Description:

The goal of this course is to introduce students to one of the most interesting recent developments in the field of Hispanic Cinema Studies, namely, the importance achieved by the documentary genre and other new forms of realism in order to portray the social and political crisis experienced both locally and globally in our world today. Our focus will be on Spain's multicultural reality and on the different Iberian cinemas and their contribution to the representation of this difficult moment. Although the course is not a film class per se, students are expected to familiarize themselves with the basics of cinematic analysis. The course will be divided in five parts: 1) new adolescent gazes (from the margins); 2) the imprisoned gaze; 3) alternative masculinities in the Basque Country and Catalonia; 4) historical memory and female gaze in Catalonia's new documentary; 5) Transatlantic gaze: the historical memory debate across borders. Most films included here were released during the first decade of the XXI century and they reflect a great variety of artistic registers. All these films will be studied both as artistic products and as social texts. The class will be organized as a seminar and will be conducted in Spanish.

Requirements:

Students need to watch all the films in the program before class discussions. There will be a set of required reading materials for each part of the program. Students need to write, at least, 12 personal responses -- 1 double spaced page - about the films in the program. These critical reactions need to emphasize a personal angle and they need to be both technically and thematically specific while avoiding any kind of plot summary. They will be used as platforms to initiate our class discussions. Besides those personal answers, students will need to write two monographic essays -- 6-8 double spaced pages --, one dealing with a social and/or cultural issue and another one discussing a technical/theoretical issue. All the papers are due before the last week of classes. The first one is suggested to be completed after the first three parts of the program are covered. There will be no midterm exam. All students are required to give a class presentation that highlights a given sequence chosen for its technical and/or thematic relevance. The final exam will have the "take-home" format and it will contain three parts: a) a theoretical discussion; b) a social and/or cultural analysis, and c) a ranking of films based on specific (personal) criteria.

Grading System:

- Class participation: 20%
- 12 Personal answers: 20% (The 10 best will be considered for the grade)
- 1 Individual Presentation (A sequence analysis): 10%
- 2 Short Essays (6-8 pages on a given social or cultural issue and on a technical/theoretical issue stemming from the films studied in the course): 30%
- 1 Take-home Exam: 20%

Recommended Texts:
Armengol-Carrera, Josep M: Queering Iberia, Iberian Masculinities at the Margins
Ballesteros, Isolina: Cine INSUrgente. Textos filmicos y contextos culturales de la Espana Postfranguista
Burkhard Pohl and Jorg Tiirschmann eds: Miradas globales. Cine espanol en el cambio de milenio
Cerdan, Josetx.o and Casimiro Torreiro, eds: *Al otro lado de la ficción, Trece documentalistas españoles contemporáneos.*

Chambers, Iain: *Migrancy, culture, society*

Gianetti, Louis: *Understanding Movies*

Jordan, Barry and Rikki Morgan-Tamosumas: *Contemporary Spanish Cinema*

Torreiro, Casimiro, ed: *Realidad y creación en el cine de no-ficción. El documental catalán contemporáneo, 1995-2010*

**Cinema Resources:**

CINEGLOS [http://college.holycross.edu/projects/cineglos](http://college.holycross.edu/projects/cineglos)

Cinergia [http://www.personal.psu.edu/users/s/a/sam50/cinergia/cinergia.htm](http://www.personal.psu.edu/users/s/a/sam50/cinergia/cinergia.htm)

Diccionario de terminos [http://www.personal.psu.edu/users/s/a/sam50/cinergia/dicespeng.htm](http://www.personal.psu.edu/users/s/a/sam50/cinergia/dicespeng.htm)

Diccionario de conceptos críticos [http://www.personal.psu.edu/users/s/a/sam50/cinergia/conceptos.htm](http://www.personal.psu.edu/users/s/a/sam50/cinergia/conceptos.htm)

THE HISPANIC CINE-LIT [http://lamar.colostate.edu/~fvalerio/hispaniccinelit.html](http://lamar.colostate.edu/~fvalerio/hispaniccinelit.html)

