



SPAN 319E: Spanish Culture & History through Film

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Office Hours: *Appointment by email preferred.

Course Information:
Fall 2021
Tue. & Thu.: 10:30-11:50

Course Description

The course presents a general introduction to the main aspects of Spanish Culture and History through the cinematographic representations of various films and texts. The class covers the main social, political, and economic aspects of Spanish life from the beginning of the twentieth century until today, with special emphasis on current affairs. Analysis of audiovisual material and textual sources will help to illustrate the connections and discontinuities of various periods of recent Spanish reality; among them: the Civil War, the Franco dictatorship, the new democratic period, and the current postmodern Spain.

Classes will be structured considering the central topics which have marked the history of the nation: the conflict between urban and rural environments, the role of women in society, youth problems, education, film as ideological propaganda, traditional religiosity vs. sexual liberation, and cultural and national diversity. We will study the ways in which these feature films offer multiple visions of Spanish identity, and how they build alternative models to the ones constructed by Hollywood. Besides exploring topics and contents, the class will also cover general aspects of film aesthetics and narrative devices used by the filmmakers such as mise-en-scène, camera angles, use of sound track and lighting, framing and filmic discourse.

We will study both renowned directors such as Pedro Almodóvar, Icíar Bollaín and Fernando Trueba, as well as new-generation creators like Alberto Rodríguez. Some of the questions to explore during the semester will be the following: what events, names, and social issues have shaped Contemporary Spain? Which national identity issues are constructed in Spanish films? What are the main problems of Spaniards as presented in these films? What similarities and differences exist between Spanish and US societies?

Course Goals and Methodology

- To link cinematic representations to a far-reaching discussion on Spanish history and culture.
- To explore within particular Spanish films a set of items in relation to national and sub-national cultures and identities: age, sex, gender, social class, ethnicity, etc.
- To analyze film attending to formal/visual aspects and thematic contents.
- To bring some light on social dilemmas in contemporary Spain.
- To promote a critical analysis of cinematic representations.

This course is comprised of traditional lectures, students' oral presentations on the assigned readings, guided film screenings and in-class discussions and exercises. Lectures will be structured around class discussion moderated by the professor. The focus will be placed on the contents of the selected readings and the films presented. Previous

reflection on assigned readings is crucial for success in this course, since students will be asked in class about specific and general aspects of the material read.

Learning Objectives

- Define basic concepts from the field of cultural theory.
- Apply and interpret those concepts through the analysis of cinematic representations.
- Outline the main events in Spanish history (20th century to the present).
- Recognize significant historical developments in Spanish history from the modern to the contemporary period.
- Identify and critically explore the cultural foundations of the Spanish nation.
- Describe and classify basic concepts related to film aesthetics/form.
- Analyze how the thematic and aesthetic components of a film intermingle to provide a particular focus or perspective on different aspects of reality.
- Illustrate the ways in which film operates as a collective, social construction of reality and, by extension, as an indicator of the conflictual spaces of current Spanish society.
- Evaluate film under a critical perspective encompassing the political/ideological.
- Enhance inter-cultural awareness towards similarities and differences between Spanish and US history and culture.

Required Texts

All course materials (presentations, reading assignments, study guides, film handouts, etc.) will be available on Blackboard (virtual platform).

Additional texts (selection)

On History and Culture:

- Barker, Chris. *Cultural Studies: Theory and Practice* (4th ed.). London: Sage, 2011.
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory* (3rd ed.). Manchester: Manchester University Press, 2009.
- Barton, Simon. *A History of Spain*. New York: Palgrave Macmillan, 2003.
- Carr, Raymond. *Spain: A History*. New York: Oxford University Press, 2000.
- Chislett, William. *Spain: What Everyone Needs to Know*. Oxford: Oxford University Press, 2013.
- Chislett, William. *Spain: Going Places: Economics, Political and Social Progress, 1975-2008*. Madrid: Telefónica, 2008.
- Crow, John A. *Spain, the Root and the Flower: An Interpretation of Spain and the Spanish People*. Berkeley: University of California Press, 2005.
- Edgar, A. & Sedgwick, P. *Cultural Theory: The Key Concepts*. London & New York: Routledge, 2002.
- Edgar, A. & Sedgwick, P. *Cultural Theory: The Key Thinkers*. London & New York: Routledge, 2002.
- Gies, David T., (ed.). *The Cambridge Companion to Modern Spanish Culture*. Cambridge: Cambridge University Press, 1999.
- Jordan, Barry and Rikki Morgan-Tamosunas, (eds.). *Contemporary Spanish Cultural Studies*. London: Arnold, 2000.
- Hooper, John. *The New Spaniards*. London: Penguin Books, 2006.
- Labanyi, J. *Spanish Culture from Romanticism to the Present: Structures of Feeling*. Oxford: Legenda, 2019.

