



CIEE in Seville, Spain

Course Name:	THE NOVEL AND THE CINEMA: TWO WAYS OF TELLING THE STORY
Course Number:	LITT 3102 CSCS
Programs offering course:	Liberal Arts, Advanced Liberal Arts, Business and Society and Communication, New Media and Journalism Program - Spanish
Language of instruction:	Spanish
U.S. Semester Credits:	3 credits
Contact hours:	45 hours
Term:	Spring 2019

COURSE DESCRIPTION

The aim of this course is to offer the student a glimpse of the relationship between literature and the cinema in general, but more specifically Spanish literature and cinema production. The analysis of the many similarities and differences between these two forms of expression will be key in a class aimed at those students who want to know more about two types of narratives increasingly interrelated. Whether you approach the question from an artistic point of view, in which we consider only the expressive element, literature – specifically, the novel - and film have been coming together since the origin of the film, looking for inspiration, enrichment and success, and for more than a century of their close relationship, the results have been as interesting as they are diverse.

From Scott Fitzgerald to Delibes, from García Lorca to Tennessee Williams, the greatest authors of literature have been taken with more or less success to the big screen, sometimes losing some of their greatness, others achieving a different or even greater scale of their work, but always seen through a different perspective, whatever that may be. Baz Luhrmann, Stanley Kubrick, Luis Bunuel and Pedro Almodovar have turned the works of Shakespeare, Nabokov, Galdós or Jonquet into unique creations, using a series of adaptation strategies and mechanisms that we will attempt to decipher throughout the semester.

LEARNING OBJECTIVES



The study and comparative analysis of the crucial relationship between Spanish literature and cinema will be the main focus of this course. Understanding written language against visual language and an ability to analyze and compare the two will be a fundamental element of this course, which aims to acquaint the student to a material so familiar, yet unknown.

COURSE PREREQUISITES

To get the most out of this course, it would be ideal if the student had some previous knowledge about the history of cinema and literature, although a simple interest in the subject matter will be sufficient. In this course we are going to learn to “see novels” and “read films” of different themes and styles, therefore it is important that the students keep an open mind to a different type of literature and film from what they may be accustomed to.

It will be necessary to have an adequate reading, writing and conversation level of Spanish.

METHODS OF INSTRUCTION

Given its nature, this course will have a remarkably practical profile. The viewing of the films listed in the syllabus, and various sequences chosen by the professor, along with reading novels-fully or in part, will be necessary and mandatory for all students.

The content presentation will alternate between the screening of films in and out of the classroom, followed by the joint comments on the texts on which these films are based.

The students' involvement and participation in the frequent discussions and reviews of texts, as well as the public presentation of final projects will be considered and encouraged as one of the most important aspects of this subject.

ASSESSMENT AND FINAL GRADE



At the end of the course (one week before the final exam), the students must turn in the final project (6 pages, typed, size 12 font, double spaced) consisting of a comparative study about one of the films viewed in class and the novel on which it is based. This project requires that the student read the entirety of the chosen novel in order to complete an accurate assessment of the two. The student may publically present his or her project to the class. This will have a positive effect on the participation portion of their final grade.

Apart from the final Project, there will be a midterm and final exam, whose exact dates will be given to students as soon as possible. The evaluation of these exams, together with the participation in frequent class discussions about films and novels, will determine the student's final grade.

CIEE classes are not graded on a curve nor is there extra credit work. The final grade will be based upon the following criteria:

The final grade will consist of the following components:

- **Class participation** **25%**
- **Final Project** **25%**
- **Midterm Exam** **25%**
- **Final Exam** **25%**

COURSE REQUIREMENTS:

Attendance policy

Students are not allowed to miss class for unjustified reasons. For each unexcused absence, the participation portion of the grade will be lowered. Hence, it will be very difficult to receive a 100 in the class. Please keep this in mind.

If a student misses class once without a valid excuse (a note from a physician in the event of an illness), then the professor will automatically lower the final grade by 10



points (on a 100-point scale) for each class missed thereafter. Students with 3 or more absences will fail the course.

Students should arrive to class on-time. Arriving more than 15 minutes late for a class will count as an unexcused absence. Please note that an excused absence is one that is accompanied by a doctor's note: signed stamped and dated. Travelling and/or travel delays are not considered valid reasons for missing class.

Academic honesty

Students are expected to act in accordance with their university and CIEE's standards of conduct concerning plagiarism and academic dishonesty. Use of online translators for work in Spanish will result in an automatic failure.

Writing center: Academic honesty is fundamental for this course. Students are encouraged to use the writing center, with the exception of the auto-correction programs and the final project.

WEEKLY SCHEDULE

Week 1

I. Introduction. The relationship between universal cinema and literature. The literary tradition of Spanish Cinema.

Showing of "Viaje a la luna" by Georges Méliés (1902)

Reading about cinematic terminology. Reading about the cinema and the novel.

