



## **CIEE Barcelona, Spain**

<b>Course name:</b>	Literature and Cinema in Spain
<b>Course number:</b>	CINE 3001 BASP (SPAN)
<b>Programs offering course:</b>	Barcelona Advanced Liberal Arts
<b>Language of instruction:</b>	Spanish
<b>U.S. Semester Credits:</b>	3
<b>Contact Hours:</b>	45
<b>Term:</b>	Fall 2019

### **Course Description**

Throughout this course, the relationship between literature and cinema of 20th- and 21st-century Spain will be analyzed. The coinciding points between both arts will be demonstrated, the literary and filmic creations will be placed in their historiographic context, the fundamental role of the literary forms in the cinematographic creation will be examined, 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 will be studied. 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. Viewing and analysis of films by Luis Buñuel, Pedro Almodóvar, David Trueba, Julio Medem and others.

### **Learning Objectives**

At the end of this course, students will be able to:

- Address the relationship between literature and cinema in Spain from a multidisciplinary perspective.
- Analyze the possibilities of transposition of a literary text to 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). Demonstrated capacity for analysis, critical judgment and assessment of a literary and cinematographic work. It is advisable to have previously studied a course in contemporary Spanish literature.

### **Methods of Instruction**

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

### **Assessment and Final Grade**



Grading will be based on the following:

1.	Written exams: (Midterm exam: 25%; Final exam: 25%)	50%
2.	Essays: Essay I (5%) and II (15%)	15%
3.	Film adaptation (or research paper):	20%
4.	Class Participation:	10%

## **Course Requirements**

### **Written Exams**

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**

- 1) Topic: Use of the time-space convention in *Un chien andalou*, by Luis Buñuel.
- 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.

### Weekly Schedule

BLOCK I: Interdependencies between literary and cinematographic language. **(4 weeks, 8 sessions)**

#### **Week 1**

- 1.1 Presentation of the course. Review of the syllabus. Evolution of the cinematographic language. Approximation and distancing of literary language: theater, novels, poetry.
- 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**

- 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)
- 2.2 The pioneers (II): the arrival of cinema in Spain and the first fiction films. Analysis of primitive Spanish cinema: "Sansón y Dalila" (1902), "El antro de la bruja" (1909), "Barcelona en tranvía" (1909), "Barcelona, perla del Mediterráneo" (1912)

#### **Week 3**

- 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 ("Caballos 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").
- 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

- 4.1 Focalization: Point of view (literature). ([PEÑA-ARDID, 143-154](#))
- 4.2 Focalization: Viewing angle (films). Julio Medem. (“Los amantes del círculo polar”, 1998) (MEDEM, reading of “Memoria de la película”, 1998)

BLOCK II: a) Luis Buñuel; b) Theory of film adaptation. (7 weeks, 12 sessions)

#### Week 5

- 5.1 Buñuel and his mark on contemporary Spanish cinema (I). Life and work: Calanda, the Student Residence in Madrid, Lorca-Dalí, Surrealist aesthetics, influence from Freud, France and his first films, literary work and theoretical texts. (LÓPEZ VILLEGAS, 121-130; 163-165; 197)
- 5.2 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

- 6.1 Luis Buñuel: “Un chien andalou”, 1929 (II). Essay I. (TALENS, 95-97)
- 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

- 7.1 Midterm exam
- 7.2 Buñuel’s “Viridiana”, 1961 (I).

#### Week 8

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

- 9.1 CERCAS, “Soldados de Salamina”, PARTS II & III, 76-140)
- 9.2 Transposing literary works to cinema: translation and film adaptation, and

inspirational films (I). (CERCAS-TRUEBA, selected readings from “Diálogos de Salamina. Un paseo por el cine y la literatura”, Barcelona, Tusquets Editores, 2003)

#### **Week 10**

- 10.1 Transposing literary works to cinema: translation and film adaptation, and inspirational films (II). (PEÑA-ARDID, 45-50; VARGAS LLOSA, “El sueño de los héroes”, El País, September 6, 2001; MANTILLA, “Aquí unos amigos”, El País, August 4, 2006)
- 10.2 The screenplay as a literary genre. (TRUEBA, “Los sueños de la imaginación”, El País, January 23, 2010)

#### **Week 11**

- 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.
- 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.

