

Contemporary Spanish History through Film

COURSE DETAILS

Course Designator and Number: MADR 3027

Number of Credits: 3

Language of Instruction: Spanish

Contact Hours: 45

Instructor: Marta López Beriso

Schedule: Mondays / Wednesdays 2:30 – 4:00 pm

COURSE DESCRIPTION

Spanish cinema provides an excellent route for understanding social and political change throughout the 20th and 21st Centuries. As the most important artistic medium of modernity, cinema allows one to construct and deconstruct many myths and identities. This course will analyze the most relevant Spanish film productions primarily as socio-historical documents (content). Topics in Spain may include the Republic and Civil War (Fernán Gómez and Buñuel), the '60s criticism of dictatorship (García Berlanga, Cuerda, Camus), and censorship (Lazaga), the transition to democracy (Almodóvar), and the new '90s cinema (Amenábar, de la Iglesia, Medem, Coixet, and Bollaín).

Course Objectives

- Acquire a holistic understanding of the history of 20th- and 21st-Century Spain.
- Gain knowledge of the most important figures in Spanish cinema.
- Participate in meaningful discussions about the Spanish history and culture.
- Learn to contrast the theoretical concepts with the socio-cultural reality outside of the classroom.
- Apply basic methodologies and critical thought to current historical controversies.
- View films and documentaries as socio-historical documents primarily in the way they were made and the type of discourse they maintain.

- Study gaps and absences in film production due to historical moments and their characteristics, evaluating the limitations of primary sources.
- Critically reflect on censorship through the observation of scenes where it has been applied, extracting meaning from the material unrelated to the censor purposes.
- Connect the readings and academic sources to images, producing critically thinking and writing in the form of historical analysis.

Methodology

Class will be discussion based with viewing of pertinent scenes from relevant movies relating them to the readings and their historical context.

Required Readings/Materials

All mandatory readings, films, and course activities compiled by the professor will be provided in e-format when available or accessible at Madrid FOM Center.



SELECTED BIBLIOGRAPHY

- BEEVOR, Antony: “La Guerra Civil Española”, Crítica, Buenos Aires, 2015
<http://www.librosmaravillosos.com/laguerracivilespanola/pdf/La%20guerra%20civil%20espanola%20-%20Antony%20Beevor.pdf>
- LOPEZ PANIAGUA, Laura: “Guernica and The Valley of the Fallen/ Monuments and Anti-Monuments”. Lecture, Department of Cultural Studies, Leuphana University, Lüneburg, Germany, 2017
https://www.academia.edu/39820219/Guernica_and_The_Valley_of_the_Fallen_Monuments_and_Anti_Monuments
- MALDONADO ADAME, Jonathan Abdul “La noche de La Movida : El escenario nocturno en la construcción de identidad en La Movida madrileña”, biCoa Iberoamerican Research Team / Sigma Delta Pi, 2019, The 2nd World Conference on University Researchers (WCUR): Building Bridges among Researchers, Artists, Policymakers and Scientist on Hispanic Issues
https://www.academia.edu/43213278/LA_NOCHE_DE_LA_MOVIDA_EL_ESCENARIO_NOCTURNO_EN_LA_CONSTRUCCION_DE_IDENTIDAD_EN_LA_MOVIDA_MADRILEÑA Jonathan Abdul Maldonado Adame
- PEREZ-AMEZCUA, Luis Alberto: “Postmodern or postmortem?: el mito del caníbal en el cine del siglo XXI”, Aço Mídiatica. Estudos em Comunicação, Sociedade e Cultura, 2017
https://www.academia.edu/35456625/Postmodern_or_postmortem_el_mito_del_canibal_en_el_cine_del_siglo_XXI
- POWELL, Charles:
 - “The long road to Europe: Spain and the European Community. 1957-1986”, IN Julio Baquero & Carlos Closa (eds.), *European integration from Rome to Berlin: 1957-2007. History, Law and Politics*. P.I.E. Peter Lang, Brussels, 2009
https://www.academia.edu/38807460/The_Long_Road_to_Europe_Spain_and_the_European_Community_1957_86
 - “Revisiting Spain’s transition to democracy”, IEMed, Barcelona, 2015
https://www.academia.edu/38807787/Revisiting_Spains_transition_to_democracy
- PRESTON, Paul: “Engaños y errores en el homenaje a Cataluña”, *Hispania Nova*, 16, 2018
<https://e-revistas.uc3m.es/index.php/HISPNOV/article/view/4033/2587>
- VIÑAS, Angel (Ed.): “La Guerra Civil”, *Studia Histórica* Vol. 31, Salamanca, 2013
<https://www.angelvinas.es/wp-content/uploads/2015/05/STUDIA-HISTORICA.pdf>