Week 2

II. Narrative and cinematic speech. Authorship in literature and film. Levels of adaptation: fidelity to the original.

III. La Celestina: Modern interpretation of the classics.

Showing of "La Celestina" by G. Vera (1997) (out of class)

Reading about La Celestina. Analysis of the text and the film.



Week 3

IV. Carmen: a literary classic interpreted by modern day cinema. The literature of Romanticism. The reality and the myth.

Showing of "Carmen" by Vicente Aranda (2003)

Reading about Prospero Mérimée y Carmen

Week 4

V. The problem of the narrator in film. The narrative voice: from literature to film. The role of the narrator, point of view, and diegesis.

Reading about narrative voice

V. El Sur or overcoming a story. The intimate genre.

Showing of "El Sur" by Víctor Erice (1983) (out of class)

Reading about El Sur and article about Adelaida García Morales

Choose a film-novel pair for the final project.

Week 5

VI. The adaptation of the theater to the cinema: advantages and inconveniences. The Generation of '27 and the cinematographer.

Showing of "La casa de Bernarda Alba" by Mario Camus (1986)

Reading about the Generation of '27 and the drama lorquiano in the cinema

Week 6

Continuation of Theme VI

Review for the Midterm Exam

Midterm Exam

Week 7



VII. Extension- literary dispersion vs. Film synthesis. Short tales.

Showing of "La lengua de las mariposas" by José Luis Cuerda (1999) (out of class)

Reading about the Spanish Civil War, literature and cinema. "El aprendizaje de la vida".

Week 8

VIII. The social testimony of Spanish literature and film. Social realism and historical memory.

Showing of "La voz dormida" by Benito Zambrano (2011)

Reading about post-war Spanish literature

Week 9

IX. Tristana: from realism to surrealism. Galdós and Buñuel, subverting the text.

Showing of "Tristana" by Luis Buñuel (1970) (out of class)

Reading about realism in literature from the 19th century. Testimonies about Tristana.

Week 10

X. The Spanish woman as an author and director. Trajectory, difficulties, and the current situation of women in the cinema and literature.

"Una palabra tuya" written by Elvira Lindo and directed by Ángeles G. Sende (2008)

Reading "la mujer y el cine"

Week 11

XI. Open to interpretation. Breaking away from the original: different motivations. The director as an author.

The Almodovarian transgression and reinventing the text.

Showing of "La piel que habito" by Pedro Almodóvar (2011)

Week 12

Final Project presentations. Review for the Final Exam.



Final Projects Due

Final Exam

READINGS

Given the nature of this course, and the diversity of sources used (literature, press, essays, critiques...), our material will be a dossier of selected readings, created by the professor, and available to the students via the online platform PBworks.

BIBLIOGRAPHY

Novels:

- La Celestina, by Fernando de Rojas. (s.XVI)
- Carmen by Prospero Merimee (1845)
- El Sur, by Adelaida García Morales (1985)
- La casa de Bernarda Alba, by Federico García Lorca (1936)
- ¿Qué me quieres amor? by Manuel Rivas (1995)
- La voz dormida by Dulce Chacón (2002)
- Tristana by Benito Pérez Galdós (1892)
- Una palabra tuya by Elvira Lindo (2005)
- Tarántula by Thierry Jonquet (1984)

Recommended Readings:

- Peña-Ardid, Carmen, Literatura y Cine. Edit. Cátedra S.A. Madrid, 1992.
- Quesada, Luis. La novela española y el cine. Ediciones J.C. Madrid, 1986.
- Gordillo, Inmaculada. Una novela, una película. Product. Andaluza de Programas. Sevilla, 1992.
- Company, J.M. El trazo de la letra en la imagen. Edit. Cátedra S.A. Madrid, 1987.
- Utrera, Rafael. Literatura cinematográfica, cinematografía literaria. Edit Alfar. Sevilla, 1987.



-Carmona, Ramón. Cómo se comenta un texto fílmico. Edit. Cátedra, Colección Signo e Imagen. Madrid, 1996.

-Sánchez Noriega, J.L. De la literatura al cine (teoría y análisis de la adaptación) Ed. Paidós. Barcelona, 2000.

-Quiroga, Horacio. Cine y literatura. Ed Losada. Buenos Aires, 2007

Films:

- La Celestina (1997) directed by Gerardo Vera
- Carmen (2003) directed by Vicente Aranda
- El Sur (1983) directed by Víctor Erice
- La casa de Bernarda Alba (1987) directed by Mario Camus
- La lengua de las mariposas (1999) directed by J.L. Cuerda
- La voz dormida (2011) directed by Benito Zambrano
- Tristana (1970) directed by Luis Buñuel
- Una palabra tuya (2008) directed by Ángeles González Sinde
- La piel que habito (2011) directed by Pedro Almodóvar