

# Contemporary Spanish History through Film

## Course Details

**Course Designator & Number: MADR 3027**

**Number of Credits: 3**

**Language of Instruction: Spanish**

**Contact Hours: 45**

**Instructor: Marta López Beriso**

## 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 This course will analyze the most relevant Spanish film productions primarily as socio-historical documents (content).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 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- View films and documentaries as socio-historical documents primarily in the way they were made and the type of discourse they maintain.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 critical 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 Reading / 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%20Ospanola%20-%20Antony%20Beevor.pdf>
- LOPEZ PANIAGUA, Laura: “Guernica and The Valley of the Fallen/ Monuments and AntiMonuments”. 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](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\\_CONSTRUCI%C3%93N\\_DE\\_IDENTIDAD\\_EN\\_LA\\_MOVIDA\\_MADRILE%C3%91A\\_Jonathan\\_Abdul\\_Maldonado\\_Adame](https://www.academia.edu/43213278/LA_NOCHE_DE_LA_MOVIDA_EL_ESCENARIO_NOCTURNO_EN_LA_CONSTRUCI%C3%93N_DE_IDENTIDAD_EN_LA_MOVIDA_MADRILE%C3%91A_Jonathan_Abdul_Maldonado_Adame)
- PEREZ-AMEZCUA, Luis Alberto: “Postmodern or postmortem?: el mito del caníbal en el cine del siglo XXI”, Aço 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](https://www.academia.edu/35456625/Postmodern_or_postmortem_el_mito_del_can%C3%ADbal_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](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](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>

## RECOMMENDED 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- Icíar 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
- **La Vaquilla- Luis García Berlanga**
- **Libertarias X- Vicente Aranda**
- Los Años Bárbaros- Fernando Colomo
- Los Girasoles Ciegos X- José Luis Cuerda
- Los lunes al sol X- Fernando León de Aranoa
- **Los Santos Inocentes X- Mario Camus**
- Lucía y el Sexo- Julio Medem
- **Mar Adentro X- Alejandro Amenábar**
- 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
- **Salvador X- Manuel Huerga**
- Secretos del Corazón- Montxo Armendáriz
- Soldados de Salamina- David Trueba
- También la Lluvia- Icíar Bollaín

- Todo sobre mi madre- Pedro Almodovar
- **Un Franco, 14 Pesetas- Carlos Iglesias Serrano**
- Vacas X- Julio Medem
- **Viridana- Luis Buñuel**
- Yerma- Pilar Távora
- **La Lengua de las Mariposas- José Luis Cuerda**
- 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 el Verano- Jaime Chávarri
- Tacones Lejanos- Pedro Almodóvar
- **Átame- Pedro Almodóvar**
- La Marrana- José Luis Cuerda
- La Vey del Deseo -Pedro Almodóvar
- Kika -Pedro Almodóvar
- Volver -Pedro Almodóvar

## Grading

### Grading Rubric

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	Achievement that meets the course requirements in every respect.

Letter Grade	Score or Percentage	Description
C+	77-79	
C	73-76	
C-	70-72	
D+	67-69	Achievement that is worthy of credit even though it fails to fully meet the course requirements.
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.

## Summary of How Grades Are Weighted

<b>Assignments</b>	<b>Percentage of Grade</b>
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%

## 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)

# Course Content

## Unit 1

### Theme

- 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

## Unit 2

### Theme

- 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

## Unit 3

### Theme

- 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](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://revistas.uc3m.es/index.php/HISPNOV/article/view/4033/2587>
  - Film: La lengua de las mariposas by José Luis Cuerda, 1999



## Unit 4

### Theme

- 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

## Unit 5

### Theme

- 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

## Unit 6

### Theme

- 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

## Unit 7

### Theme

- 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 AntiMonuments". 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](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

## Unit 8

### Theme

- 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\\_Spains\\_transition\\_to\\_democracy](https://www.academia.edu/38807787/Revisiting_Spains_transition_to_democracy)
  - Film: Átame by Pedro Almodóvar, 1989

## Unit 9

### Theme (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  
[https://www.academia.edu/43213278/LA\\_NOCHE\\_DE\\_LA\\_MOVIDA\\_EL\\_ESCE](https://www.academia.edu/43213278/LA_NOCHE_DE_LA_MOVIDA_EL_ESCE)

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- Film: Mar adentro by Alejandro Amenábar, 2004

## Unit 10

### Theme

- 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](https://www.academia.edu/38807460/The_Long_Road_to_Europe_Spain_and_the_European_Community_1957_86)

## Unit 11

### Theme

- 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\\_](https://www.academia.edu/35456625/_Postmodern_or_postmortem_el_mito_del_can%C3%ADbal_en_el_cine_del_siglo_XXI_)

## Unit 12

### Theme

- Session 22: STUDENTS’ PRESENTATIONS FINAL REFLECTION PAPER DUE
- Session 23: STUDENTS’ PRESENTATIONS FINAL REFLECTION PAPER DUE

## Unit 13

### Theme

- Session 24: Conclusions
- Session 25: Joint Session with Faculty & Students to Debate on Overall Course

## Unit 14

### Theme

- NO FINAL EXAM

# 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](#).