- Labanyi, Jo, (ed.). *Constructing Identity in Contemporary Spain. Theoretical Debates and Cultural Practice*. Oxford: Oxford University Press, 2000.
- Martins, Laura M. (ed.). *New Readings in Latin American and Spanish Literary and Cultural Studies*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2014.
- Meenakshi, Gigi and Kellner, Douglas (eds.). *Media and Cultural Studies: Keywords*. Malden, Ma: Blackwell. 2006.
- Murray, N. M. *Home Away from Home: Immigrant Narratives, Domesticity, and Coloniality in Contemporary Spanish Culture*. Chapel Hill: The University of North Carolina Press, 2018.
- Orti, Pilar. *The A to Z of Spanish Culture. Beyond Toros and Flamenco*. London: Unusual Connections, 2012.
- Payne, Stanley G. *Spain: A Unique History*. Madison: University of Wisconsin Press, 2011.
- Pereira-Zazo, O. & Torres, S. L. (eds.). *Spain after the Indignados / 15M Movement: The 99% Speaks Out*. New York: Palgrave Macmillan, 2019.
- Philips Jr., William D. and Rahn Philips, Carla. *A Concise History of Spain*. Cambridge: Cambridge University Press, 2012.
- Pierson, Peter. *The History of Spain*. Westport: Greenwood Press, 1999.
- Prádanos, L. I. *Postgrowth Imaginaries: New Ecologies and Counterhegemonic Culture in post-2008 Spain*. Liverpool: Liverpool University Press, 2018.
- Richardson, Bill. *Spanish Studies: An introduction*. London: Oxford University Press, 2001.
- Storey, John. *An Introductory Guide to Cultural Theory and Popular Culture*. London: Harvester Wheatsheaf, 1993.
- Tremlett, Giles. *Ghosts of Spain: Travels through Spain and its Silent Past*. New York: Walker, 2007.
- Trotman, Tiffany, (ed.). *The Changing Spanish Family: Essays on New Views in Literature, Cinema and Theatre*. Jefferson, NC: McFarland, 2011.
- Tusell, Javier. *Spain: From Dictatorship to Democracy*. Malden, MA/Oxford: Wiley-Blackwell, 2007

On Film:

- Bentley, Bernard P. E. *A Companion to Spanish Cinema*. Woodbridge, Suffolk: Tamesis, 2008.
- Bordwell, David and Kristin Thompson. *Film Art: An introduction*. Boston: McGraw Hill, 2008.
- Davies, Ann, (ed.). *Spain on Screen: Developments in Contemporary Spanish Cinema*. New York: Palgrave MacMillan, 2011.
- Faulkner, Sally. *A History of Spanish Film: Cinema and Society 1910-2010*. London: Bloomsbury, 2013.
- Feenstra, Pietsie. *New Mythological Figures in Spanish Cinema: Dissident Bodies under Franco*. Amsterdam: Amsterdam University Press, 2012.
- Jordan, Barry. *Contemporary Spanish Cinema*. Manchester: Manchester University Press, 1998.
- Jordan, Barry and Mark Allinson. *Spanish Cinema: A student's Guide*. London: Hodder Arnold, 2005.
- Kinder, Marsha. *Blood cinema. The Reconstruction of National Identity in Spain*. Berkeley: University of California Press, 1993.
- Labanyi, Jo and Tatjana Pavlovic. *A Companion to Spanish Cinema*. Malden, MA/Oxford: Wiley-Blackwell, 2013.
- Mira, Alberto. *The Cinema of Spain and Portugal*. London: Wallflower, 2005.
- Monaco, James. *How to Read a Film*. New York: Oxford University Press, 2009.

Resina, Joan R. and Andrés Lema-Hincapié (assistant), (eds.). *Burning Darkness: A Half Century of Spanish Cinema*. New York: State University of New York Press, 2008.
 Stone, Rob. *Spanish Cinema*. New York: Longman, 2002.
 Triana-Toribio, Nuria. *Spanish National Cinema*. London: Routledge, 2003.

