



SPAN 319Ea Spanish Culture & History through Film

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 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 American 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, 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 U.S. 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. An electronic copy of the booklet, presentations, study guides for every reading in the course pack and film handouts for the screenings will be available on WebCT.

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.
- Barton, Simon. *A History of Spain*. New York: Palgrave Macmillan, 2003.
- Carr, Raymond. *Spain: A History*. New York: Oxford University Press, 2000.
- Crow, John A. *Spain, the Root and the Flower: An Interpretation of Spain and the Spanish People*. Berkeley: University of California Press, 2005.
- 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.
- Michener, James A. *Iberia*. Fawcett Books, 1989.
- 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.

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, 1994.

On-line dictionaries:

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

WEBS:

- <http://www.ine.es/http://www.ine.es/> - Official website of the Spanish National Bureau of Statistics.
- <http://www.mcu.es/cine/> - 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').
7 vírgenes. Alberto Rodríguez. 2005. (85').
El día de la bestia. Álex de la Iglesia. 1995. (103').

Other films (selection)

Abre los ojos. Alejandro Amenábar. 1997. (117').
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').
Bienvenido Mr. Marshall. Luis García Berlanda. 1953. (95').
Cachorro. Miguel Albaladejo. 2004. (99').
Caníbal. Manuel Martín Cuenca. 2013. (117').
Carmen. Vicente Aranda. 2003. (119').
El bola. Achero Mañas. 2000. (83').
El calentito. Chus Gutiérrez. 2005. (90').
El corazón de la tierra. Antonio Cuadri. 2007. (90').
El lobo. Miguel Courtois. 2004. (130').
El otro barrio. Salvador García Ruiz. 2001. (126').
El Sur. Victor 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').
Grupo 7. Alberto Rodríguez. 2012. (95').
Héctor. Gracia Querejeta. 2004. (107').
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 mula. *Michael Radford. 2013. (100').
La niña de tus ojos. Fernando Trueba. 1998. (121').
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').
Mar adentro. Alejandro Amenábar. 2004. (125').
Mensaka. Salvador García Ruiz. 1998. (105').
Ovejas negras. José María Carreño. 1990. (87').
Polígono sur, el arte de las 3000 viviendas. Dominique Abel. 2003. (110').
Raval, raval. Antoni Verdagué. 2006. (105').
Silencio en la nieve. Gerardo Herrero. 2011. (114').
Silencio Roto. Montxo Armendáriz. 2001. (110').
Soldados de Salamina. David Trueba. 2003. (112').
También la lluvia. Iciar Bollaín. 2010. (105').
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’ e-mails may not get a timely reply.
- No further comments/suggestions will be offered by the professor after returning the draft versions of the papers.

Course Requirements and Grading

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

1. Participation (x2)	20%
2. Pop quizzes (x2)	10%
3. Essay	20%
4. Mid-term + 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 comments. Two different participation grades will be administered during the semester: one right before the midterm exam, and another before the final exam.

Pop quizzes

These are aimed at grading the students’ specific knowledge of the different topics with a focus on detail. Students will be asked to complete short in-class quizzes. These quizzes will be based on the information from the readings in the course pack. No dates will be announced in advance for the quizzes, they will be scheduled randomly throughout the semester. No reasons will be considered for rescheduling a quiz. Near the end of the semester, students may take an extra credit assignment provided by the professor to make up for a missed quiz.

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 and/or CUI (Centro Universitario Internacional) libraries or through your professor. 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. Your essay should be around 5 double-spaced pages.

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: around 5 double-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 and emailed essays will not be accepted. Late turn-ins will lower each essay grade by $\frac{1}{2}$ a point per day. **Essay deadline: April the 28th.**

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

Due to the nature of the class (participation, screenings, and discussions), attendance to class is mandatory. After the second unexcused absence, the student's final grade will be lowered by a half point; and after the third absence, the student will fail the subject. Be prompt! Punctuality is required. Late arrivals or early departures exceeding 15 minutes will be penalised by 0.5 (half) or 1 full absence (over 30mins). Official documented excuses are verifiable: doctor's notes and/or hospital bills. A note that does not meet the above stated requirements is not an official excuse. Travel arrangements of individual students and/or group of students will not qualify for excused absence. Make sure to check dates

for every assignment in the syllabus. Students are responsible to contact classmates for any updates on class schedule.

Missed or Late Work

No late work will be accepted and no make-up assignments will be provided, with the exception of an extra credit assignment near the end of the semester. This would potentially increase a student's final grade by a maximum of 5%. 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).





Students with Disabilities

If you have a disability that requires special academic accommodation, please speak to your professor within the first three (3) weeks of the semester in order to discuss any adjustments. It is the student's responsibility to provide the International Center with documentation confirming the disability and the accommodations required (*if you have provided this to your study abroad organization, they have most likely informed the International Center already, but please confirm).