UNA PRODUCCIÓN DE ANDRÉS VICENTE GÓMEZ PARA SOGETEL/LOLAFILMS CON LA PARTICIPACIÓN DE CANAL+ (ESPAÑA) Y LA COLABORACIÓN DE SOGEPAD, S.A.

UNA PELÍCULA DE VICENTE ARANDA

ANA BELÉN VICTORIA ABRIL ARIADNA GIL

EL CORAZÓN DE LA MEMORIA

LIBERTARIAS

JORGE SANZ LOLES LEÓN JOSÉ SANCHO BLANCA APILÁNEZ LAURA MAÑA MIGUEL RENE

GUION ANTONIO BARRIQUO-VICENTE ARANDA DIÁLOGOS JOSÉ LUIS GUARNER-VICENTE ARANDA PRODUCTOR ASOCIADO FERNANDO DE BARCILLÁN DIRECTOR DE FOTOGRAFÍA JOSÉ LUIS ALCALÁ
DIRECTOR ARTÍSTICO JOSÉP ROSSELL MONTAJE TEREESA FORT MÚSICA JOSÉ DIEGO DIRECTOR DE PRODUCCIÓN LUIS GUTIÉRREZ PRODUCTOR EJECUTIVO ANDRÉS VICENTE GÓMEZ PRODUCTORA VICENTE ARANDA



