

OFFERED ONLY THIS SUMMER!

# Space, Movement and Identity in Hispanic Film

**CROSS-LISTED AS:**

ROML 4120/6120 • FILM 5481/7481 • CMLT 4210/6210

**WHEN:**

**SUMMER SHORT SESSION II**

**1:00 - 3:15 DAILY**

**TAUGHT BY FRANKLIN-MORRIS SCHOLAR**

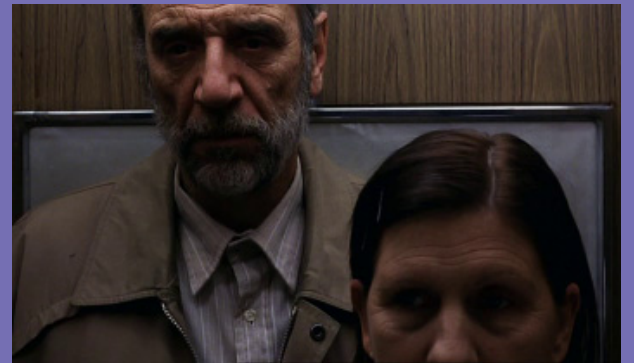
## Dr. Tom Whittaker

(University of Liverpool)

Cinema is a powerfully spatial medium. Not only does film represent different urban and rural spaces, but it helps to shape the mental images of cities and landscapes that we carry around with us. Hispanic film is clearly no exception: over the decades, location has occupied a central position in much Spanish and Latin American filmmaking, and has been often integral to the formation of national identity and cultural belonging.

This course will explore the ways in which Spanish and Latin American spaces, both urban and rural, have been represented in film. Location in Hispanic cinema is not only a powerful site of representation, but integral to the shaping of the Spanish and Latin American geographical imagination. In investigating the relationship between geography and film, this course will encourage students to think about the relationship between space and social identity. Our study of Hispanic cinema, for instance, will examine the extent to which national, regional and marginal identities are shaped and contained by geographical location. We will also investigate the importance of movement in Hispanic film. Not only is film itself a moving image, but it also illuminates broader questions of mobility, such as the movement of people, migration routes and capital.

These aspects will be explored through close readings of key Hispanic films, and their relationship to a particular location in question. For instance, the Spanish rural landscape in *El espíritu de la colmena* (Vitor Erice, 1973), the global spaces of *Los lunes al sol* (Fernando León, 2003), the Mexican road in *Y Tu Mamá También* (Alfonso Cuarón, 2002), and movement and rhythm in the Uruguayan comedy *Whisky* (Juan Pablo Rebella and Pablo Stoll, 2004). In turn, the analysis of these films will encourage students to make connections between film, history, society and theories of space.



**Dr Tom Whittaker** is Lecturer in Hispanic Film Studies at the University of Liverpool. He is the author of *The Films of Elías Querejeta: A Producer of Landscapes* (UWP, 2011) and has published widely on Spanish, Latin American and British film, in journals such as *Jump Cut*, *Bulletin of Hispanic Studies*, *Journal of British Cinema and Television* and *International Journal of Cultural Studies*.

## The Franklin-Morris International Scholars Program



The Franklin-Morris International Scholars Program is a new program for visiting faculty that encapsulates the special collaborative relationship between the University of Georgia and the University of Liverpool. Why Franklin-Morris? Obviously the Franklin component reflects the name of the college that houses the program: Franklin College of Arts and Sciences, named after Benjamin Franklin (1706-1790). Morris is the last name of Franklin's contemporary Robert Morris (1734-1806). Born in Liverpool, Robert Morris left England at the age of thirteen to join his father in what was at that time the British colony of America. Morris was given an apprenticeship with a shipping and banking firm in Pennsylvania where he became a partner and achieved wealth and influence. At the onset of the American War of Independence he found himself on the opposite side of his former countrymen, plowing a fortune into the fight against King George III. Victory saw Robert Morris become a leading figure in the new republic and one of only two men to sign the Declaration of Independence, the Articles of Confederation, and The United States Constitution. As both a Liverpudlian and a Founding Father he is a fitting complement to our own Ben Franklin.

