



## **CIEE Seville, Spain**

<b>Course title:</b>	The Novel and the Cinema: Two Ways of Telling the Story
<b>Course code:</b>	LITT 3102 CSCS
<b>Programs offering course:</b>	Advanced Liberal Arts, Business and Society, Communications, New Media and Journalism Spanish, Liberal Arts
<b>Language of instruction:</b>	Spanish
<b>U.S. semester credits:</b>	3.00
<b>Contact hours:</b>	45.00
<b>Term:</b>	Fall 2023

### **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 increasingly interrelated types of narratives. Literature - specifically, the novel - and film have become intertwined since the origin of the moving picture, 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 to the big screen with varying degrees of success, sometimes losing some of their greatness, others achieving a different or even greater scale of their work, but always approached 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**

By completing this course, students will:

- Analyze the crucial relationship between Spanish literature and cinema with a comparative focus.
- Discern the interplay between the written language and the visual language as separate yet intrinsically connected art forms.
- Investigate the capacity of the novel and the cinema to articulate a given historical moment and to express the voice of the individuals that experienced it.
- Produce original pieces of literary and cinematographic criticism.

### **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 and 4 semesters of college-level Spanish (or equivalent). Students need to have a GPA of at least 2.5.

### **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 clips 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 some of the most important aspects of this subject.

### **Outside classroom activities**

During the course we will attend a film session in a cinema in the city, preferably a Spanish film, and especially if it is based on a literary work. In the fall semester, we will attend an event or screening of Seville's European Film Festival. Participation in these extra-academic activities will contribute to improving the student's participation grade.

## **Linguistic Resource Center**

Academic honesty is fundamental for this course. Students are encouraged to use the Linguistic Resource Center, except for the auto-correction programs and the final project.

## **Assessment and Final Grade**

1.	Four Short Essays	20%
2.	Final Project	10%
3.	Midterm Exam	25%
4.	Final Exam	25%
5.	Class Participation	20%
	TOTAL	100%

## **Course Requirements**

### **Four Short Essays**

In preparation for the final essay, a total of four short essays will be delivered throughout the course, consisting of:

1. Commentary on a film based on a literary work that we do not study in class, Spanish or foreign. (Length: two pages, double spaced, font size 12)
2. Presentation of the title of the chosen novel and small study about its author and literary era / style. Why have I chosen this work? (Length: two pages, double spaced, font size 12)
3. Commentary on another novel by the author, in order to learn more about his career and literary relevance. (Length: two pages, double spaced, font size 12)
4. Initial outline of paper that will be reviewed by the teacher, including points to be addressed in the final essay, from the introduction to the final conclusion. (Length: two pages, double spaced, size 12 font)

The professor will announce in the syllabus the delivery dates of these short essays, that contribute to the final grade of the course. The grammar in Spanish and the writing of these papers, as well as the final essay, will also be assessed and scored.

Expression and writing in Spanish. Student's ability to synthesize and critique content in order to expound upon the issues and adherence to due dates will also be evaluated in these works.

### **Final Project**

At the end of the course (one week before the final exam), the students must turn in the final project (5 pages, typed, font size 12, 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 in public present his or her project to the class. This will have a positive effect on the participation portion of their final grade.

Special interest will be placed on the expressive maturity of the student and the overall vision and critique of the novel and the corresponding film. The writing and grammar will also be evaluated in this essay, affecting the final grade either positively or negatively.

### **Midterm Exam**

### **Final Exam**

Apart from the short essays and the final project, there will be a midterm and final exam, whose exact dates will be announced to students by the beginning of the course. The evaluation of these exams, together with the participation in frequent class discussions about films and novels, will determine the student's final grade.

Both the midterm and the final exam will have the same structure. They will be divided into two parts (with a total of 50 points each, so the maximum score will be 100 points).

The first part will consist of two essay-type questions related to the subject studied so far, among which the student must choose one. The second part will consist of a text commentary on one of the novels studied in

class from which the teacher will put a fragment to analyze by the student and compare it with the corresponding film scene.

The text of the partial exam will be chosen among the first four novels studied in class, while the text of the final will be chosen from the last four. Therefore, the first part of the final exam will be cumulative, but not the second.

In both exams, partial and final, not only the knowledge of the student will be evaluated, but also their ability to interrelate the various concepts studied. With open ended questions, students will have to exercise their expressive skills in Spanish, although minor grammar mistakes will not be penalized in these tests.

