

SPAN 319E Spanish Culture and 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 most important 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 way 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 film makers such as 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 the most recent Spanish creators Montxo Armendáriz, Chus Gutierrez, and Benito Zambrano. 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

The goals of this course are:

- To explore the main historical and cultural issues of contemporary Spain.
- To understand how filmic discourse represents and, at the same time, undermines culture and reality.
- To familiarize students with the main film directors, movie techniques, and aesthetic concerns of recent decades in Spain.
- To relate current social and national problems in Spain to its historical roots in recent History.

A variety of methodologies will be used, including lecture/presentation, discussions, debates, student presentations, and cooperative group work. The course includes both texts and films to be analyzed by students. Students are expected to read and reflect on the reading/audio+visual material and also to complete the handouts for each specific text and film before the class period. Films will be screened during class and require active work with questions and references to be completed before, during and after the screening.

Students will be given reading and filmic material to study during the semester and will be required to complete hours of preparatory work on which they may be tested in order to understand their level of knowledge and understanding in key areas. Course participants will be required to complete pre- and post-course tests, a class oral presentation, exams and a final project.

Learning Objectives

Through this course, students will:

- Be able to explain the main Historical events of Contemporary Spain
- Define basic concepts from the field of cultural theory.
- Outline the main Spanish cultural events from the 20th century to the present.
- Recognize significant social developments in Spanish contemporary period.
- Identify and critically explore the cultural foundations of the Spanish nation.
- Describe and classify basic concepts related to film aesthetics/form.
- 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

All the movies, texts, readings, presentations, extra readings, study guides for every reading and film handouts for the screenings will be available on Blackboard (virtual platform).

Films

Films will be screened in class and are available at the Centro Universitario Internacional library. (This list may be changed due to unexpected motives):

- Belle Epoque. Fernando Trueba. 1992. (109´).
- La lengua de las mariposas. José Luis Cuerda. 1999. (96´).
- La niña de tus ojos. Fernando Trueba. 1998. (121´).
- Mujeres al borde de un ataque de nervios. Almodóvar, 1988. (147´)
- Ocho apellidos vascos. Emilio Martínez Lázaro. 2013. (95´).
- Campeones. Javier Fesser, 2018. (124´)
- La boda de rosa. Icíar Bollaín, 2020. (97´)

Content Warnings

The films of the course may contain explicit content that some viewers may find disturbing, scenes of a sexual nature, adult language, violence, etc.

Additional texts

- On History and Culture:

- Barton, Simon. A history of Spain. New York: Palgrave Macmillan, 2003.
- Carr, Raymond. Spain: a history. New York: Oxford University Press, 2000.
- Chislett, William. Spain: What Everyone Needs to Know. Oxford: Oxford University Press, 2013.
- 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.
- 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.
- Tremlett, Giles. Ghosts of Spain: travels through Spain and its silent past. New York: Walker, 2007.

- On Film:

- Bordwell, David, and Kristin Thompson. Film art: an introduction. Boston: McGraw Hill, 2008.
- Jordan, Barry. Contemporary Spanish Cinema. Manchester: Manchester University Press, 1998.
- Kinder, Marsha. Blood cinema: The Reconstruction of National Identity in Spain. Berkeley: University of California Press, 1993.
- McVey Gill, Mary. Cinema for Spanish Conversation. Newburyport: Focus, 2006.
- Mira, Alberto. The Cinema of Spain and Portugal. London: Wallflower, 2005.
- Monaco, James. How to Read a film. New York: Oxford University Press, 2009.
- 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.

- Online dictionaries:
 - <http://www.vox.es/consultar.html>
 - <http://www.diccionarios.com>
 - <http://www.wordreference.com/>

- Webs:
 - <http://www.ine.es> - Official website of the Spanish National Bureau of Statistics.
 - <http://www.mecd.gob.es/cultura-mecd/areas-cultura/cine.html> - Official website of the Spanish Ministry of Culture, Education and Sports, including a link to a comprehensive Spanish film database.

Course Requirements and Grading

Students' progress will be checked by class participation, in-class quizzes, a response essay, and a final exam. Your final grade will be calculated as follows:

- Presentation (25%)
- Engagement and in-class essays (25%)
- Exam 1 (25%)
- Exam 2 (25%)

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 and present them in class discussions and activities.
- 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.

