



Instituto Universitario
de Investigación en
Estudios Norteamericanos
"Benjamin Franklin"

CONTEMPORARY SPAIN THROUGH FILMS

Language of instruction: Spanish.

COURSE DESCRIPTION

Cinema is one of the most popular artistic manifestations due to its expressive power and narrative capacity. Film production allows us to gain knowledge about the reality of a country from two perspectives: as a historical document and an aesthetic expression. In this course students will learn about the Spanish film discourse based on the analysis of seven important films in the history of the Spanish cinema (See APPENDIX I). On the other hand, the course aims to make a journey through the history of Spain, from the Civil War to the present, taking as reference film productions on this period. The Spanish film production will be studied from a multidisciplinary perspective in order to analyze the most relevant historical periods of contemporary Spain. In addition, students will have the opportunity to acquire specialized language on film and historiography. It will allow them to improve their oral and written expression in Spanish, as well as to appreciate cinema as a form of artistic and cultural expression.

NOTE: This course includes different cultural topics (such as bullfighting, terrorism or nudity) that may hurt the student's sensibilities.

OBJECTIVES

Students will learn how to use cinema as a tool for historical and socio-cultural analysis. Prior to viewing each film, we will analyze the historical period, the selection of the film material, and the characteristics of the film as a cultural product of a particular period (director, artistic influences, ideology, actors, attitude, etc.). They will understand the film as a representation of the historical and social reality of each period of contemporary Spain of the 20th and 21st centuries.

The objective is not only to narrate facts but mostly to try to explain the how and the why and the transcendence of all these aspects in the present Spanish society. It will enhance students' critical

analysis skill as well as encourage their participation and interest so that they acquire an overview of contemporary Spanish history and society. Reference will therefore be made to social, political and cultural issues. On the other hand, it will discuss some of the challenges that Spanish society is facing today. This course aims to develop the following competences:

Competence 1.	To show and analyze the Spanish culture from the perspective it gives of itself through cinema.
Competence 2.	To identify and analyze critically the most important events in the political, economic, social and cultural areas of the 20 th and 21 st centuries in Spain.
Competence 3.	To study from a sociocultural perspective the recent history of Spain based on four historical periods: Civil War and previous facts, Franco's dictatorship, Transition period and Democracy.
Competence 4.	To reflect on the main cinematographic movements, directors, themes, genres, influences and evolution of Spanish cinema throughout the 20 th and 21 st centuries. The different films will be analyzed and commented on considering the themes they focus on.
Competence 5.	To know the basic foundations of contemporary Spanish society as well as to make a description and interpretation of the most significant social and political problems.
Competence 6.	To develop the capacity of analysis in order to identify the causes and consequences of the evolution of Spanish society through films.

PREPARING FOR CLASS

Students **must prepare and complete the tasks before each class** as indicated in the schedule so that the class runs smoothly. Homework is very important because it will allow the students to anticipate the class. Students will basically have to review what they learned and do the comprehension exercises. This task is essential as it will enhance their ability to follow the pace of the class, by helping them to understand the contents of the films.

EVALUATION

The evaluation procedures that will be used will attempt to combine different elements in order to make sure that all the students can develop their skills. Ongoing student work will be the main criterion of the evaluation. Consequently, the overall assessment will be based on students' participation in the theoretical and practical sessions, exercises, projects and written tests, preparation of oral presentations and participation in the activities of the course. The percentage of the grade that will be assigned to each of the evaluation criteria will be distributed as follows:

1. Class participation Students' active participation will be assessed	20%
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2. Test Students will have to complete a questionnaire about each film (5 in total)	20% (4% each)
3. Oral presentation Students must deliver an oral presentation on a Spanish film for one of the periods studied	20%
4. Midterm exam Students must take a midterm exam that will assess their learning	20%
5. Final exam Students must take a final exam that will assess the acquisition of competences	20%
TOTAL	100%

1. Class participation: It is a key aspect in this course. Participation must be active, that is to say, the student should not only ask questions but also make comments and express his/her own ideas individually and spontaneously. Students must read the texts for each class so that he/she can participate in class debates. They must also complete the tasks assigned by the Professor for each session. The Professor will give the students daily feedback. This aspect is worth **20%** of the final grade.

2. Test: After watching each film, the students must answer a questionnaire with questions related to the film. In the first week of the course, the Professor will give them all the necessary information about this activity. This aspect is worth 20% of the final grade (**4% for each test**).

3. Oral presentation of a film: Each student must prepare an oral presentation on a Spanish film (see APPENDIX II). In the first week of the course, the teacher will give all the necessary information the students need to work on the project. This aspect is worth **20%** of the final grade.

4. First exam (midterm): It will cover the content taught during the first half of the course and the acquisition of competences will be assessed. The exam will consist of various types of exercises (multiple choice questions and essay questions). This aspect is worth **20%** of the final grade.

