

**UCEAP EUROPEAN TRANSFORMATIONS PROGRAM  
MADRID & ROME**

**FROM DICTATORSHIP TO DEMOCRACY: SOCIAL REVOLUTIONS IN MODERN SPAIN**

---

**1. COURSE INFORMATION**

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

**2. COURSE DESCRIPTION**

Spain has experienced crucial transformations over recent decades with regard to women's rights, family, gender roles, education, freedom of expression, religion, and migration. This course provides a theoretical overview of social revolutions as well as a detailed examination of the influence of Franco's dictatorship and the transition to democracy on contemporary Spanish conceptions of society, politics, culture, gender, and sexuality. Study visits to representative monuments and institutions are integrated into the course providing students with opportunities to engage first-hand with Spanish culture and contemporary issues.

**3. COURSE MATERIALS**

**Required Materials**

- Apesteguía, Gregorio. *(Explanations) About What's Going On / (Explicaciones) Acerca de lo que está pasando*. Madrid: Dos Sardinias Ediciones, 2015. Print.
- All other 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>.
- Castells, Manuel. *Networks of Outrage and Hope. Social Movements in the Internet Age*. Cambridge, UK: Polity, 2012. Print.
- Cebrián, Juan Luis and Javier Prieto. "The Agony of Franco" and "23-F: Coup in Madrid." *Memoria de la Transición. Del asesinato de Carrero a la integración en Europa*. Ed. Jesús Ceberio. Madrid: Diario El País, 1996. Print.
- Crumbaugh, Justin. "Afterlife and Bare Life: The Valley of the Fallen As a Paradigm of Government." *Journal of Spanish Cultural Studies*. 12.4 (2011): 419-38. Print.
- . *Destination Dictatorship: The Spectacle of Spain's Tourist Boom and the Reinvention of Difference*. Stonybrook: SUNY University Press, 2009. Print.
- Feinberg, Matthew I. "Don Juan Tenorio in the Campo de Cebada: Restaging Urban Space after 15-M." *Journal of Spanish Cultural Studies* 15.1-2 (2014): 143-59. Print.
- Gies, David T., ed. *The Cambridge Companion to Modern Spanish Culture*. Cambridge: Oxford UP, 1999. Print.
- Graham, Helen, "Gender and the State: Women in the 1940s." *Spanish Cultural Studies: An Introduction. The Struggle for Modernity*. Ed. Helen Graham & Jo Labanyi. Oxford, UK: Oxford UP, 1995. 182-95. Print.
- Graham, Helen and Jo Labanyi, eds. *Spanish Cultural Studies: An Introduction. The Struggle for Modernity*. Oxford, UK: Oxford UP, 1995. Print.
- Groves, Tamar et al. *Social Movements and the Spanish Transition. Building Citizenship in Parishes, Neighborhoods, Schools, and the Countryside*. London & New York: Palgrave Macmillan, 2017.
- Hooper, John. *The New Spaniards*. London: Penguin, 2006. Print.
- Jordan, Barry & Rikki Morgan-Tamosunas, eds. *Contemporary Spanish Cultural Studies*. London & NY: Arnold, 2000. Print.

