

**UCEAP EUROPEAN TRANSFORMATIONS PROGRAM
MADRID & ROME**

**CONTEMPORARY SPANISH HISTORY
THROUGH FILM**

1. COURSE INFORMATION

Language of Instruction: English
UC Quarter/Semester Credits: 4.5/3
UCEAP Course Subject Area(s): History, European Studies
Course Duration (weeks): 5 weeks

2. 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 will allow one to construct and deconstruct many myths and realities of contemporary Spain. Thus, this course will analyze the most relevant Spanish film productions both as artistic works (form) and as socio-historical documents (content). Topics will include the Republic and Civil War (Cuerda and Buñuel), the 60s comic criticism of dictatorship (García Berlanga), the transition to democracy (García and Almodóvar), and the new 90s cinema (Amenábar, de la Iglesia, Médem, Coixet and Bollain). Analysis of these films will be contextualized within a thorough grounding in contemporary Spanish history.

3. COURSE MATERIALS

Required Materials

All mandatory readings and course activities compiled by the professor will be available online via the Madrid At Your Fingertips Student Portal at <https://madrid.accentintl.net>. Films can be watched or downloaded from the computer in the Aula de Informática.

Adorno, Theodor W. "Freudian Theory and the Pattern of Fascist Propaganda." *The Essential Frankfurt School Reader*. Ed. Andrew Arato & Eike Gebhardt. New York: Continuum, 1982. 118-137. Print.

Arendt, Hannah. *On Violence*. Orlando, FL: Houghton Mifflin Harcourt, 1969. Print.

Bakhtin, Mikhail. *Rabelais and His World*. 1968. Trans. Hélène Iswolsky. Bloomington: Indiana UP, 2009. Print.

Barthes, Roland. *Mythologies*. Trans. Annette Lavers. London: Vintage Books, 2000. Print.

Bienvenido, Mister Marshall. Dir. Luis García Berlanga. UNINCI, 1953. Film.

Carne Trémula. Dir. Pedro Almodóvar. El Deseo S.A., 1997. Film.

Cría Cuervos. Dir. Carlos Saura. Elías Querejeta P.C., 1976. Film.

El abanderado. Dir. Eusebio Fernández Ardavín. Suevia Films, 1943. Film.

Fouce, Héctor. "From the Unrest to *La Movida*: Cultural Politics and Pop Music in the Spanish Transition."

Toward a Cultural Archive of La Movida: Back to the Future. Ed. William J. Nichols & H. Rosi Song. Madison: Fairleigh Dickinson UP, 2014. 37-50. Print.

Hooper, John. *The New Spaniards*. London: Penguin, 2006. Print.

Jordan, Barry & Mark Allison. *Spanish Cinema: A Student's Guide*. London: Bloomsbury, 2005. Print.

Kristeva, Julia. *Powers of Horror*. Trans. Leon S. Roudiez. New York: Columbia UP, 1982. Print.

La Dolores. Dir. Florián Rey. CIFESA, 1940. Film.
La lengua de las mariposas. Dir. José Luis Cuerda. Sogepaq, 1999. Film.
Marí, Jorge. "La Movida as Debate." *Toward a Cultural Archive of La Movida: Back to the Future*. Ed. William J. Nichols & H. Rosi Song. Madison, NJ: Fairleigh Dickinson UP, 2014. 19-36. Print.
Payne, Stanley G. *Spain: A Unique History*. Madison, NJ: U of Wisconsin P, 2011. Print.
Preston, Paul. *Franco: A Biography*. New York: BasicBooks, 1994. Print.
Raza. Dir. José Luis Sáenz de Heredia. Cancillería del Consejo de la Hispanidad Ballesteros, 1942. Film.
Sin novedad en el Alcázar. Dir. Augusto Genina. Bassoli Film, 1940. Film.
Viridiana. Dir. Luis Buñuel. Film Sans Frontières, 1961. Film.

4. COURSE LEARNING OUTCOMES

By the end of the course, students should be able to:

- Holistically understand the history of 20th- and 21st-century in Spain.
- identify the most important figures in Spanish cinema.
- Participate in meaningful discussions about the Spanish history and culture.
- Contrast the theoretical concepts with the socio-cultural reality outside of the classroom.
- Apply basic methodologies and critical thought to current historical controversies.

5. PREREQUISITES

There are no prerequisites for this course.

6. METHODS OF INSTRUCTION

Instruction will consist of: presentations on history and film, theoretical concepts, and methodology; study visits to pertinent sites; guest lectures and walking tours; and small-group and large-group discussions on course topics.