Engagement

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. Classes will be structured around class discussion (focusing on the readings and the films presented) moderated by the professor. 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 contribution to class discussion daily with relevant comments. (N.B.: 'being there' does not = 'participation').

Active participation includes, but it is not limited to, the following behaviors:

1. Asking and answering questions in class;
2. Volunteering to answer questions and to engage in discussions;
3. Questioning information presented and discussed;
4. Engaging in class discussions and dialogues with class mates;
5. Participating in peer critiques with your class groups; and
6. Grappling with course content on a personal-level.

Rubric for Assessing Engagement:

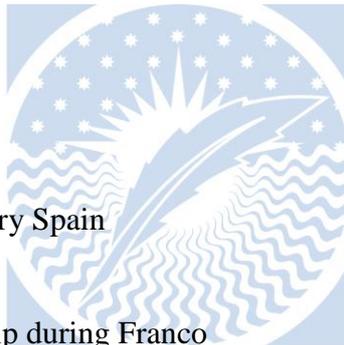
Criteria	Exemplary (9-10)	Proficient (7-8)	Passing (5-6)	Poor (0-4)
Attendance	Arrives on time and stays for the entire duration of class. No absences, or if absent once, demonstrates knowledge of course material missed.	Misses no more than two sessions or is occasionally late. Demonstrates knowledge of course material missed.	Misses 3 or 4 sessions or frequently arrives late/leaves early; exhibits little knowledge/interest regarding course material missed.	Misses 5 or more sessions and does not demonstrate knowledge of course material missed.
Preparation	Consistently well-prepared; demonstrates deep understanding of readings and completes assignments.	Usually prepared; completes readings with some understanding and usually completes assignments.	Occasionally prepared. Demonstrates limited understanding of materials and occasionally completes assignments.	Rarely prepared; minimal effort to engage with course materials.
Participation	Actively participates in discussions with thoughtful comments/questions; demonstrates knowledge of the material and critical thinking skills.	Participates often demonstrating knowledge of material and critical thinking skills.	Participates once in a while or contributions lack depth or relevance.	Does not participate or is disruptive during discussions.
Attentiveness & Respect	Fully engaged and attentive during all sessions; respectful to professor and fellow students. Use of laptop/tablet for notetaking only; no cellphone use.	Generally attentive, with very infrequent lapses in focus and use of electronic devices for non-class related purposes. Respectful to professor and fellow students.	Occasionally inattentive or disengaged. Use of electronic devices for non-class related purposes thus showing disrespect towards professor and fellow students.	Rarely attentive, focused or responsive. Repeated use of electronic devices for non-class related purposes thus showing disrespect towards professor and fellow students.
Collaboration & Feedback	Effectively collaborates with peers in group or in-class activities following professor's instructions. Incorporates feedback to improve learning & performance.	Collaborates frequently with peers or in in-class activities. Incorporates feedback and makes moderate efforts to improve learning & performance.	Occasionally works well with peers but does not contribute substantially to in-class or group assignments. Responds to feedback inconsistently with minimal improvement.	Does not collaborate with peers, does not complete in-class or group assignments. Ignores feedback.

Oral presentation

Students will work in pairs to comply with this assignment. Each pair of students will be asked to present on a topic of their choice (see possible topics below) for a specific class period (*see schedule down below). Presentations will be scheduled from session 2 onwards, at a pace of one or two presentations (2 to 4 students) per session. In session 1, the students and the professor will discuss and agree on the calendar of presentations for the whole semester.