RECCOMENDED FILMOGRAPHY

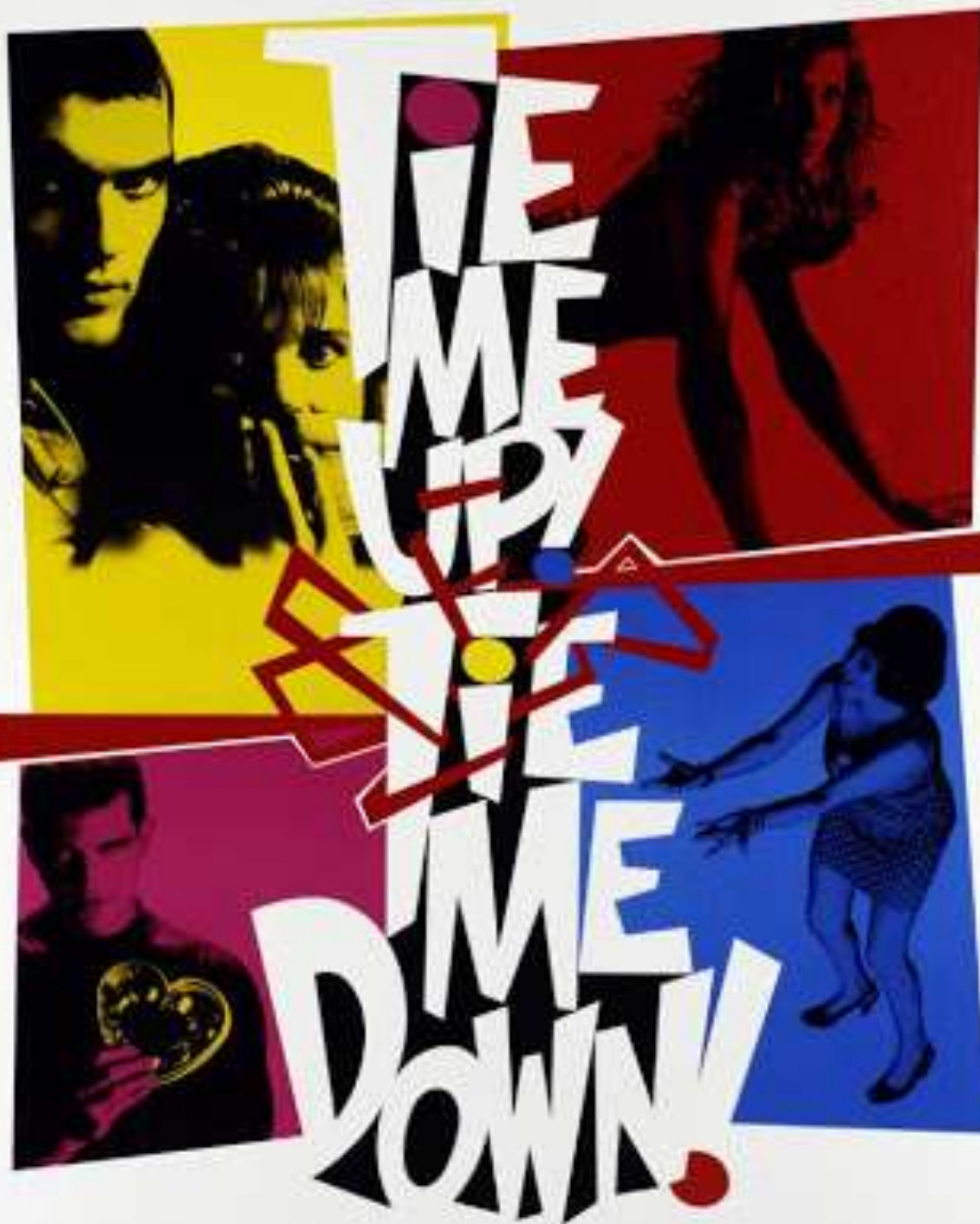
Available at FOM Madrid Center or professor

(In Bold films in the class program) (X: professor's copy)

¡Ay, Carmela!	Carlos Saura
¡Bienvenido, Mister Marshall!	Luis García Berlanga
¿Qué he hecho yo para merecer esto? X	Pedro Almodóvar
Abre los Ojos	Alejandro Amenábar
Bodas de Sangre X	Carlos Saura
Calle Mayor	Jose Antonio Bardem
Camino X	Javier Fesser
Carmen	Carlos Saura
El Amor Brujo	Carlos Saura
El Bola	Achero Mañas
El Crimen de Cuenca	Pilar Miró
El día de la Bestia	Alex de la Iglesia
El Espíritu de la Colmena	Victor Erice
El Sur X	Víctor Erice
El Verdugo X	Luis García Berlanga
Flores de Otro Mundo	Icía Bollaín
Juana la Loca	Vicente Aranda
La Casa de Bernarda Alba X	Mario Camus
La Colmena	Mario Camus
La Estanquera de Vallecas X	Eloy de la Iglesia
La Gran Familia	Fernando Palacios
La Regenta	Gonzalo Suarez
<u>La Vaquilla</u>	<u>Luis García Berlanga</u>
<u>Libertarias X</u>	<u>Vicente Aranda</u>
Los Años Bárbaros	Fernando Colomo
Los Girasoles Ciegos X	José Luis Cuerda
Los lunes al sol X	Fernando León de Aranoa
<u>Los Santos Inocentes X</u>	<u>Mario Camus</u>
Lucía y el Sexo	Julio Medem
<u>Mar Adentro X</u>	<u>Alejandro Amenábar</u>
Mi Vida Sin mí X	Isabel Coixet
Mujeres al Borde de un Ataque de Nervios X	Pedro Almodóvar
Obaba	Montxo Armendáriz
Pepi Luci Bom	Pedro Almodovar
Plácido X	Luis García Berlanga
<u>Salvador X</u>	<u>Manuel Hueriga</u>
Secretos del Corazón	Montxo Armendáriz
Soldados de Salamina	David Trueba