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

Introduction		
1		Introduction: Objectives, Contexts, Contents, and Methodology. Spanish Film and Spanish Society: from Modernity to the 21st Century. 🎧 Screening: Film clips from Spanish and US movies. Introduction to cultural analysis through film.
Film as an art: Constructing History and Representing Culture		
2	   	"What is popular culture?" [1-19] from John Storey. <u>An Introductory Guide to Cultural Theory and Popular Culture.</u> "Spain Today" [1-16] from Peter Pierson. <u>The history of Spain</u> Consult: The language of film: <u>http://www.aber.ac.uk/media/Documents/short/gramtv.html</u> <u>http://www.kenstone.net/fcp_homepage/language_of_film.html</u> Screening: <u>Belle Epoque.</u>







I. From the Republic to the Spanish Civil War





War and Exile		
3	   	Discussion: <u>Belle Epoque</u> . “Republic and Civil War” [135-153] from Peter Pierson. <u>The history of Spain</u> “Introduction: What Does It Mean to Be Spanish” and “Hispanic v. European Identity: Where is Spain?” [1-27] from Bill Richardson. <u>Spanish studies: an introduction</u> Screening: <u>La lengua de las mariposas</u> [1 st part].
Love and Sexuality		
4	   	Screening: <u>La lengua de las mariposas</u> [2 nd part]. Discussion: <u>La lengua de las mariposas</u> . “Love: How do they love?” [107-130] from Bill Richardson. <u>Spanish studies: an introduction</u> “Dictatorship” [155-171] from Peter Pierson. <u>The history of Spain</u> . Screening: <u>Pan negro</u> [1 st part].

II. Spain during Franco














Childhood and Ideology		
5	    	Screening: <u>Pan negro</u> [2 nd part]. Discussion: <u>Pan negro</u> . Screening: Selection of clips. “Secretos a voces” [3-34] from Giles Tremlett. <u>Ghosts of Spain: travels through Spain and its silent past</u> . “Spain and World War II”, “The ‘Sentinel of the West’”, “Change and its consequences” [235-243] from Simon Barton. <u>A history of Spain</u> . “Place: ¿y tú de qué tierra eres?” [49-63] from Bill Richardson. <u>Spanish studies: an introduction</u>
6		EXAM # 1

III. The Democratic Period

School, Gender Issues and Sexual Diversity		
7	  	“The Transition to democracy” & “The triumph of the center” [243- 253] from Simon Barton. <u>A history of Spain</u> . “Home and School: Learning to Be a Spaniard” & “Faith: What do Spaniards Believe?” [152-168, 169-186] from Bill Richardson. <u>Spanish studies: an introduction</u> . Screening: <u>La mala educación</u> [1 st part]
8	  	Screening: <u>La mala educación</u> [2 nd part] Discussion: <u>La mala educación</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> .

Daily Life and Youth Problems		
9	   	<p>“Democracy” [173-192] from Peter Pierson. <u>The history of Spain</u>. Selections from: “Living on the Edge” [145-162], “Welfare: The Spanish Exception” [295-307], “Education: More Aspiration than Achievement” [308-318], “Housing: Through the Roof” [319-331] from John Hooper. <u>The New Spaniards</u>. Screening: <u>7 vírgenes</u> [1st part]</p> <p>Hand in Essay outline</p>

IV. Spain Today

Urban Life and Postmodernity		
10	   	<p>Screening: <u>7 vírgenes</u> [2nd part] Discussion: <u>7 vírgenes</u> “Art and Artists: No Limits” [397-409] and “The New Spaniards” [427-437] from John Hooper. <u>The New Spaniards</u>. “Money: Food and Shelter, Wealth and Power” [131-151] “from Bill Richardson. <u>Spanish studies: an introduction</u> Screening: <u>El día de la bestia</u> [1st part]</p>
Marginality, Immigration, Globalization		
11	    	<p>Screening: <u>El día de la bestia</u> [2nd part] Discussion: <u>El día de la bestia</u> “Men and Women: Machismo Meltdown” [123-133] and “Family Values and Home Truths” [134-144] from John Hooper. <u>The New Spaniards</u>. “Death: ...acercándonos al hoyo...” [187-214] “from Bill Richardson. <u>Spanish studies: an introduction</u>. Screening: <u>Selection of clips</u></p> <p>Hand in Final Essay</p>
12	  	<p>Screening: Selection of clips. “Posthumous Tales of One, Great, Free Nation: Spanishness in Post-Franco Spanish Film” [143-158] from Alfredo Martínez-Expósito.</p> <p>Conclusions</p>
13		FINAL EXAM

CALENDER:

Midterm Exam: to be confirmed

Essay: to be confirmed

Final Exam: to be confirmed

Holidays:

Holy Week

Seville's April Fair

*This syllabus is subject to change.