7. COURSE REQUIREMENTS

Lectures & Study Visits

Class meetings will last 3.5 hours per session. Classes will present slide shows and partial film screenings to motivate students into class debate and discussion. As part of the coursework, students will also need to watch the film assigned each week, and fill out a guide with main questions related to issues and topics relevant to the movie and Spanish History that will be discussed in next class.

In addition, students will meet for the following study visits and/or tours:

- Week 1: Visit to Museo del Prado: Survey of Spanish History through the collection of the Gallery.
- Week 1: Visit to Museo Reina Sofía: Luis Buñuel, Salvador Dalí, Picasso, etc.
- Week 4: Study Tour of El Madrid de la Movida.

Discussion & Opinion Essays

Students will need to complete two written assignments responding to a specific question for students to link the plot and the period of the History of Spain it relates to. These questions will be announced by the professor in class, and responses will be shared and discussed as a group accordingly. Students are expected to critically discuss the given topic and include their personal opinion in the form of a brief essay. Assignments must be 2 pages in length, typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all sides. Students must attend class to submit work on the day it is due; submissions after deadline, except for excused absences, will not be graded for credit.

Final Exam

The final exam aims at evaluating the students' understanding of the readings and class discussions as well as the students' development of their own critical thinking. The final exam will be comprehensive and will cover all course contents. The exam will consist of concept definition and short essay-type questions, which will require students to demonstrate their knowledge of specific terms, concepts, and historical landmarks, and to compose their ideas in one or more paragraphs addressing specific topics related to course contents.

Final Research Paper

Students will write an original individual research paper about a relevant topic within the scope of the course using one or more of the films discussed in class plus one additional film of their choice as well as scholarly

sources (journal articles, book chapters, video documentaries, photographs, etc.) and other pertinent sources such as newspapers, blog entries, or social media contributions. Papers must be 6-8 pages long, typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all sides. It should include an introduction, main body, conclusion, and works cited page, and reflect the student's point of view, critical thinking, and interpretive skills. The essay will be submitted in class on the due date. E-mail or late submissions will not be accepted.

Class Preparation & Participation

Students are expected to do the readings assigned for each class meeting beforehand, and to actively participate in class discussions. These readings, as part of the course materials, are sources they also 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 as many Spanish films as possible on their own. A list of films available for rent at the ACCENT Study Center is available at the Madrid At Your Fingertips Student Portal for your convenience.

8. ASSESSMENT AND GRADING CRITERIA

The course will be graded on a 100-point scale, and the final grade will be determined as follows:

- Discussion & Opinion Essays (2) 30%
- Final Exam 30%
- Final Research Paper 30%
- Class Participation & Attendance 10%

9. ATTENDANCE POLICY

UCEAP and ACCENT consider attendance and punctuality at all classes mandatory. This attendance policy has been approved by the UC Faculty Senate Committee responsible for the oversight of UCEAP. The attendance policy stipulates that:

- The class register is the official record of student attendance. It is the student's responsibility to sign the attendance register personally at the beginning of class with her/his full name (no initials). Students are forbidden from signing in for anyone else or altering the register in any way.
- If a student misses any portion of a class, she or he may be marked as absent or late, upon the faculty member's discretion. Three tardies automatically convert to an absence.
- Students are allowed a total of one absence during the program. Each absence beyond the limit will result in a deduction of 3% points from the student's raw total. Any student who accrues two unexcused absences in any single class will be placed on disciplinary probation with a warning that she or he will be dismissed from the program should there be any further absences.
- An absence occurring on a day a quiz or exam is scheduled or an assignment is due will result in a zero for that quiz/exam or assignment. Make-ups are permitted on a case-by-case basis for medical reasons and/or unavoidable emergencies. Pertinent documentation must be provided.
- No guests are allowed in any UCEAP Rome or Madrid courses or site visits.

10. CLASS ETIQUETTE

Students studying abroad are ambassadors for the University of California and as such, should act with decorum and respect for others at all times. As a participant on the UCEAP European Transformations Program in Rome and Madrid, you are subject to student conduct policies of UCEAP and ACCENT.

Students should seek to play their part in making the class a success. Students should arrive punctually for classes, taking special care to allow for journey times between the various venues. They should come to class with the necessary materials for taking notes, and bringing with them any books or suchlike required for the class. *Students will be responsible for obtaining their own copies of any missed assignments and materials.*

In addition to the one-on-one office hour, students may communicate with professors via e-mail. E-mail interaction should be serious and professional, so students should always address professors appropriately, be clear and concise, and allow up to 24 hours for a response (excluding weekends and holidays).