WEBS

- <http://www.ine.es> - Official website of the Spanish National Bureau of Statistics.
- <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.

FILMS

Films will be screened in class and are available at the Centro Universitario Internacional library.

Belle Epoque. Fernando Trueba. 1992. (109').
La lengua de las mariposas. José Luis Cuerda. 1999. (96').
Pan negro. Agustí Villaronga. 2010. (108').
La mala educación. Pedro Almodóvar. 2004. (106').
La isla mínima. Alberto Rodríguez. 2014. (104').
Mujeres al borde de un ataque de nervios. Pedro Almodóvar. 1988. (88').
El olivo. Icíar Bollaín. 2016. (94').

Content warnings

The films of the course may contain explicit content that some viewers may find disturbing, scenes of a sexual nature, adult language, violence, etc.

Other films (selection)

1898 Los últimos de Filipinas. Salvador Andrés Calvo Torrejón. 2016. (115').
Adú. Salvador Calvo. 2020. (119').
Al sur de Granada. Fernando Colomo. 2003. (111').
Ay Carmela. Carlos Saura. 1990. (102').
Azul oscuro casi negro. Daniel Sánchez Arévalo. 2006. (105').
Barrio. Fernando León de Aranoa. 1998. (94').
Black Beach. Esteban Crespo. 2020. (110').
Cachorro. Miguel Albaladejo. 2004. (99').
Caníbal. Manuel Martín Cuenca. 2013. (117').
Carmen. Vicente Aranda. 2003. (119').
Carmina o revienta. Paco León. 2012. (71').
De tu ventana a la mía. Paula Ortiz. 2011. (107').
El año del descubrimiento. Luis López Carrasco. 2020. (200').
El bola. Achero Mañas. 2000. (83').
El corazón de la tierra. Antonio Cuadri. 2007. (90').
El futuro. Luis López Carrasco. 2014. (68').
El lobo. Miguel Courtois. 2004. (130').
El niño. Daniel Monzón. 2013. (130').
El otro barrio. Salvador García Ruiz. 2001. (126').
El reino. Rodrigo Sorogoyen. 2017. (131').
El Sur. Victor Erice. 1982. (93').
El viaje a ninguna parte. Fernando Fernán Gómez. 1986. (134').
El viaje de Carol. Imanol Uribe. 2002. (103').

Elisa y Marcela. Isabel Coixet. 2019. (129').
En construcción. José Luis Guerín. 2001. (125').
Fe de etarras. Borja Cobeaga. 2017. (86').
Grupo 7. Alberto Rodríguez. 2012. (95').
Handia. Jon Garaño & Aitor Arregi, 2017. (114').
Héctor. Gracia Querejeta. 2004. (107').
Hermosa juventud. Jaime Rosales. 2014. (97').
Intemperie. Benito Zambrano. 2019. (103').
Júlia ist. Elena Martín. 2016 (90').
Krámpack. Cesc Gay. 2000. (90').
La caza. Carlos Saura. 1965. (93').
La colmena. Mario Camus. 1982. (112').
La comunidad. Alex de la Iglesia. 2000. (110').
La inocencia. Lucía Alemany. 2019. (92').
La llamada. Javier Ambrossi & Javier Calvo. 2017. (108').
La mula. Michael Radford. 2013. (100')
La novia. Paula Ortiz. 2015. (93').
La pelota vasca: La piel contra la piedra. Julio Medem. 2003. (115').
La voz dormida. Benito zambrano. 2011. (128')
Libertarias. Vicente Aranda. 1996. (125').
Las cartas de Alou. Montxo Armendáriz. 1990. (100').
Las niñas. Pilar Palomero. 2020. (100').
Los abrazos rotos. Pedro Almodóvar. 2009. (105').
Los santos inocentes. Mario Camus. 1984. (107').
Magical girl. Carlos Vermut. 2014. (127')
Mar adentro. Alejandro Amenábar. 2004. (125').
Mensaka. Salvador García Ruiz. 1998. (105').
Murieron por encima de sus posibilidades. Isaki Lacuesta. 2014. (98').
Nadie conoce a nadie. Mateo Gil. 1999. (111').
Oro. Agustín Díaz Yanes. 2016. (103').
Ovejas negras. José María Carreño. 1990. (87').
Polígono sur, el arte de las 3000 viviendas. Dominique Abel. 2003. (110').
Promoción fantasma. Javier Ruiz Caldera. 2011. (89').
Raval, raval. Antoni Verdaguer. 2006. (105').
Silencio en la nieve. Gerardo Herrero. 2011. (114')
Sin rodeos. Santiago Segura. 2017. (87').
Silencio Roto. Montxo Armendáriz. 2001. (110').
Soldados de Salamina. David Trueba. 2003. (112').
También la lluvia. Iciar Bollaín. 2010. (105')
Tarde para la ira. Raúl Arévalo. 2016. (89').
Viaje al cuarto de una madre. Celia Rico Clavellino. 2017. (94').
Verano 1993. Carla Simón. 2017. (97').
Vivir es fácil con los ojos cerrados. David Trueba. 2013. (108')