5. Second exam (final): It will have the same structure as the midterm exam. It will cover the content taught in the course and the acquisition of competences will be assessed. The exam will consist of various types of exercises (multiple choice questions and essay questions). This aspect is worth **20%** of the final grade.

For any attempt of copying or of plagiarism in any of the activities described, the student will fail the course (grade 0) and he/she will not have the right to any kind of remedial exams.

Breakdown of the evaluation criteria:

Class participation	20%
Test	20%

Oral presentation	20%
Midterm exam	20%
Final exam	20%

ATTENDANCE

Class attendance is MANDATORY. If the student is absent for more than the allowed limit (**one class absence in the summer programs and two absences in the fall and spring programs**), the final grade will reflect a decrease of **10 points** for each non-attendance that has not been excused by a doctor's certificate or by your Program Director. It is the individual responsibility of the student to make up any missed content about the subject taught in class the day the student was absent.

CLASS SCHEDULE	
TOPIC	ASSIGNMENTS
Students' self-introduction. Overview of the course. Description of the syllabus. La lengua de las mariposas (I) . Pre-viewing activities: explanation of the historical context of the film. Activities	Buy the course textbook (Colegio de Málaga). Read the course dossier: La lengua de las mariposas
La lengua de las mariposas (II) . Watch the film and post-viewing analysis (Activities during and after watching the film)	Complete the assignments as indicated in class.
Take test 0 (prueba) El laberinto del fauno (I) . Pre-viewing activities: explanation of the historical context of the film. Activities	Read the course dossier: El laberinto del fauno
El laberinto del fauno (II) . Watch the film and post-viewing analysis (Activities during and after watching the film)	Complete the assignments as indicated in class
Take test 1. Un franco, 14 pesetas (I) . Pre-viewing activities: explanation of the historical context of the film. Activities	Read the course dossier: Un franco, 14 pesetas
Un franco, 14 pesetas (II) . Watch the film and post-viewing analysis (Activities during and after watching the film)	Complete the assignments as indicated in class

MIDTERM EXAM	
Take test 2. El lobo (I) . Pre-viewing activities: explanation of the historical context of the film. Activities	Read the course dossier: El lobo
El lobo (II) . Watch the film and post-viewing analysis (Activities during and after watching the film)	Complete the assignments as indicated in class
Take test 3. Los Lunes al sol (I) . Pre-viewing activities: explanation of the historical context of the film. Activities Pre-viewing activities: explanation of the historical context of the film. Activities	Read the course dossier: Los Lunes al sol
VISIT TO TOLEDO. THE CITY OF THREE CULTURES	
Los Lunes al sol (II) . Watch the film and post-viewing analysis (Activities during and after watching the film)	Complete the assignments as indicated in class
Take test 4. Volver (I) . Pre-viewing activities: explanation of the historical context of the film. Activities	Read the course dossier: Volver
Volver (II) . Watch the film and post-viewing analysis (Activities during and after watching the film)	Complete the assignments as indicated in class
VISIT TO REINA SOFÍA MUSEUM	
Take test 5. Ocho apellidos vascos (I) . Pre-viewing activities: explanation of the historical context of the film. Activities	Read the course dossier: Ocho apellidos vascos
Ocho apellidos vascos (II) . Watch the film and post-viewing analysis (Activities during and after watching the film)	Complete the assignments as indicated in class
ORAL PRESENTATIONS	
FINAL EXAM	

NOTE: This syllabus is subject to change. The final syllabus will be given to students on the first day of class.

BIBLIOGRAPHY

Course materials: Course textbook: *España en Imágenes: la sociedad española a través del cine.*

Students must buy this textbook at the Photocopy Center (Reprografía): **Building Colegio Málaga.**

Additional readings

(These texts can be found at the CRAI library).

Alonso Barahona, F. *Biografía del cine español*. CILEH. Barcelona. 1995.

AA.VV. *Cine español (1896-1988)* Madrid. Ministerio de Cultura. 1989.

AA.VV. *Historia del cine español*. Madrid. Cátedra. 1995.

Caparrós, J. M. *El cine español de la democracia (1975-1989). De la muerte de Franco al "cambio" socialista*. Anthropos. Barcelona. 1992.

Caparrós Lera, J.M. *Historia del cine español*. Madrid: TB, 2007.

Ferro, M. *Historia contemporánea y cine*. Ariel. Barcelona, 2000 (2ª ed.)

García Fernández, E. C. *Cine e Historia. Las imágenes de la historia reciente*. Arco Libros. Madrid, 1998.

Gubern, R. *1936-1939: la guerra de España en la pantalla. De la propaganda a la historia*. Filmoteca Española. Madrid. 1986.

Gubern, R., y otros *Historia del cine español*. Cátedra. Madrid 2005.

Navarrete, Luis. *La Historia de España Contemporánea vista a través del cine español*. Madrid: Síntesis, 2009

Pavlovic, Tatjana; Alvarez, Inmaculada; Blanco-Cano, Rosana; Osorio, Alejandra. *One Hundred Years of Spanish Cinema*. Oxford: Wiley Blackwell, 2009.