Aula de Cine sobre cine y educación [http://www.uhu.es/cine.educacion](http://www.uhu.es/cine.educacion)

Bases de datos sobre cine argentino [http://www.cinenacional.com](http://www.cinenacional.com)

Buscador de cine chileno [http://www.cinearte.cl](http://www.cinearte.cl)

IMDB base de datos sobre cine [http://www.imdb.com](http://www.imdb.com)

**COURSE PROGRAM:**

**Part One: Adolescent gazes (from the margins).**

Weeks 1-4: (August 30 - September 20)

**Required Films:**

1. *Herois/Heroes* (Pau Freixas)
2. *Barrio* (Fernando León de Aranoa)
3. *Els nens salvatges/Los niños salvajes* (Patricia Ferreira)

**Required Readings:**

Feenstra, Pietsie: "Fernando León de Aranoa, autor de un género: cámaras intimistas sobre la marginalidad en el cine español."

J.B. El Mundo: "Los adolescentes siempre son complicados, los de hoy y los de antes"

Montoya, Alex: "Entrevista a Pau Freixas"

**Part Two: The Imprisoned Gaze**

Weeks 5-6: (September 27—October 4)

**Required Films:**

1. *El patio de mi carcel* (Belen Macías)
2. *Celda 211* (Daniel Monzón)

**Required Readings:**

Foucault, Michel: *Discipline and Punish: The Birth of the Prison* (French: *Surveiller et punir: Naissance de la Prison*) (frags.)

Ebert, Roger: "Cell 211 (2010)"
Part Three: Alternative masculinities in The Basque Country and Catalonia

Weeks 7-8 (October 11--18)

Required Films:
1. Ander (Roberto Gaston)
2. Una pistola en cada mano (Cesc Gay)

Required Readings:
Carabi Angels and Josep M. Armengol, eds La masculinidad a debate (frags).
Esteban, Marta/Imposible Films: "Una pistola en cada mano. Pressbook."
Marti-Olivella, Jaume: "Mikel/Ander/fasio: Narrative Castings and Othering Masculinities in Basque Cinema"

Part Four: Female gaze and historical memory in Catalonia's new documentary film

Weeks 9-11 (October 25--November 8)

Required Films:
1. Aguaviva (Ariadna Pujol)
2. Nedar/Nadar (Carla Subirana)
3. La plaga (Neus Ballus)

Required Readings:
"Blanco, Leticia: "Retrato al natural de la periferia"
Caceres Tapia, JD: "Entrevista a Carla Subirana."
Marti-Olivella, Jaume: "Genre/Gender Boundaries and/ in the new Catalan documentary."
Oroz, Elena: "Aguaviva, Ariadna Pujol, 2005."
Torreiro, Casimiro: "De tendencias y autores. La configuración artística del documental catalán contemporaneo."
Torreiro, Casimiro: "Nedar/Nadar, Carla Subirana 2008."

Part Five: Transatlantic Gazes: The historical memory debate across borders

Weeks 12-16 (November 15- December 10) (November 22-23: Thanksgiving)

Required Films:
1. Balseros (Carles Bosch)
2. Mi vida con Carlos (German Berger-Hertz)
3. Los condenados (Isaki Lacuesta)
4. Tambien la lluvia (Iciar Bollain)

Required Readings:
Bello, Maria Jose/ Mark Manago: "Mi vida con Carlos/ My Life with Carlos."
Cahiers du Cinema Espana: "Isaki Lacuesta. Un cineasta del Siglo XXL"
Marti-Olivella, Jaume: "El nuevo cine catalan y la memoria histórica transatlantica."
Vallejo, Aida: "Deshilachando el guión de Balseros: La construcción narrativa en el cine documental."
Wikipedia: "Even the Rain. "

Macias, Belen: "Ell patio de mi carcel. Pressbook Estreno.