Course Requirements and Grading

Students' progress will be checked by class participation, an oral presentation, a response essay, and two exams (mid-term plus final). The final grade is broken down as follows:

1. Participation (x2)	10%
2. Oral presentation	20%
3. Essay	20%

4. Midterm + Final 50% (25% + 25%)

Participation

Students will come prepared to class, reading the daily assignments, and completing the screening of the films when necessary. 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 films, and also their daily contribution to class and online discussions with relevant (text-based and not random or just personal experience-oriented) comments.

Active participation includes, but it is not limited to, the following behaviours:

1. Asking and answering questions in class.
2. Volunteering to answer questions and to engage actively in discussions.
3. Questioning information presented and discussed.
4. Participating in peer critiques with your class groups.
5. Grappling with course content on a personal-level.

Two different participation grades will be administered during the semester: one right before the midterm exam, and the other before the final exam.

*Class participation rubrics:

	Levels of Performance			
Criteria	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.

Oral presentation

Students will work in pairs to comply with this assignment. Each pair of students will be asked to present on the contents of the assigned readings for a specific class period (*see schedule down below). Presentations will be scheduled from session 5 onwards; in session 4, the students and the professor will discuss and agree on the calendar of presentations for the whole semester. To arrange the presentation, students should either follow closely the questions on the study guides, or organize the contents more creatively. In either case, every group is expected to produce a clear, concise and illustrative power point/Google Slides/Prezi presentation, on which extra material (images, YouTube videos, website links...) may be included. Time limit for each presentation is 15 minutes; *make sure a) not to exceed your allotted time, and b) not to present for less than 10 minutes). The professor will be available during office hours to solve any doubts on the presentations, and will also provide information on grading parameters.

Essay

The following assignment asks you to provide an informed reaction toward a Spanish film from the "Other Films" list above (or from a Spanish movie of your own choice) so that you better apprehend and reflect on the representation of the culture where you are now immersed. You should consult with your professor about your film choice. Films are available in the university / CUI (Centro Universitario Internacional) libraries and/or you can purchase them on-line or watch them on streaming platforms (Netflix, Youtube, etc.).

Our class readings and film screenings so far have helped you to explore issues of Spanish culture and history—in particular, the ways in which film directors have portrayed Spaniards, their social and political circumstances as well as their preoccupations and desires along the 20th and 21st century.

To conduct your response to the film of your own choosing, please address at least the following issues:

1. Introduction and thesis statement:

Please write an enticing introductory paragraph (6-8 lines) in which you identify the title of the film you have watched and provide a discernible thesis statement.

2. Characters, Plot, Setting:

Provide a summary of the film (10 lines maximum) in which you address the following questions:

- 2.1. What is the story about?
- 2.2. Where does it take place in Spain?
- 2.3. Who are the characters around whom the story revolves? What are they like?

3. Main theme:

Identify the main theme of the film and any other sub-themes if present—e.g., rural vs. urban life, euthanasia, resistance during the Spanish Civil War, etc.—and describe briefly how the director establishes this main theme (15-20 lines approx.). To support your thesis, provide examples taken from particular scenes in the movie and state how these topics are visually represented (20-30 lines approx.). Also, contextualize the film in its historical period: when does it happen? What major political and social events happened during that time in Spain? What cultural references of that period come up in the film? (20 lines approx.)

4. Critics' reaction:

Research how cinema critics (in Spain or elsewhere) reacted to the film. Did the film earn the critics' approval unanimously? If critics offered differing views of the film, what was the principal point of contention? Incorporate one relevant quote from one of your sources (10-12 lines). Websites like *Wikipedia* or *RottenTomatoes* do NOT count as scholarly sources, so make sure to fulfill a more comprehensive research on your film choice.