También la Lluvia	Icíar Bollaín
Todo sobre mi madre	Pedro Almodovar
<u>Un Franco, 14 Pesetas</u>	<u>Carlos Iglesias Serrano</u>
Vacas X	Julio Medem
<u>Viridana</u>	<u>Luis Buñuel</u>
Yerma	Pilar Távara
XXXXXXXXXXXXXXXXXXXXXXXXXXXX	XXXXXXXXXXXXXXXXXXXXXXXXXXXX
<u>La Lengua de las Mariposas</u>	<u>José Luis Cuerda</u>
La Pelota Vasca	DOC
Los Olvidados	Luis Buñuel
Los Amantes del Círculo Polar Artico	Julio Medem
El Viaje de Carol	Imanol Uribe
Al Sur de Granada	Fernando Colomo
Entretinieblas	Pedro Almodóvar
Hable con Ella	Pedro Almodóvar
Volver	Pedro Almodóvar
Carne Trémula	Pedro Almodóvar
Laberinto de Pasiones	Pedro Almodóvar
Las Bicicletas son para elVerano	Jaime Chávarri
Tacones Lejanos	Pedro Almodóvar
<u>Átame</u>	<u>Pedro Almodóvar</u>
La Marrana	José Luis Cuerda
La Vey del Deseo	Pedro Almodóvar
Kika	Pedro Almodóvar
Volver	Pedro Almodóvar

A LOVE STORY... WITH STRINGS ATTACHED!



A FILM BY ALMODOVAR

MIRAMAX FILMS presents EL DESEO S.A. and ALMODOVAR

TIE ME UP! TIE ME DOWN!

VICTORIA ABRIL ANTONIO BANDERAS LOLES LEON with FRANCISCO RABAL

MPAA RATED R

DUED TO THE EXPLICIT NATURE OF THIS FILM NO ONE UNDER 18 WILL BE ADMITTED

MIRAMAX

Assessment Details

Lectures, Film Screenings, & Study Visits

Classes will present slideshows and partial screenings to motivate students into class debate and discussion. As part of the coursework, students must also screen movies weekly on their own. Students will watch each movie and respond to a general question in the form of a brief essay linking the plot and the period of the History of Spain it relates to.

As a part of the class contents, students will explore the following monuments or artworks, due to the pandemic situation, primarily on their own or online as instructed by professor:

- Picasso's "Guernica"
- Spanish National Congress

Class Preparation & Participation

Students must do the readings assigned for each class meeting beforehand, to complete the assignments as well as to actively participate in class discussions. These readings, as part of the course materials, are sources students need to contemplate and include when completing assignments and written requirements. Along with the mandatory film screenings included in this class, students are encouraged to watch more and as many as possible Spanish films on their own. A complete list is provided here within, available on DVD at FOM center.

Discussion & Opinion Essays

Almost each week, students must complete an assignment responding to a precise question announced each week by the professor, linking the plot of the week's film and the period of the history of Spain it relates to. Students are expected to critically discuss the given topic including—but not limited to—his/her opinion and in the form of a brief essay. A total of 10 brief essays are proposed on 10 different films. Students must complete a total of 7, being able to drop any three of their choice (lowest grades or not submitting a maximum of three). Papers must be two pages long max., typed, double-spaced, in Times New Roman (12pt), with 2.5cm/1-inch margins on all four sides and sent to professor by email in Word or PDF before the due date.

STRUCTURE & CONTENTS and GRADING (10/10 points each)

Introduction (0,5 point)

Technical Data (1 point)

Plot (1 point)

Historical Context of the Plot (1,5 points)

Historical Context of the Film Making (1,5 points)

Debate on Specific Related Topic/issue Proposed by Professor (1,5 points)

Other Relevant Issues (1,5 points)

Conclusion: Critical Opinion (1,5 points)

Final Reflection Paper

As a final exercise, students will reflect on what they have learned in the course about Spanish history and Spanish cinema. Students will respond critically to a movie of their choice, in the form of an academic essay, to demonstrate their understanding of how historical events are portrayed in that film as well as in the course films through comparisons.

