



## **SPAN 319Ea: Spanish Culture & History through Film**

Professor: Samuel Fernández Pichel, Ph.D.  
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Office Hours: Mo. & Wed., 9:45-10:15  
(by appointment only)

**Course Information:**  
Spring 2019  
Mo.: 16.00-18:50

### **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 and Juan Miguel del Castillo. 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

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 film handouts for the screenings will be available on Blackboard (virtual platform).

### Additional texts (selection)

#### On History and Culture:

- Barker, Chris. *Cultural Studies: Theory and Practice* (4<sup>th</sup> ed.). London: Sage, 2011.
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory* (3<sup>rd</sup> 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, 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.
- 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.
- 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.
- 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*. 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.

### Grammar books and dictionaries

- *Merriam-Webster's Spanish-English Dictionary*. Springfield: Merriam-Webster, 2002.
- *The Oxford Spanish Dictionary: Spanish-English/English-Spanish*. Oxford: Oxford University Press, 2008.

On-line dictionaries:

- <http://www.diccionarios.com>
- <http://www.rae.es/>
- <http://www.wordreference.com/>

### 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').  
Techo y comida. Juan Miguel del Castillo. 2015. (90').  
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').  
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').  
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 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. Víctor Erice. 1982. (93').  
El viaje a ninguna parte. Fernando Fernán Gómez. 1986. (134').  
El viaje de Carol. Imanol Uribe. 2002. (103').  
En construcción. José Luis Guerín. 2001. (125').  
Fe de etarras. Borja Cobeaga. 2017. (86').  
Grupo 7. Alberto Rodríguez. 2012. (95').  
Handía. Jon Garaño & Aitor Arregi, 2017. (114').  
Héctor. Gracia Querejeta. 2004. (107').  
Hermosa juventud. Jaime Rosales. 2014. (97').  
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 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').  
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')

### General Course Policies

- Please keep your cell phones turned off during class.
- Strictly no food to be consumed in class.
- Laptops for note-taking 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's e-mails may not get a timely reply.
- No further comments/suggestions will be offered by the professor after returning early outlines of the papers.

### 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 assignment from the course pack, 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 discussion with relevant (text-based and not random or just personal experience-oriented) comments. 'Being there' does not = 'participation'.

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 another before the final exam.

\*Class participation rubrics:

Criteria	Levels of Performance			
	0	1	1,5	2
	Unsatisfactory	Poor	Proficient	Excellent
<b>1. Preparation:</b>	No preparation whatsoever (no knowledge on case materials and readings),	Rarely demonstrates preparation; knows some reading facts	Adequate preparation (knows reading facts and main points).	Excellent preparation (analyses cases and offers evaluation of

	frequent absences.	only.		topics).
<b>2. Behavior:</b>	Always disruptive.	Present, not disruptive.	Rarely disruptive, mostly engaged.	Never disruptive, always engaged.
<b>3. Listening skills:</b>	Unattentive and disruptive, never listens.	Rarely listens when others speak.	Listens when others speak.	Always listens and builds off of the ideas of others.
<b>4. Overall level of engagement in class:</b>	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.
<b>5. Engagement in group activities:</b>	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, at a pace of two presentations (=4 students) per session. 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 to organize the contents more creatively. In either case, 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 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 (5 pages)

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 aprox.). To support your thesis, provide examples taken from particular scenes in the movie and state how these topics are visually represented (20-30 lines aprox.). 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 aprox.)

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: **Five** 1.5 spaced, typed pages (11-point Calibri 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. \*See also section on 'Missed or late work' (below).

**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.

**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 5<sup>th</sup> absence, 1 point will be taken off of your final grade (Spanish grade of 1-10)

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

On your 7<sup>th</sup> 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 (7<sup>th</sup> absence=5<sup>th</sup> 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).

### **Learning accommodations**

If you require special accommodations, you must stop by the International Center to speak to Rubén (the Faculty coordinator) to either turn in your documentation or to confirm that our office has received it. The deadline is September 28th. 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.