**BLOCK III: a) Intertextuality and self-reference by Almodóvar; b) Practice of the theory of adaptation. (4 weeks, 10 sessions)**

#### **Week 12**

- 12.1 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)
- 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**

- 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)
- 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 13**

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



### Week 13

- 13.1 Conclusions.
- 13.2 Final exam. Research paper.

### Course Materials

#### **Readings**

- ALMODÓVAR, Pedro, *Patty Diphusa y otros relatos*, Barcelona, Anagrama (colección Compactos), 1994.
- CERCAS, Javier, *Soldados de Salamina*, Barcelona, Tusquets Editores, 2001.
- DELIBES, Miguel, *Los santos inocentes*, Barcelona, Destino, 2013 [1981].
- PÉREZ GALDÓS, Benito, *Tristana*, Madrid, Espasa Calpe (colección Austral), 2006 [1892].

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**

- AA.VV., *Diccionario del cine español*, Madrid, Alianza Editorial, 1998.
- AA.VV., *Historia del cine español*, Madrid, Ediciones Cátedra, 1995.
- AA.VV., *Ola Pepín!: Dalí, Lorca y Dalí en la Residencia de estudiantes*, Madrid, Publicaciones de la Residencia de Estudiantes, 2007.
- BURCH, Noël, *El tragaluz infinito*, Madrid, Cátedra, 2006.
- CAPARRÓS, José María, *Historia y crítica del cine español*, Barcelona, Ariel, 1998.
- CERCAS, Javier y TRUEBA, David, *Diálogos de Salamina. Un paseo por el cine y la literatura*, Barcelona, Tusquets Editores, 2003.
- FUENTES, Víctor, *La mirada de Buñuel. Cine, literatura y vida*, Madrid, Tabla Rasa Ediciones, 2005.
- FUENTES, Víctor, *Buñuel, del surrealismo al terrorismo*, Sevilla, Editorial Renacimiento, 2013.
- GIBSON, Ian, *Luis Buñuel. La forja de un cineasta universal 1900-1938*, Madrid, Aguilar, 2013.
- GUIGON, Emmanuel, *Luis Buñuel y el surrealismo*, Teruel, Museo de Teruel, 2000.
- JAIME, Antoine, *Literatura y cine en España (1975-1995)*, Madrid, Ediciones Cátedra, 2000.
- LÓPEZ VILLEGAS, Manuel (ed.), *Escritos de Luis Buñuel*, Madrid, Editorial Páginas de Espuma, 2000.
- MAINER, José-Carlos, *La Edad de Plata*, Madrid, Cátedra, 1981.
- MONEGAL, Antonio, *Luis Buñuel. De la literatura al cine*, Anthorpos, Barcelona, 1993.
- PAZ, Octavio, *Luis Buñuel: el doble arco de la belleza y de la rebeldía*, Barcelona, Galaxia Gutenberg, 2001.
- PEÑA-ARDID, Carmen, *Literatura y cine*, Madrid. Cátedra, 2009.
- RICO, Francisco, (ed.), *Historia y crítica de la literatura española*, Barcelona, Crítica, Tomos VII, VIII y IX, as well as corresponding supplements.
- SÁNCHEZ VIDAL, Agustín, *Buñuel, Lorca, Dalí: el enigma sin fin*, Barcelona, Ediciones de Bolsillo, 2004.
- SÁNCHEZ VIDAL, Agustín, *Luis Buñuel*, Madrid, Ediciones Cátedra, 1994.



- STRAUSS, Frédéric, *Conversaciones con Pedro Almodóvar*, Madrid, Ediciones Akal, 2001.
- TALENS, JENARO, *El ojo tachado: Lectura de Un chien andalou, de Luis Buñuel*, Madrid, Cátedra, 2010 [1986].
- UTRERA, Rafael, *Escritories y cinema en España. Un acercamiento histórico*, Madrid, JC, 1985.
- UTRERA, Rafael, *Modernismo y 98 frente al cinematógrafo*, Sevilla, Universidad de Sevilla, 1981.
- ZURIÁN, Fran A., et VÁZQUEZ VARELA, Carmen (coord.), *Almodóvar: el cine como pasión*, Cuenca, Ediciones de la Universidad de Castilla-La Mancha, 2005)