- Labanyi, Jo, ed. *Constructing Identity in Contemporary Spain. Theoretical Debates and Cultural Practice*. Oxford & New York: Oxford UP, 2002. Print.
- Larson, Susan. "Architecture, Urbanism, and *la Movida madrileña*." *Toward a Cultural Archive of la Movida*. Ed. Nichols & Song. Madison, NJ: Fairleigh Dickinson UP, 2013. 181-201. Print.
- Longhurst, Alex, "Culture and Development: The Impact of 1960s 'desarrollismo.'" *Contemporary Spanish Cultural Studies*. Ed. Barry Jordan & Rikki Morgan-Tamosunas. London & NY: Arnold, 2000. 17-28. Print.
- Morgan, Tony. "1992: Memories and Modernities" in Jordan & Morgan-Tamosunas, eds., 58-67.
- Museo Nacional Centro de Arte Reina Sofía. *Textos de sala (varios)*. Madrid: MNCARS, 2015.
- Navarro, Vicenç. "The Transition Hasn't Ended / La Transición no ha terminado." *Público*. 18 Nov. 2010. Web. 21 Sept. 2012. <[www.vnavarro.org/?p=4954](http://www.vnavarro.org/?p=4954)>.
- Nichols, William and H. Rosi Song, eds. *Back to the Future: Towards a Cultural Archive of the Movida*. Madison, NJ: Fairleigh Dickinson UP, 2013. Print.
- Nilsson, Maria. "Against the Grain: Photojournalism in Transition-Era Spain." *Journalism* 5.4 (2004): 440-57. Print.
- Richards, Michael. "'Terror and Progress': Industrialization, Modernity, and the Making of Francoism" *Spanish Cultural Studies: An Introduction. The Struggle for Modernity*. Ed. Helen Graham & Jo Labanyi. Oxford, UK: Oxford UP, 1995. 173-82. Print.
- Rubio-Pueyo, Vicente. "Municipalism in Spain: From Barcelona to Madrid, and Beyond." *Rosa Luxemburg Stiftung* (Dec. 2017): 1-22. <http://www.rosalux-nyc.org/municipalism-in-spain/>
- Snyder, Jonathan. *Poetics of Opposition in Contemporary Spain: Politics and the Work of Urban Culture*. New York: Palgrave Macmillan, 2015. Print.
- Southworth Spanish Civil War Collection. University of California, San Diego. <<http://libraries.ucsd.edu/locations/mscl/collections/southworth.html>>.
- Steer, George. "The Tragedy of Guernica." *New York Times* 27 Apr. 1937. Web.
- Tremlett, Giles. "Secretos a voces." *The Ghosts of Spain: Travels through a Country's Silent Past*. London: Faber & Faber, 2006. 3-33. Print.
- Wert Ortega, Juan Pablo. "Calle Libertad, the Liberty of the Street: La Movida and Political Transition." *Toward a Cultural Archive of La Movida: Back to the Future*. Ed. William J. Nichols & H. Rosi Song. Madison: Fairleigh Dickinson UP, 2014. 233-49. Print.

#### 4. COURSE LEARNING OUTCOMES

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

- Holistically understand the socio-historical context that not only contributed to the political transition from dictatorship to democracy, but also favored crucial social transformations in Spain.
- Identify the discourses associated with Francoism, the social revolutions of the 1960s and 70s, and politics and society since *Transición*-era Spain.
- Discuss issues of socio-economic status, regional and national identity, religion, gender, sexuality, and race in the shaping of Spanish societies.

#### 5. PREREQUISITES

There are no prerequisites for this course.

#### 6. METHODS OF INSTRUCTION

Instruction will consist of: presentations on history, 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. Class time will be divided between lectures and group discussions in which active student participation is required. Students are expected to read and view the material assigned in advance.

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

- Week 1: Walking tour of Moncloa, Francoist architecture and bunkers from the Spanish Civil War
- Week 2: Visit to Museo Reina Sofía
- Week 3: Visit to Conde Duque Cultural Center, Museum of Contemporary Art
- Week 5: Walking tour of Lavapiés/La Latina neighborhoods

### **Literature Review Papers**

This activity aims to familiarize students with the existing academic literature in preparation for the final paper. Using the template as their guide, students submit a "literature review" that analyzes a secondary source of scholarly research that students locate, read, and review on their own. The source must be from a scholarly publication for full points (peer reviewed journals, books, institutional publications by experts, etc.). An outstanding paper demonstrates critical thought and analysis of the student's chosen material that moves beyond the class discussions / readings, and is fit to be posted publicly on a course webpage as representative of the studied material. All written work for the course is graded according to the Grading Rubric, available with the assigned readings.

Each paper should be 2 pages in length (double spaced, Times New Roman, 12pt) and must be printed to submit in class on the day it is due; late submissions will not be graded for credit.

### **Final Exam**

The final exam evaluates the students' comprehension of readings, visits, and class discussions, as well as synthesis of the material and critical thinking. The final exam will be comprehensive and will cover all course contents. The exam will consist of concept definition and short essay questions, which will require students to demonstrate their knowledge of specific terms, concepts, and historical events, and to compose their ideas in one or more paragraphs addressing specific topics related to course contents. The Study Guide questions listed on the syllabus serve as preparation for the exam.