To arrange the presentation, students should bring a well-rehearsed presentation and a couple of questions (either about the content or a reflection about the topic) for the students in the class. Every group is expected to produce a clear, concise and illustrative power point/Prezi presentation. The presentation should contain key words (no whole sentences) since reading from the screen is not permitted (only flash cards are allowed, no full sheets of paper). Students can include extra material (images, Youtube videos, website links...), and also games and activities to make their presentations more attractive. Time limit for each presentation is 15 minutes (around 7 minutes for each student). Make sure not to exceed your allotted time. Topics are open but could include:

- Women rights in Spain
- The Outraged Movement
- Gay rights
- Minorities in Spain
- Botellona´ and drug use
- Art and artists in contemporary Spain
- Life under Franco
- Feminine Section / Censorship during Franco
- Propaganda and ´Españolada´ during the Dictatorship
- García Lorca and other contemporary authors
- Memoria Histórica
- Andalusian Culture: Flamenco, Bullfighting...
- Analysis of a movie sequence
- Spain Today: chose a topic on Economy, Culture or Society
- Catalonia´s aim for independence
- Free Health Care in Spain vs. US system
- US-Spain Relations
- The Spanish-American War



Students should consult the documents which will help them in the activity located in the Presentation section on Blackboard: “Advice on Giving a Good PowerPoint Presentation” and “Making PowerPoint Slides”.

The professor will be available to solve any doubts on the presentations during office hours. The presentation will be graded on these sections:

- (a) Content (25%): Subject knowledge, materials used, resources, terminology, images, creativity, and interaction.
- (b) Organization (25%): Structure, transitions, introduction and index, visual aspects, conclusion.
- (c) Performance (25%): Timing, tone, eye contact, rhythm, vocal variety, movement, gestures, elaboration, enthusiasm, mechanics).
- (d) Power Point document (25%): Clarity, use of images, use of key points instead of complete sentences, lack of typos, size font used, emailing the document to the professor.

A copy of the power point will have to be sent to the professor the same day of the presentation. Failure to do so will lower the grade in 10/100 points.

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 different sections that might include the following:

1. Short questions about the historical and cultural aspects covered in the syllabus. These questions will be the same ones, or very similar, to the questions covered in class for the assigned readings and activities.
2. Multiple choice question.
3. Vocabulary words studied in class.
4. Review based on film clip/s 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

General Course Policies

Leaving the classroom: Leaving the classroom on repeated occasions is disturbing to both your professor and your classmates and may adversely affect your participation grade. Please make use of the 10-minute breaks in between classes to fill up your water bottle, use the restroom, etc.

Punctuality and tardiness: Arriving late to class is disruptive to both the professor and your classmates. Please be punctual as your professor may count your late arrival as half of an absence or simply close the door, not let any late students in and consider it as one full absence.

Communicating with instructor: Please allow at least 48 hours for your instructor to respond to your emails. The weekend is not included in this timeframe. If you have an urgent request or question for your professor, be sure to send it during the week.

- Please keep your cell phone turned off during class and do keep it inside your bag (not on your desk), except during our ICT class activities.
- Laptops for note-taking only and ICT class activities.
- Students who wish to copy the films should bring their own laptop to class.

*Non-compliance with any of the above may result in a student to be removed for the remainder of the class period.

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.

Student engagement policy

Student's engagement will account for at least 20% of the final grade for every course, thus highlighting its significance for high-impact learning.

Students will receive two engagement grades: a mid-term grade (at least 10%) and an end-of-semester grade (at least 10%).

An engagement rubric is provided to ensure transparent and consistent grading.

Absences and lack of engagement

Absences during the add/drop period do not count against students' engagement grade, but may impact their performance in the course.

As a consistent lack of academic engagement may raise concerns about a student's overall academic performance, the following steps will be taken in order to support students' success:

Initial outreach – after missing 3 classes*

E-mail from professor reiterating engagement policy and consequences for additional absences.

* 1 class for courses that meet once a week and 6 classes for courses that meet daily.

Second outreach – after missing 4 classes*

E-mail from professor and notification of academic staff at the International office.

* 2 classes for courses that meet once a week and 8 classes for courses that meet daily.

Academic probation – after missing 6 classes*

Student is called in for a meeting with academic staff at the International office. Automatic notification of home institution and further academic consequences.

* 3 classes for courses that meet once a week and 12 classes for courses that meet daily.

Any additional absences will result in a failing grade.

Academic Honesty

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 and a bibliography, and not cutting and pasting information from various websites when writing assignments.

About using Artificial Intelligence (AI)

The use of AI tools such as grammar checkers, ChatGPT, etc. and automatic translation tools is prohibited unless expressly permitted by the instructor to enhance the students' learning experience. Plagiarism includes, but is not limited to, the unacknowledged use of these tools to create content submitted as one's own. If the use of any of these tools is suspected, the instructor may request notes and other materials used in preparing assignments. Students must retain these materials until final grades are posted. Failure to produce these materials when requested may negatively impact the student's grades.