Food and drink may NOT be brought into the classroom or consumed during class. Cell phones and other electronic devices should be switched off upon entering the classroom.

For more information, please consult the UCEAP Student Conduct and Discipline Policy at http://eap.ucop.edu/Documents/Policies/student_conduct_discipline.pdf.

11. ACADEMIC INTEGRITY

Students should remember that they are still subject to the academic integrity provisions of the University of California. This means that all academic work—research papers, exams and/or other assignments—will be done by the student to whom it is assigned, without unauthorized aid of any kind. Likewise, any act of academic misconduct, such as cheating, fabrication, forgery, plagiarism, or facilitating academic dishonesty, will subject a student to disciplinary action.

For more information, please consult UCEAP Academic Conduct Policy at http://eap.ucop.edu/Documents/Policies/academic_conduct.pdf.

12. STUDENT ACCOMMODATIONS

UCEAP and ACCENT are committed to facilitating welcoming and reasonably accessible programs. Any student who because of a disability may require special arrangements in order to meet course requirement should present appropriate verification from the campus Disability Student Office to UCEAP advisors during the application process, and should contact ACCENT Florence and Madrid Directors upon arrival to confirm the approved accommodations. No requirement exists that accommodations be made prior to completion of this approved university procedure. Disability status is confidential and should always be discussed in private.

For more information, please consult UCEAP Official website at <http://eap.ucop.edu/Diversity/Pages/students-with-disabilities.aspx>.

13. COURSE SCHEDULE

Madrid Weekly Calendar		
Date	Contents & Readings	Coursework & Study Visits
<i>WEEK 1</i>	<p>Introduction. Spanish History and Cinema: Key Concepts.</p> <p>Jordan & Allison, <i>Spanish Cinema: A Student's Guide</i> (selections on Film studies basics: Technique, Narrative and Style / Representation / Film Studies and Film Theory / Spanish History Through Film)</p>	Study Visit to Museo del Prado
<i>WEEK 1</i>	<p>The Second Republic and the Civil War</p> <p>Payne, "Identity, Monarchy, and Empire"</p> <p>Azaña, "The Causes of the Spanish Civil War"</p> <p>Preston, "The Enigma of Franco"</p>	Study Visit to Museo Reina Sofía
<i>WEEK 2</i>	<p>The Civil War and Francoism: Nationalism, Militarism, Catholicism</p> <p>Arendt, "On Violence"</p> <p><i>FILM: La lengua de las mariposas</i> (1999) by José Luis Cuerda</p>	Essay #1 Due
<i>WEEK 2</i>	<p>Francoism and Propaganda</p> <p>Barthes, <i>Mythologies</i> (selections)</p> <p>Adorno, "On Fascist Propaganda"</p> <p><i>In-Class Film Clips: Raza</i> (1942) by José Luis Sáenz de Heredia, <i>La Dolores</i> (1940) by Florian Rey, <i>El abanderado</i> (1943) by Eusebio Fernández & <i>Sin novedad en el Alcázar</i> (1940) by Augusto Genina</p>	
<i>WEEK 3</i>	<p>From Isolation to Integration: Foreign Policy under Franco</p> <p>Preston, "The Hero Besieged" and "The Sentinel of the West"</p> <p><i>FILM: Bienvenido, Mister Marshall</i> (1953) by Luis García Berlanga</p>	
<i>WEEK 3</i>	<p>Parodies of Francoism</p> <p>Bakhtin, "Introduction" to <i>Rabelais and His World</i></p> <p><i>FILM: Viridiana</i> (1961) by Luis Buñuel</p>	
<i>WEEK 4</i>	<p>The Long Goodbye</p> <p>Preston, "The Long Goodbye".</p> <p>Kristeva, "Approaching Abjection".</p> <p><i>FILM: Cría Cuervos</i> (1976) by Carlos Saura</p>	Essay #2 Due
<i>WEEK 4</i>	<p>The Spanish Transition: La Movida</p> <p>Marí, "La Movida as Debate"</p> <p>Fouce, "From the Unrest to la Movida"</p> <p>Workshop with Music, Film and TV clips.</p>	Study Tour of El Madrid de la Movida

WEEK 5	The Spanish Transition: From 20th-Century to 21st-Century Spain Hooper, "The New Spaniards" <i>FILM: Carne Trémula</i> (1997) by Pedro Almodóvar	
WEEK 5	Joint Session with All Faculty & Students to Debate on Overall Course Conclusions	Final Research Paper Due
WEEK 5	FINAL EXAM	

Sample syllabus. Final syllabi will be available on-site.