### **Final Research Paper**

As a final assignment, students will write an original individual research paper on a specific aspect of social transformations in Spain that pairs cultural analysis with historical context. An outstanding cultural analysis has a clearly defined cultural object of analysis (film, photography, architecture, etc.) and demonstrates its relevance to studied themes in the course; a thorough knowledge of the topic and background research; a well-written exposition of the material that is properly formatted; and a bibliography of scholarly sources (both primary and secondary sources) addressed in the paper. Students may choose to elaborate on the Literature Review papers for the Final Research Paper.

Papers must be 6-8 pages long, typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all sides, and must be submitted in class on the due date. The paper must be formatted in MLA style with a bibliography that includes at least three scholarly sources that were not assigned for the course readings. No e-mail or late submissions will be accepted.

### **Class Preparation & Participation**

Students are expected to read the assignments and prepare questions before each class meeting, and to attend class prepared to participate actively in class discussions and other activities. Students should prepare any questions they might have about the assigned readings for each class session. These course materials are sources that students also need to contemplate and include when completing assignments and written requirements.

## **9. ASSESSMENT AND GRADING CRITERIA**

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

- Literature Review Papers (2) 30%
- Final Exam 30%
- Final Research Paper 30%
- Class Participation & Attendance 10%

## 10. 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.

## 11. 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](http://eap.ucop.edu/Documents/Policies/student_conduct_discipline.pdf).

## 12. 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](http://eap.ucop.edu/Documents/Policies/academic_conduct.pdf).

## 13. 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>.

14. COURSE SCHEDULE

Madrid Weekly Calendar – May 9th to June 12th		
Date	Contents & Readings	Coursework & Study Visits
WEEK 1	<p><b>Historical Memory of the Spanish Civil War (1936-39) &amp; Franco Dictatorship (1939-75)</b></p> <p>Tremlett, “Secretos a voces”</p> <p><i>Ley de Memoria Histórica/Law of Historical Memory</i> (2007)</p> <p><i>In class:</i> Propaganda from the Spanish Civil War, Southworth Collection UCSD</p>	<ul style="list-style-type: none"> <li>• In Tremlett, in what ways are the Spanish Civil War and the Franco Dictatorship still ‘present’ in political debates today?</li> <li>• What are the partisan positions of the socialist (PSOE) and conservative (PP) parties regarding the Law of Historical Memory (2007)?</li> <li>• What are the primary state provisions under the Law for Historical Memory?</li> </ul>
WEEK 1	<p><b>Historical Memory of the Spanish Civil War (1936-39) &amp; Franco Dictatorship (1939-75)</b></p> <p>Tremlett (<i>cont.</i>)</p> <p>Richards &amp; Graham, “The Material Reality of State Power” and “Gender and the State”</p> <p><i>In class:</i> clip from <i>The Spanish Earth</i> (dir. Joris Ivens, 1937); NO-DO Newsreel 1</p>	<p><b>Visit to Moncloa Area &amp; Bunkers</b></p> <ul style="list-style-type: none"> <li>• In what ways are the politics of the Franco Regime represented in the architectural works from the early dictatorship years?</li> <li>• Define the main features of National-Catholicism. What tactics of violence, repression, and exclusion did the Regime employ against its detractors? What methods did it use to garner social support for its rule?</li> <li>• In Graham, how were women’s social and political roles defined by the Franco Regime? How did the Regime attempt to mold citizens into this ideal image?</li> </ul>
WEEK 2	<p><b>Transitions in the Franco Dictatorship (1939-1975)</b></p> <p>Longhurst, “Culture and Development: The Impact of 1960s <i>desarrollismo</i>”</p> <p><i>In-class:</i> television “Familia Philips”; “Eurovision 1968”</p>	<ul style="list-style-type: none"> <li>• Define: mesocratization, <i>desarrollismo</i>. According to Longhurst, what social changes took place in the 1950s and 60s? What relationship do these changes have to consumer culture and to tourism?</li> <li>• What changes to state censorship were brought about by Fraga’s Press Law of 1966?</li> <li>• Define the Franco Regime’s ideology presented to viewers in its propaganda, the NO-DO newsreel.</li> </ul>
WEEK 2	<p><b>Political and Social Transitions to Democracy in the 1970s and 80s: Amnesty, Forgetting, and <i>La Movida</i></b></p> <p>Hooper, “From Hunger to Prosperity” and “From Dictatorship to Democracy”</p> <p>Groves et al, “The Right to the City...Neighborhood Associations”</p>	<p><b>Literature Review #1 Due</b></p> <ul style="list-style-type: none"> <li>• Define: Amnesty Law of 1977, <i>Pacto de Olvido</i> (Pact of Forgetting). In what regard was the Transition to democracy emulated as a successful model for other countries? What were its shortcomings?</li> <li>• Was the Transition to democracy a break with the dictatorial past? How so / not so?</li> </ul> <p>Describe <i>la Movida</i> and some of its defining characteristics.</p>
WEEK 3	<p><b>REVIEW: The Second Republic, Civil War, and Dictatorship in Art</b></p> <p>Museo Reina Sofia, “Guernica” &amp; “1937 Pavilion of the Republic”</p> <p>Steer, “The Tragedy of Gernika”</p>	<p><b>Visit to Museo Reina Sofia</b></p> <ul style="list-style-type: none"> <li>• What event does Picasso’s <i>Guernica</i> represent? In what context was the work originally created and displayed, and for whom?</li> <li>• How is the artwork a reflection on the horrors of war?</li> </ul>