## Class Schedule

<b>Introduction</b>	
<b>February</b> 4 <sup>th</sup>	<b>Introduction:</b> Objectives, Contexts, Contents, and Methodology. Spanish Film and Spanish Society: from Modernity to the 21st Century. 🎧 Screening: Film clips from Spanish and US movies.
<b>Introduction to cultural analysis through film</b>	
11 <sup>th</sup>	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">      </div> <div>           Lecture: Representing history and culture in film.            In-class screenings and analysis.            "Introduction" [1-4] from William Chislett. <u><a href="#">Spain: What everyone needs to know.</a></u>            Consult: The language of film:  <a href="http://www.aber.ac.uk/media/Documents/short/gramtv.html">http://www.aber.ac.uk/media/Documents/short/gramtv.html</a>  <a href="http://www.kenstone.net/fcp_homepage/language_of_film.html">http://www.kenstone.net/fcp_homepage/language_of_film.html</a> </div> </div>

## I. From the Republic to the Spanish Civil War

<b>The Second Spanish Republic</b>	
18 <sup>th</sup>	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">        </div> <div>           Sections [23-41] from William Chislett. <u><a href="#">Spain: What everyone needs to know.</a></u>            Screening: <u><a href="#">Belle Epoque.</a></u>            Discussion: <u><a href="#">Belle Epoque.</a></u>            Screening: <u><a href="#">La lengua de las mariposas [1<sup>st</sup> part].</a></u> </div> </div>
25 <sup>th</sup>	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">      </div> <div>           "Republic and Civil War" [135-153] from Peter Pierson. <u><a href="#">The history of Spain.</a></u>            Screening: <u><a href="#">La lengua de las mariposas [2<sup>nd</sup> part].</a></u>            Discussion: <u><a href="#">La lengua de las mariposas.</a></u> </div> </div>

## II. Spain during Franco

<b>Childhood and Ideology</b>	
<b>March</b> 4 <sup>th</sup>	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">      </div> <div>           "Dictatorship" [155-171] from Peter Pierson. <u><a href="#">The history of Spain.</a></u>            "Secretos a voces" [3-34] from Giles Tremlett. <u><a href="#">Ghosts of Spain: travels through Spain and its silent past.</a></u>            Screening: <u><a href="#">Pan negro.</a></u> </div> </div>
<b>From Autarky to 'Desarrollismo'</b>	
11 <sup>th</sup>	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">    </div> <div>           Discussion: <u><a href="#">Pan negro.</a></u>            Lecture: Cinematic representations of Spanishness during late francoism.            In-class screenings and analysis.         </div> </div>
18 <sup>th</sup>	<b>EXAM # 1</b>

		Screening: <u>La mala educación</u> [1 <sup>st</sup> part].
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### III. The Democratic Period

#### School, Gender Issues and Sexual Diversity

25 <sup>th</sup>		“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” & “Sex: From Francoist Prudery to Gay Marriages” [91-107, 108-122] from John Hooper. <u>The New Spaniards</u> .
		Screening: <u>La mala educación</u> [2 <sup>nd</sup> part]. Discussion: <u>La mala educación</u> .

#### Re-visiting the Transition Period

April 1 <sup>st</sup>		Lecture: Critical approaches to the Transition period. Screening: <u>La isla mínima</u> . Discussion: <u>La isla mínima</u> .
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#### The Early Democratic Period: The Socialist Era (1982-1996)

8 <sup>th</sup>		Chapter 4 [102-130] from William Chislett. <u>Spain: What everyone needs to know</u> .
		Screening: <u>Mujeres al borde de un ataque de nervios</u> . Discussion: <u>Mujeres al borde de un ataque de nervios</u> .

#### The “Spanish Miracle” (1990s-2007)

22 <sup>nd</sup>		“Money: Food and Shelter, Wealth and Power” [131-151] from Bill Richardson. <u>Spanish studies: an introduction</u> .
		Lecture: Spain under Aznar and the Popular Party (The Conservative Era). Screening: <u>Techo y comida</u> .

### IV. Spain Today

#### The Great Recession

29 <sup>th</sup>		“The Socialists Strike Back, 2004-2011” [163-186] from William Chislett. <u>Spain: What everyone needs to know</u> .
		“Men and Women: Machismo Meltdown” [123-133] from John Hooper. <u>The New Spaniards</u> .
		Discussion: <u>Techo y comida</u> . Screening: <u>El olivo</u> [1 <sup>st</sup> part].
<b>Hand in Final Essay.</b>		

<b>May</b> 13 <sup>th</sup>	   	<p>“What Lies Ahead?” [187-196] from William Chislett. <u>Spain: What everyone needs to know.</u></p> <p>Screening: <u>El olivo</u> [2<sup>nd</sup> part].</p> <p>Discussion: <u>El olivo.</u></p> <p>Lecture: (Sub)nationalisms in contemporary Spain.</p> <p>Conclusions: Spanishness in film from Francoism to the present.</p>
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<b>May</b> 20 <sup>th</sup> -23 <sup>rd</sup>		<b>FINAL EXAM</b>
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**CALENDAR:**

Midterm Exam: March 18.

Essay due: April 29.

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.