Learning Accommodations

If you require special accommodations, or have any other medical condition you deem may affect your class performance, you must stop by the International Center to speak to Marta Carrillo Orozco <mcarroro@acu.upo.es> to either turn in your documentation or to confirm that our office has received it.

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. Cell phone use is not allowed and animals (except seeing-eye dogs) are not permitted in the classrooms.

Course contents

Introduction: Constructing History and Representing Culture in FILM

- Introduction to Spanish History. Republic and Civil War
 1. The Franco Regime
 2. Introduction to Cinematography and Cultural Differences
 3. Censorship and Propaganda during Franco
 4. Religion and Popular Faith
 5. School, Gender Issues and Sexual Diversity
 6. The Democratic Period
 7. Spain's cultural icons: Flamenco & Gastronomy
 8. 1990s to 2007: from Boom to Recession
 9. Spain Today: 2008-2023
 10. National Diversity and Catalonia

CALENDAR

- **UNIT 1:** Constructing History and Representing Culture in FILM
 - Course Presentation: Objectives, Contexts, Contents, and Methodology Spanish Film and Spanish Society, from Modernity to the 21st Century, 2023.
 - Needs to Know. Advice on Giving a Good PowerPoint Presentation
 - Dimensions of Culture” by Geert Hofstede, “Time Orientations” by Edward T. Hall'Ss “Communication in Spain” and “Spanish Society & Culture”.
 - Culture: stereotypes and other issues
 - Basic Film Terms
- **UNIT 2:** Introduction to Spanish History. Republic and Civil War
 - Introduction and Sections [1-4, 23-41] from William Chislett. SPAIN: What Everyone
 - Screening: Belle Epoque
 - Discussion: Belle Epoque
- **UNIT 3:** The Franco Regime
 - “The Franco Regime” [42-59] from William Chislett SPAIN: What Everyone
 - Screening: La lengua de las mariposas (1 h: 22)
- **UNIT 4:** Women in Franco's time
 - Guernica
 - Screening: La lengua de las mariposas [2nd part]
 - Discussion: La lengua de las mariposas
- **UNIT 5:** Censorship and Propaganda during Franco
 - Censorship and Propaganda during Franco
 - Compulsory Reading from William Chislett SPAIN: What Everyone
 - Screening: La niña de tus ojos (1 h: 56)

- **UNIT 6:** Religion and Popular Faith
 - Faith: What do Spaniards Believe?” [169-186] from Bill Richardson. Spanish studies: an introduction
 - Discussion: La niña de tus ojos

- **MIDTERM:**
 - Mid-term: first half of the class
 - Screening Documentary and questions: The final years of Franco, the beginning of Democracy

- **UNIT 7:** Education, Gender Issues and Sexual Diversity
 - “Sex: From Francoist Prudery to Gay Marriages” [108-122] from John Hooper. The New Spaniards
 - Screening & Discussion: Mujeres al borde de un ataque de nervios (Almodóvar)

- **UNIT 8:** The Democratic Period
 - The Transition to Democracy and The Socialist Era [74-76, 90-103, 116-123] from William Chislett. SPAIN: What Everyone Needs to Know
 - Map of Spain, “autonomias”.
 - Screening: 8 apellidos vascos

- **UNIT 9:** 1990s to 2007: from Boom to Recession
 - Sections [135-137, 140-147, 151-155, 157-159] from William Chislett. SPAIN: What Everyone Needs to Know
 - Discussion: 8 apellidos vascos

- **UNIT 10:** Spain Today: 2008-Today National Diversity and Catalonia Today
 - Sections [163-186] from William Chislett. SPAIN: What Everyone Needs to Know
 - Screening: Campeones (2018)

- **UNIT 11:** Spain Today 2023
 - Compulsory reading in Aula Virtual
 - Discussion: Campeones (2018)
 - Screening: La boda de Rosa (2020)

- **UNIT 12:**
 - Review
 - Current news in the newspapers
 - Discussion La boda de Rosa (2020)