They are expected to use at least three academic sources from course readings and two additional scholarly sources (journal articles, book chapters, documentaries, newspapers, social media contributions, etc.) to support their arguments. Papers must be 4-5 pages long (sources not included), typed, double-spaced, in Times New Roman (12pt), with 2.5cm/1-inch margins on all four sides. The final reflection paper should reflect the student's point of view, critical thinking, and interpretive skills, and will be submitted by the due date by email in Word or PDF. Footnotes, citations, bibliography and all paper's characteristics in academic standards and system of their choice.

STRUCTURE & CONTENTS and GRADING ([10/10] X 1,5 points)

Introduction (0,5 point)

Technical Data (1 point)

Plot (1 point)

Historical Context of the Plot + Historical Context of the Film Making + Relationship between both (3 points)

Debate on relevant issues /topics (4 points)

Conclusion: Critical Opinion (1 point)

Summary of How Grades Are Weighted

Assignments	Percentage of grade
Class preparation and participation (all sessions (7%) and final session/debate (3%))	10%
Discussion & opinion essays (7 x 10% each)	70%
Final reflection essay (15%) + Presentation (5%)	20%
Overall grade	100%



COURSE CONTENT

WEEK 1 - January 27

Session 1: Introduction to the course. Spanish History and Cinema: Key concepts.

Reading: Chapters 4, 5 & 6 IN BEEVOR, Antony: "La Guerra Civil Española", Crítica, Buenos Aires, 2015

<http://www.librosmaravillosos.com/laguerracivilespanola/pdf/La%20guerra%20civil%20espanola%20-%20Antony%20Beevor.pdf>

Film: *Libertarias* by Vicente Aranda, 1996

WEEK 2 – February 1 & 3

Session 2: The Second Spanish Republic's avant-garde claims **BRIEF ESSAY #1 "Libertarias & Feminism" DUE**

Session 3: The Spanish Civil War I: the rebels' *coup* and the beginning of the war

Reading: VIÑAS, Angel: *On the 80th Anniversary of the Spanish Civil War*, 2017

<https://www.angelvinas.es/wp-content/uploads/2013/09/JHCme.pdf>

Film: *La vaquilla* by Luis García Berlanga, 1985

WEEK 3 – February 8 & 10

Session 4: The Spanish Civil War II: the bombing of Gernika and the international media **BRIEF ESSAY #2 “La vaquilla & Fraternity” DUE**

Session 5: Picasso’s *Guernica*

Readings: IRUJO, Xabier: *Gernika*, 2017

https://cadenaser.com/programa/2017/05/17/ser_historia/1495006602_178837.html

PRESTON, Paul: “Engaños y errores en el homenaje a Cataluña”, *Hispania Nova*, 16, 2018 <https://e-revistas.uc3m.es/index.php/HISPNOV/article/view/4033/2587>

Film: *La lengua de las mariposas* by José Luis Cuerda, 1999

WEEK 4 – February 15 & 17

Session 6: From Civil War to dictatorship: Persecution and Exile **BRIEF ESSAY #3 “La lengua de las mariposas & Violence” DUE**

Session 7: Franco’s regime: the settlement of the dictatorship

Reading: Chapters 9 & 10 IN BEEVOR, Antony: “La Guerra Civil Española”, *Crítica*, Buenos Aires, 2015

<http://www.librosmaravillosos.com/laguerracivilespanola/pdf/La%20guerra%20civil%20espanola%20-%20Antony%20Beevor.pdf>

Film: *Los Santos Inocentes* by Mario Camus, 1984

WEEK 5 – February 22 & 24

Session 8: The invention of an “organic democracy” **BRIEF ESSAY #4 “Los Santos Inocentes & Education” DUE**