5. Your reaction:

Offer an account of your own reaction in more than one paragraph (20-25 lines maximum). Please consider the following questions to guide you through your response.

5. 1. What do you feel about the main theme of the film?
5. 2. Do you agree or disagree with how the film presented such theme? Why? Why not?
5. 3. Did the film illuminate any areas of Spanish culture and history in general that you did not know so far, i.e., what have you learnt after watching the film?
5. 4. Would you recommend this film? Why? Why not?

Minimum requirements:

Remember that not fulfilling one of these minimum requirements will lower your grade in this assignment:

- Length: Three 1.5 spaced, typed pages (12-point Calibri, Times New Roman or Arial font).
- Format: place the following information on the left margin of the first page:
 - Your name
 - Your professor's name
 - Course Title
 - Date

On subsequent pages, please use a heading including your last name and page number on the right-hand side of the page, for instance: Smith 2.

Handwritten essays will not be accepted and no deadline extensions will be offered.

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. Both exams will have two sections. The first one consists on short questions about the historical and cultural aspects covered in the syllabus. The second section will be an essay based on a film clip to be screened during the exam (and belonging to one of the movies previously screened in class) in its relationship with the theoretical texts of that section. 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.

General Course Policies

Each student is expected to be familiar with the course syllabus. Students are expected to focus their full attention on the class, arrive on time, and stay until class ends. Leaving the classroom on repeated occasions is disturbing to both your professor and your classmates and may adversely affect your participation grade. Please make use of the 10-minute breaks in between classes to fill up your water bottle, use the restroom, etc.

Students are expected to listen and respect other points of view. Phone calls, social media, email, or Internet browsing at any time during class are not acceptable during class except for specific class-related activity expressly approved by your instructor. You are responsible for any and all course material covered in class, announcements, and/or handouts if you are not present for any reason. Students will be held responsible to be up to date by attending to class regularly and checking both email and the Blackboard site of the course frequently (monitor your email and Blackboard announcements at least once every 24 hours).

Communicating with instructor: Please allow at least 48 hours for your instructor to respond to your emails. The weekend is not included in this timeframe. If you have an urgent request or question for your professor, be sure to send it during the week.

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 Spanish grade
- 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). Exams missed due to an excused absence must be made up within a week of returning to classes. Talk to your professor immediately after your return.

COVID-19

If an absence is related to COVID-19 the procedure to follow will be in accordance to the current legislation in the region of Andalucía, Spain.

Academic Honesty

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. The International Center may also report this to your home university. Avoid plagiarism by citing sources properly, using footnotes and a bibliography, and not cutting and pasting information from various websites when writing assignments.

Learning Accommodations

If you require special accommodations, or have any other medical condition you deem may affect your class performance, you must stop by the International Center to speak to Rubén Díaz (rdialop@acu.upo.es) to either turn in your documentation or to confirm that our office has received it. The deadline is September 24. Rubén will explain the options available to you.

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.









*Additional Policies

- Please keep your cell phones turned off during class.
- Strictly no food to be consumed in class.
- Late arrivals and early departures may count as absences. Check the “Attendance and Punctuality” section above for more details.









Class Schedule

I. Introduction		
7 Sept.		Introduction: Objectives, contexts, contents, and methodology. Spanish film and society: From late modernity to the 21st century.
Introduction to cultural analysis through film		
9 Sept.	 	Lecture and discussion: Representing culture in film. In-class screenings and analysis: Film clips from Spanish and US movies.
14 Sept.	 	Lecture and discussion: History in the movies (main theories). In-class screenings and analysis.
16 Sept.	   	“Introduction” [1-4] from William Chislett. <u>Spain: What everyone needs to know.</u> Consult: The language of film: http://visual-memory.co.uk/daniel/Documents/short/gramtv.html “What is Cinema Language?": An introduction to cinematography : https://www.youtube.com/watch?v=1-6-8HN5yv8 In-class screenings and analysis.















