



ART/SPAN 333E: Film Nations:

Comparative Perspectives on Spanish and U.S. Cinema.

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Office hours: Mo. & Wed., 9:45-10:15

(by appointment only)

Course Information:

Spring 2019

Mo. & Wed., 12:00-13:20

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, 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).
- 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 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.

Vaughan, H. & Conley, T. (2018). *The Anthem Handbook of Screen Theory*. London: Anthem.

On U.S. 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.

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. Project	30%
3. Pop quizzes (x2)	10%
4. Midterm + Final	50% (25% + 25%)

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 and debates 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.

*Class participation rubrics:

Criteria	Levels of Performance			
	0 Unsatisfactory	1 Poor	1,5 Proficient	2 Excellent
1. Preparation:	No preparation whatsoever (no knowledge on case materials and readings), frequent absences.	Rarely demonstrates preparation; knows some reading facts only.	Adequate preparation (knows reading facts and main points).	Excellent preparation (analyses cases and offers evaluation of topics).
2. Behavior:	Always disruptive.	Present, not disruptive.	Rarely disruptive, mostly engaged.	Never disruptive, always engaged.
3. Listening skills:	Unattentive and disruptive, never listens.	Rarely listens when others speak.	Listens when others speak.	Always listens and builds off of the ideas of others.
4. Overall level of engagement in class:	Refuses to involve in class discussions.	Does not offer much to contribute to class discussions.	Demonstrates ongoing involvement.	Consistent, ongoing involvement; contributes in a very significant way.
5. Engagement in group activities:	No involvement whatsoever.	Sporadic involvement in group activities.	Ongoing involvement.	Participates voluntarily and greatly contributes to group activities.

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 20 minutes; *make sure: a) not to exceed your allotted time, and b) not to present for less than 15 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.

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	9,4	8,9	8,4	7,9	7,4	6,9	6,4	5,9	5,4	4,9
		-	-	-	-	-	-	-	-	-	-	-
		9,5	9	8,5	8	7,5	7	6,5	6	5,5	5	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

Attendance is mandatory at all classes. As we understand that you might fall ill or be unable to come to class (e.g. due to a religious holiday, a flight delay, a family wedding/reunion, a graduation, a job interview, etc.) at some point during the semester, you are allowed up to 4 absences. You will be responsible for the material covered and any work missed. You will not need to justify your absences (up to 4) in any way **unless** you miss an exam, a presentation, a quiz, etc. In this case, you **must** present a doctor's note (signed, stamped and dated) to be able to reschedule the exam, etc. It will still count as an absence but you will be allowed to retake the exam, etc. We don't encourage you to use all 4 days unless you really need them as your participation grade may suffer if you are not in class. If used unwisely and you get sick late in the semester, the following penalties will apply:

On your 5th absence, 1 point will be taken off of your final grade (Spanish grade of 1-10)

On your 6th absence, 3 points will be taken off of your final Spanish grade

On your 7th absence, 5 points will be taken off of your final Spanish grade

For classes that meet once a week, each absence counts as two. For classes that meet daily, the penalties outlined above apply if you go over 6 absences (7th absence=5th absence above).

Please be punctual, as your professor will count your late arrival (exceeding 10 minutes) or early departures as half of an absence, or 1 full absence (over 30 mins).

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

Mo.	4 Feb.	Introductory discussion: (Post)film in the era of Youtube and Netflix Lecture: Film as a technological medium, art, and commodity
Wed.	6 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.	11 Feb.	📖 Gaudreault & Gunning, "American cinema emerges (1890-1909)" (1-21) 📖 Jordan & Allinson, "Beginnings" (3-8) 🎧 Samples
Wed.	13 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.	18 Feb.	 P. Schrader, "Canon fodder" (2006, pp. 33-49) - *On-line (virtual platform) Review and discussion: "Establishing the canon: What is classicism in film?" "Alternative histories of cinema"  Samples (analysis)
Wed.	20 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.	25 Feb.	 R. Maltby, "Genre" (107-114)  Film screening: <i>Stagecoach</i> (John Ford, 1939) (I)
Wed.	27 Feb.	 Film screening: <i>Stagecoach</i> (II)  Film discussion

Week 6: Classicism and specificity in Spanish Film





Mo.	4 Mar.	Lecture: The "españolada" in film.  Samples
Wed.	6 Mar.	 Midterm exam

IV. HOLLYWOOD DECLINE AND SPANISH DISSIDENTS

Week 7: Towards the end of classicism



Mo.	11 Mar.	Lecture: Film noir and the challenge to classicism  Film screening: <i>Detour</i> (Edgar G. Ulmer, 1945) (I)
Wed.	13 Mar.	 Film screening: <i>Detour</i> (II)  Film discussion



Week 8: The Conversaciones de Salamanca.

Mo.	18 Mar.	 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.	20 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.	25 Mar.	 M. Shiel, "American cinema, 1965-1970" (12-40)  Samples
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Wed.	27 Mar.	 Jordan & Allinson, “‘New wages’ and ‘old genres’” (20-24)  Samples
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VI. THE EMERGENCE OF GLOBALIZED CINEMA IN THE NEOLIBERAL AGE

Week 10: The New Hollywood.







Mo.	1 Apr.	Lecture  Film Screening: <i>Jaws</i> (Steven Spielberg, 1975) (I)
Wed.	3 Apr.	 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.	8 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> (Icár Bollaín, 1999) (I)
Wed.	10 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.	22 Apr.	 McDonald & Wasko, “The new contours of the Hollywood film industry” (1-7)  T. Miller, “Global Hollywood 2010” (1-4)  Samples
Wed.	24 Apr.	 W. W. Dixon, “Teaching film after 9/11” (115-118)  Dapena et al, “Transnational frameworks” (15-49)  Film screening: TBD (I)

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

Mo.	29 Apr.	 Film screening: TBD (II)  Film discussion
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Week 14: Final projects presentations

Mo.	13 May	Project presentations (I)
Wed.	15 May	Project presentations (II) Conclusions

May 20-23	FINAL EXAM
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CALENDAR:

Midterm Exam: March 6.

Project presentations: May 13 & 15.

Final Exam (*between May 20-23): TBC.

Holidays:

Thursday, February 28: *Día de Andalucía.*

April 14-21 – *Semana Santa (Holy Week).*

Wednesday, May 1 – *Labor Day.*

May 4-11 – *Feria de Sevilla (Seville's April Fair).*

*This syllabus is subject to change.