Session 9: Towards a softened dictatorship

Reading: SEVILLANO CALERO, Francisco: *La propaganda y la construcción de la cultura de guerra en España durante la Guerra Civil* IN VIÑAS, Angel (Ed.): “La Guerra Civil”, *Studia Histórica* Vol. 31, Salamanca, 2013

<https://www.angelvinas.es/wp-content/uploads/2015/05/STUDIA-HISTORICA.pdf>

Film: *Viridiana* by Luis Buñuel, 1961

WEEK 6 – March 1 & 3

Session 10: Censorship and fear **BRIEF ESSAY #5 “Viridiana & Morality” DUE**

Session 11: Spain and Spaniards in exile

Reading: Chapter 37 IN BEEVOR, Antony: “La Guerra Civil Española”, *Crítica*, Buenos Aires, 2015

<http://www.librosmaravillosos.com/laguerracivilespanola/pdf/La%20guerra%20civil%20espanola%20-%20Antony%20Beevor.pdf>

Film: *Salvador* by Manuel Huerfano, 2006

WEEK 7 – March 8 & 10

Session 12: The opposition to Franco's regime **BRIEF ESSAY #6 "Salvador & Death Penalty" DUE**

Session 13: The day Franco died

Reading: LOPEZ PANIAGUA, Laura: "Guernica and The Valley of the Fallen/ Monuments and Anti-Monuments". Lecture, Department of Cultural Studies, Leuphana University, Lüneburg, Germany, 2017

https://www.academia.edu/39820219/Guernica_and_The_Valley_of_the_Fallen_Monuments_and_Anti_Monuments

Film: *Un franco, 14 pesetas* by Carlos Iglesias Serrano, 2006

WEEK 8 – March 15 & 17

Session 14: Spanish Emigration in Europe **BRIEF ESSAY #7 "1 franco, 14 pesetas & Emigration" DUE**

Session 15: European tourism in Spain

Reading: POWELL, Charles: "Revisiting Spain's transition to democracy", IEMed, Barcelona, 2015

https://www.academia.edu/38807787/Revisiting_Spain's_transition_to_democracy

Film: *Átame* by Pedro Almodóvar, 1989

WEEK 9 – March 22 & 24 (Midterm exams week)

NO MIDTERM EXAM

Session 16: The transition to democracy **BRIEF ESSAY #8 "Átame & Sex and Drugs" DUE**

Session 17: "La Movida"

Reading: MALDONADO ADAME, Jonathan Abdul: "La noche de La Movida : El escenario nocturno en la construcción de identidad en La Movida madrileña", biCoa Iberoamerican Research Team / Sigma Delta Pi, 2019, The 2nd World Conference on University Researchers (WCUR): Building Bridges among Researchers, Artists, Policymakers and Scientist on Hispanic Issues

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Film: *Mar adentro* by Alejandro Amenábar, 2004

SPRING BREAK - March 26 to April 4

WEEK 10 – April 5 & 7

Session 18: Spain and the European Union **BRIEF ESSAY #9 “Mar Adentro & Euthanasia” DUE**

Session 19: Spain in the world: The Olympics and the World Fair

Reading: POWELL, Charles: “The long road to Europe: Spain and the European Community. 1957-1986”, IN Julio Baquero & Carlos Closa (eds.), *European integration from Rome to Berlin: 1957-2007. History, Law and Politics*. P.I.E. Peter Lang, Brussels, 2009

Film: *Elisa y Marcela* by Isabel Coixet, 2019

https://www.academia.edu/38807460/The_Long_Road_to_Europe_Spain_and_the_European_Community_1957_86

WEEK 11 – April 12 & 19

Session 20: 21st Century Spain **BRIEF ESSAY #10 “Elisa y Marcela & Gender Issues” DUE**

Session 21: “Y ahora, ¿qué?”