WEEK 3	<p><b>Political and Social Transitions during and after <i>Transición</i>-era Spain (1970s-90s)</b> Wert, "Calle Libertad" Nilsson, "Photojournalism in Transition-era Spain"</p>	<p><b>Visit to Malasaña / Conde Duque</b></p> <ul style="list-style-type: none"> <li>• In what ways is some cultural production from the <i>Movida</i> (photography, painting, music videos, pop art, etc.) political in its aims or content? In what ways is it apolitical?</li> </ul>
WEEK 4	<p><b>The Politics of Memory: Revisiting the 1992 Celebrations and Spain's Neoliberal Transition</b> Morgan, "1992: Memories &amp; Modernities" Navarro, "The Transition Hasn't Ended"</p>	<p><b>Literature Review #2 Due</b></p> <ul style="list-style-type: none"> <li>• How have the shortcomings of the <i>Transición</i> to democracy been revisited since then?</li> <li>• Define: neoliberalism, Maastricht Treaty</li> <li>• What was the significance of 1992 for Spain on a regional, national, and international scale?</li> </ul>
WEEK 4	<p><b>The Financial and Social Crises since 2007-2008</b> Snyder, "<i>La(s) Crisis</i>" in <i>Poetics of Opposition</i> Apesteguía, (<i>Explanations</i>) <i>About What's Going On</i></p>	<ul style="list-style-type: none"> <li>• Define: precarity, austerity. What are the defining features of the economic and financial crises in Spain? In what sense are these crises also a social and political crisis?</li> <li>• How do Apesteguía's free-verse poems portray feelings of precarity, expendability, and inner exile? Who are the subjects of these poems?</li> </ul>
WEEK 5	<p><b>The Right to the City, 15M &amp; Recent Social Mobilizations (2011-present)</b> Snyder, "Practices of Oppositional Literacy in the 15M Movement in Madrid" in <i>Poetics of Opposition</i> Rubio-Pueyo, "Municipalism in Spain: From Barcelona and Madrid, and Beyond"</p>	<p><b>Visit to Lavapiés / La Latina</b></p> <ul style="list-style-type: none"> <li>• What is the 15M movement and what are its aims? How do recent social mobilizations challenge to Spain's democracy at present?</li> <li>• In what ways have neighborhood associations (Campo de la Cebada, etc.) mobilized in defense of 'the right to the city' and against gentrification and privatization initiatives?</li> </ul>
WEEK 5	<p><b>Joint Session with All Faculty &amp; Students to Debate on Overall Course Conclusions</b></p>	<p><b>Final Research Paper Due</b></p>
WEEK 5	<p><b>FINAL EXAM</b></p>	