academic activity at Pablo de Olavide University. Cheating on exams and plagiarism (which includes copying from the internet) are clear violations of academic honesty. A student is guilty of plagiarism when he or she presents another person's intellectual property as his or her own. The penalty for plagiarism and cheating is a failing grade for the assignment/exam and a failing grade for the course. Avoid plagiarism by citing sources properly (using footnotes or endnotes and a bibliography).

Students with Disabilities

If you have a disability that requires special academic accommodation, please speak to your professor within the first three (3) weeks of the semester in order to discuss any adjustments. It is the student's responsibility to provide the International Center with documentation confirming the disability and the accommodations required (*if you have provided this to your study abroad organization, they have most likely informed the International Center already, but please confirm).

Behavior Policy

Students are expected to show integrity and act in a professional and respectful manner at all times. A student's attitude in class may influence his/her participation grade. The professor has a right to ask a student to leave the classroom if the student is unruly or appears intoxicated. If a student is asked to leave the classroom, that day will count as an absence regardless of how long the student has been in class.

Class contents

I. DIMENSIONS OF FILM

Week 1: Introduction.




Wed.	25 Jan.	Introductions Course syllabus Introductory activity
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Week 2: What is film?

Mo.	30 Jan.	Introductory discussion: (Post)film in the era of Youtube and Netflix Lecture: Film as a technological medium, art, and commodity
Wed.	1 Feb.	Lecture: Film Studies basics: The language of film Samples (analysis)


II. EARLY CINEMA

Week 3: The political economy of early Spanish and U.S. cinema & Film pioneers


Mo.	6 Feb.	 Gaudreault & Gunning, "American cinema emerges (1890-1909)" (1-21)  Jordan & Allinson, "Beginnings" (3-8) Samples
Wed.	8 Feb.	 K. Thompson, "From primitive to classical" (157-173) Samples

III. THE CLASSICAL FILM

Week 4: The Hollywood system vs. upheavals in film production in Spain

Mo.	13 Feb.	Debate 1: "What is classicism in film?" Samples (analysis)
Wed.	15 Feb.	 Jordan & Allinson, "1935-6: The 'Golden Age' of Spanish filmmaking?", "The Civil War" & "Early francoism" (8-18) Samples

Week 5: Hollywood genres: The Western as American (film) mythology.


Mo.	20 Feb.	 R. Maltby, "Genre" (107-114) Film screening: <i>Stagecoach</i> (John Ford, 1939) (I)
Wed.	22 Feb.	Film screening: <i>Stagecoach</i> (II) Film discussion

Week 6: Classicism and specificity in Spanish Film


Wed.	1 Mar.	Lecture: The "españolada" in film. Samples
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IV. HOLLYWOOD DECLINE AND SPANISH DISSIDENTS

Week 7: Towards the end of classicism



Mo.	6 Mar.	 Midterm exam
Wed.	8 Mar.	Lecture Film screening: <i>Detour</i> (Edgar G. Ulmer, 1945)

Week 8: The Conversaciones de Salamanca.

Mo.	13 Mar.	Film discussion  Jordan & Allinson, "Neo-realism, 'cine con niño', internationalization and Buñuel: 1952-1961" (18-20) Film screening: <i>Bienvenido Mr. Marshall</i> (Luis G. Berlanga, 1953) (I)
Wed.	15 Mar.	Film screening: <i>Bienvenido Mr. Marshall</i> (II) Film discussion


V. THE NEW WAGES

Week 9: Hollywood in transition & *Realismo crítico* in Spanish cinema


Mo.	20 Mar.	 M. Shiel, "American cinema, 1965-1970" (12-40) Samples
Wed.	22 Mar.	 Jordan & Allinson, "'New wages' and 'old genres'" (20-24) Samples

VI. THE EMERGENCE OF GLOBALIZED CINEMA IN THE NEOLIBERAL AGE

Week 10: The New Hollywood.




Mo.	27 Mar.	Lecture Film Screening: <i>Jaws</i> (Steven Spielberg, 1975) (I)
Wed.	29 Mar.	 R. Wood, "Papering the cracks: Fantasy and ideology in the Reagan era" (144-167) Film screening: <i>Jaws</i> (II) Film discussion

Week 11: Cinema in Spain: From the Transition period to globalization.



Mo.	3 Apr.	 Jordan & Allinson, "Democratic transition and reform: 1975-1982", "Socialist film policy: 1982-94" & "Only entertainment? Spanish cinema: 1994-2003" (24-33) Samples Film screening: <i>Flores de otro mundo</i> (Icíar Bollain, 1999) (I)
Wed.	5 Apr.	Film screening: <i>Flores de otro mundo</i> (II) Film discussion

VII. (POST-)CINEMA IN THE 21ST CENTURY

Week 12: The political economy of world cinema in the digital age

Mo. 17 Apr.	 McDonald & Wasko, "The new contours of the Hollywood film industry" (1-7)  T. Miller, "Global Hollywood 2010" (1-4) Samples
Wed. 19 Apr.	 W. W. Dixon, "Teaching film after 9/11" (115-118) Debate 2: "Transnational cinemas and cultural stereotypes" Samples

Week 13: Mainstream cinema vs. *Cine resistente* in Spain

Mo. 24 Apr.	 Dapena et al, "Transnational frameworks" (15-49) Lecture Film screening: TBD (I)
Wed. 26 Apr.	Film screening: TBD (II) Film discussion  Final paper due.

Week 14: Final projects presentations

Mo. 8 May	Project presentations (I)
Wed. 10 May	Project presentations (II) Conclusions

May 15-19	 FINAL EXAM
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CALENDAR:

Midterm Exam: March 6.

Essay: April 26 (final version).

Presentation on projects: May 8 & 10.

Final Exam (*between May 15-19): TBC.

Holidays:

Monday, February 27 – "Puente"

Tuesday, February 28 – *Día de Andalucía*

April 10-14 – *Semana Santa*

Monday, May 1 – *Labor Day*

May 1-5 – *Feria de Sevilla*

*This syllabus is subject to change.