Reading: PEREZ-AMEZCUA, Luis Alberto: “*Postmodern or postmortem?*: el mito del caníbal en el cine del siglo XXI”, *Ação Midiática. Estudos em Comunicação, Sociedade e Cultura*, 2017

https://www.academia.edu/35456625/Postmodern_or_postmortem_el_mito_del_can%C3%ADbal_en_el_cine_del_siglo_XXI

WEEK 12 – April 19 & 21

Session 22: STUDENTS’ PRESENTATIONS **FINAL REFLECTION PAPER DUE**

Session 23: STUDENTS’ PRESENTATIONS **FINAL REFLECTION PAPER DUE**

WEEK 13 – April 26 & 28

Session 24: Conclusions

Session 25: Joint Session with Faculty & Students to Debate on Overall Course

WEEK 14 (FINAL EXAMS) – April 30 to May 7

NO FINAL EXAM



JAVIER BARDEM

MAR ADENTRO

una película de
ALEJANDRO AMENÁBAR

SOGEPAQ PRESENTA UNA PRODUCCIÓN DE SOGECINE E HIMENÓPTERO EN COPRODUCCIÓN CON UGC IMÁGENES / EYESCREEN CON LA COLABORACIÓN DE TVE / CANAL + / TV6 / FILMANOVA INVEST Y EL APOYO DE EURIMAGES / ICAA
BELÉN RUEDA LOLA DUEÑAS MABEL RIVERA CELSO BUGALLO CLARA SEGURA JOAN DALMAU ALBERTO JIMÉNEZ FRANCESC GARRIDO TAMAR NOVAS ALBERTO AMARILLA Y LA COLABORACIÓN DE JOSÉ MARÍA POU
PELUQUERA MARA COLLAZO MAQUILLAJE ANA LÓPEZ PUIGSERVER DISEÑO DE MAQUILLAJE ESPECIAL JO ALLEN VESTUARIO SONIA ORANDE SONIDO RICARDO STEINBERG
DIRECTOR DE ARTE BENJAMIN FERNÁNDEZ MÚSICA ALEJANDRO AMENÁBAR DIRECTOR DE CASTING LUIS SAN NARCISO DIRECTOR DE PRODUCCIÓN EMILIANO OTERO DIRECTOR DE FOTOGRAFÍA JAVIER AGUIRRÉSAROBÉ A.E.C.
CÓDICE ALEJANDRO AMENÁBAR Y MATEO GIL PRODUCCIÓN POR FERNANDO BOVAIRA Y ALEJANDRO AMENÁBAR

B.S.S. Con la participación especial de Carlos Núñez 17 A LA VENTA Sony Music



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POLICIES

Attendance Policy

Students are expected to be on time and attend all classes while abroad. Many instructors assess both attendance and participation when assigning a final course grade. Attendance alone does not guarantee a positive participation grade; the student should be prepared for class and engage in class discussion. See the on-site syllabus for specific class requirements.

University of Minnesota Policies & Procedures

Academic integrity is essential to a positive teaching and learning environment. All students enrolled in University courses are expected to complete coursework responsibilities with fairness and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else's work as your own can result in disciplinary action. The University Student Conduct Code defines scholastic dishonesty as follows:

Scholastic Dishonesty

Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering forging, or misusing a University academic record; or fabricating or falsifying data, research procedures, or data analysis.

Within this course, a student responsible for scholastic dishonesty can be assigned a penalty up to and including an "F" or "N" for the course. If you have any questions regarding the expectations for a specific assignment or exam, ask.

Student Conduct

The University of Minnesota has specific policies concerning student conduct. This information can be found on the Learning Abroad Center website.

GRADING

Letter grade	Score or percentage	Description
A	93–100	Achievement that is outstanding relative to the level necessary to meet course requirements.
A-	90–92	Achievement that is significantly above the level necessary to meet course requirements.
B+	87–89	
B	83–86	
B-	80–82	
C+	77–79	Achievement that meets the course requirements in every respect.
C	73–76	
C-	70-72	Achievement that is worthy of credit even though it fails to meet fully the course requirements.
D+	67-69	
D	60-66	
F	0-59	Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I.

January 2021