### **Class Participation**

Attendance, punctuality, interest in the subject and frequency in involvement in the class exercises, mainly in the joint text comments. Attendance to films that must be seen outside of the classroom.

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

### **Attendance**

To encourage engaged learning, regular class attendance is required throughout the program. This includes any required co-curricular class excursion or event, as well as internship, service-learning, or other required field placement.

An excused absence in a CIEE course will only be considered if approved by a CIEE Center Director/Academic Director (not the Instructor), and:

- it is a self-certified absence for illness (only once per course, requires formal request before or within 24 hours, cannot miss assessment worth more than 5% of final course grade)
- a doctor's note from a local medical professional is provided
- evidence of a family emergency is provided
- it is a pre-approved observance of religious holiday

Unexcused absences include personal travel and/or travel delays, as well as missing more than 25% of a single class period (including tardiness and early departure). Assessments missed due to unexcused absences will be marked as zero. Students with over 10% unexcused absences will be contacted by CIEE staff. Students with over 20% unexcused absences will be contacted by CIEE staff, receive a formal warning letter (shared with their home institution) and lose 10% of the final course point total (e.g., a final A grade of 93% will be lowered to a B grade of 83%).

For more detail, please consult your CIEE Academic Manual.

### **Academic Integrity**

Academic integrity is essential to a positive and inclusive teaching and learning environment. All students are expected to complete coursework responsibilities with fairness, respect, and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else's work as your own can result in grade penalties or disciplinary action. See the CIEE Student Academic Manual for further information on academic integrity.

***N.B. Course schedule and co-curriculars are subject to change. The final duration and distribution of content and assignments will be determined and presented to students at the onset of the course.***

### **Weekly Schedule**

#### **Week 1**

Class: 1.1 Introduction. The relationship between universal cinema and literature.

Class: 1.2 The literary tradition of Spanish Cinema.

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

*Reading about cinematic terminology*

## **Week 2**

Class: 2.1 Narrative and cinematic speech.

Authorship in literature and film. Levels of adaptation: fidelity to the original.

Class: 2.2 *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**

Class: 3.1 *Carmen*: a literary classic interpreted by modern day cinema.

The literature of Romanticism. The reality and the myth.

Class: 3.2 Showing of "Carmen" by Vicente Aranda (2003)

*Reading about Prosper Mérimée and Carmen*

### **Hand in first short essay (1)**

## **Week 4**

Class: 4.1 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*

Class: 4.2 *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**

Class: 5.1 The adaptation of the theater to the cinema: advantages and inconveniences.

The Generation of '27 and the cinematographer.

Class: 5.2 Showing of "La casa de Bernarda Alba" by Mario Camus (1986)

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

### **Hand in second short essay (2)**

## **Week 6**

Class: 6.1 Continuation of Theme 6

Class: 6.2 Review for the Midterm Exam

### **Midterm Exam**

## **Week 7**

Class: 7.1 Extension-literary dispersion vs. Film synthesis.

Classical literature and short stories.

Class: 7.2 The Spanish Civil War in literature and cinema (1)

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**

Class: 8.1 The social testimony of Spanish literature and film.

Social realism and historical memory.

Class: 8.2 Showing of "La voz dormida" by Benito Zambrano (2011)

The Spanish Civil War in literature and cinema (2)

*Reading about post-war Spanish literature*

**Hand in third short essay (3)**

### **Week 9**

Class: 9.1 The realistic novel between the nineteenth and twentieth centuries.

Class: 9.2 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**

Class: 10.1 Open to interpretation.

Free adaptations breaking away from the original: different motivations. The director as an author.

Class: 10.2 The Almodovarian transgression and reinventing the text.

Reading about the director Pedro Almodóvar

Hand in fourth short essay (4)

### **Week 11**

Class: 11.1 Showing of "La piel que habito" by Pedro Almodóvar (2011)

Class: 11.2 Final Project presentations.

*Reading about "celluloid writers"*

*Reading about vocabulary and syntax of cinema*

### **Week 12**

Class: 12.1 Final Project Presentations

Class: 12.2 Review for the Final Exam

**Final Projects Due**

**Final Exam**

### **Course Materials**

#### **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 Canvas.

### **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)
- 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

### **Media Resources**

- 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
- La piel que habito (2011) directed by Pedro Almodóvar