II. From the Second Republic to the Spanish Civil War




The Second Spanish Republic		
21 Sept.	 	Sections [23-41] from William Chislett. <u>Spain: What everyone needs to know.</u> Screening: <i>Belle Epoque</i> [1 st part].
23 Sept.		Screening: <i>Belle Epoque</i> [2 nd part].
28 Sept.	  	“Republic and Civil War” [135-153] from Peter Pierson. <u>The history of Spain</u> Discussion: <i>Belle Epoque</i> . Screening: <i>La lengua de las mariposas</i> [1 st part].
30 Sept.	 	Screening: <i>La lengua de las mariposas</i> [2 nd part]. Discussion: <i>La lengua de las mariposas</i> .

III. Spain during Franco











Childhood and Ideology		
5 Oct.	 	“Dictatorship” [155-171] from Peter Pierson. <u>The history of Spain</u> . Screening: <i>Pan negro</i> [1 st part].
7 Oct.	 	“Secretos a voces” [3-34] from Giles Tremlett. <u>Ghosts of Spain: travels through Spain and its silent past</u> . Screening: <i>Pan negro</i> [2 nd part].
From Autarky to ‘Desarrollismo’		
14 Oct.	  	Discussion: <i>Pan negro</i> . Lecture and discussion: Cinematic representations of Spanishness during late Francoism. In-class screenings and analysis.
19 Oct.		EXAM # 1

IV. The Early Democratic Period

School, Gender Issues, and Sexual Diversity		
21 Oct.	  	“The Transition to democracy” & “The triumph of the center” [243- 253] from Simon Barton. <u>A history of Spain</u> . “Belief and the Church: Emptying Pews” [91-107] from John Hooper. <u>The New Spaniards</u> . Screening: <i>La mala educación</i> [1 st part]
26 Oct.	 	“Sex: From Francoist Prudery to Gay Marriages” [108-122] from John Hooper. <u>The New Spaniards</u> . Screening: <i>La mala educación</i> [2 nd part].
Re-visiting the Transition Period		
28 Oct.	  	Discussion: <i>La mala educación</i> . Lecture and discussion: Critical approaches to the Transition period. Screening: <i>La isla mínima</i> [1 st part].
2 Nov.		Screening: <i>La isla mínima</i> [2 nd part].
4 Nov.		Discussion: <i>La isla mínima</i> .
The Early Democratic Period: The Socialist Era (1982-1996)		
9 Nov.	 	Chapter 4 [102-130] from William Chislett. <u>Spain: What everyone needs to know</u> . Screening: <i>Mujeres al borde de un ataque de nervios</i> [1 st part].
11 Nov.	 	Screening: <i>Mujeres al borde de un ataque de nervios</i> [2 nd part]. Discussion: <i>Mujeres al borde de un ataque de nervios</i> .
The “Spanish Economic Miracle” (1990s-2007)		

16 Nov.	  	<p>“Money: Food and Shelter, Wealth and Power” [131-151] from Bill Richardson. <u>Spanish studies: an introduction.</u></p> <p>Lecture and discussion: Spain under Aznar and the Popular Party (The Conservative Era).</p> <p>In-class screenings and analysis.</p>
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V. Spain in the 21st Century

The Great Recession and its Aftermath		
18 Nov.	 	<p>“The Socialists Strike Back, 2004-2011” [163-186] from William Chislett. <u>Spain: What everyone needs to know.</u></p> <p>Screening: <i>El olivo</i> [1st part].</p>
23 Nov.	  	<p>“Men and Women: Machismo Meltdown” [123-133] from John Hooper. <u>The New Spaniards.</u></p> <p>Screening: <i>El olivo</i> [2nd part].</p> <p>Discussion: <i>El olivo</i>.</p>
25 Nov.		<p>“What Lies Ahead?” [187-196] from William Chislett. <u>Spain: What everyone needs to know.</u></p>
*ESSAY DUE.		
30 Nov.		Lecture and discussion: (Sub)nationalisms in contemporary Spain.
2 Dec.		Lecture and discussion: (Post-)Pandemic Spain.
9 Dec.		Conclusions: Spanishness in film from Francoism to the present.
13-16 December		FINAL EXAM

CALENDAR:

Midterm Exam: October 19.

Essay due: November 25.

Final Exam (*between December 13-16): TBC.

Holidays:

Tuesday, October 12: Bank holiday. No classes will be held.

Monday, November 1: All Saint’s Day.

Monday, December 6: Bank holiday. No classes will be held.

Tuesday, December 7: No classes will be held.

Wednesday December 6: Bank holiday. No classes will be held.

*This syllabus is subject to change.