Platas Tasende, Ana Mª. *Literatura, cine y sociedad. Textos literarios y fílmicos*. Tambre. La Coruña. 1994.

Kinder, Marsha. *Blood Cinema. The Reconstruction of National Identity in Spain*. California and London. University of California Press, 1993.

Kinder, Marsha, ed. *Refiguring Spain. Cinema/ Media/ Representation*. Durham and London. Duke University Press, 1997.

Seguin, Jean Claude. *Historia del cine español*. Acento Editorial. Madrid. 1995.

Original title **El laberinto del fauno**

Year 2006

Length 112 min.

Country Co-production Spain-Mexico-USA

Director Guillermo del Toro

Screenplay Guillermo del Toro

Music Javier Navarrete

Photography Guillermo Navarro

Genre Fantasy. Thriller.Drama

Awards 6 Nominations to Oscar Awards

3 Oscar Awards (Best Photography, artistic director, make up)

7 Goya Awards

Cast

Ivana Baquero, Sergi López, Maribel Verdú, Doug Jones, Ariadna Gil, Álex Angulo, Federico Luppi, Roger Casamajor, Fernando Tielve, Pepa Pedroche, José Luis Torrijo

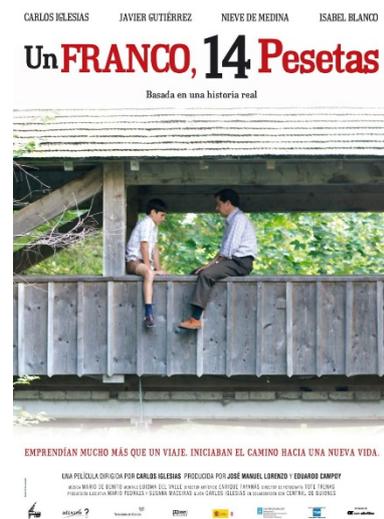
Plot summary

Year 1944, Spain after the Civil War. Ofelia (Ivana Baquero) and her pregnant and sick mother, Carmen (Ariadna Gil) move to a small town where Carmen's new husband, Vidal (Sergi López), was transferred. Vidal is a ruthless captain of Franco's army that the girl does not care for. Vidal's mission is to weed out the last members of the Republican resistance who remain hidden in the mountains. Other important characters are: Mercedes (Maribel Verdú), the housekeeper, and the doctor (Alex Angulo), who will take care of Carmen. One night, Ophelia discovers the ruins of a maze where she meets a faun (Doug Jones), a strange creature who makes a surprising revelation: she is actually a princess, the last of her lineage. They have waited for her a long time. In order to return to her magical kingdom the girl must survive three tasks.



Original title **Un franco, 14 pesetas**

Year 2006



Length	105 min.
Country	Spain
Director	Carlos Iglesias
Screenplay	Carlos Iglesias
Music	Mario de Benito
Photography	Tote Trenas
Genre	Drama. Comedy
Awards	1 nomination for Goya Awards (Best novel director) 3 Festival de Málaga Awards: (Audience Award, Best Screenplay novel, Best Photography)

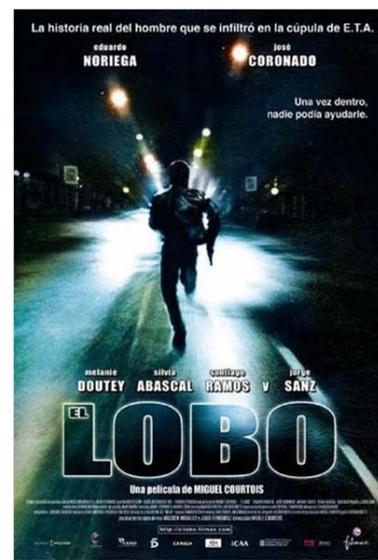
Cast

Carlos Iglesias, Javier Gutiérrez, Nieve de Medina, Isabel Blanco, Iván Martín, Tim Frederick, Eloisa Vargas, Aldo Sebastianelli, Ángela del Salto, Isabelle Stoffel

Plot summary

1960, Spain. It is the dawn of the country's economic development. Industrial "reorganization" means that many workers have lost their jobs. Martin is one of them. Martin, his wife Pilar and their son Pablito live with Martin's parents in a basement apartment that comes with their job as superintendents of the building. Encouraged by Marcos, his friend and co-worker, Martin decides to emigrate to Switzerland. Unable to obtain a work contract from the Swiss Consulate, Martin and Marcos decide to go anyway, pretending they are tourists to get past the border police. Pablito will experience drastic changes in a short period of time: his father's departure, a new way of life in a different country with a different environment and learning another language. However, they will lead a happy and comfortable life, which will make the decision to return to Spain harder.

Original title	El Lobo
Year	2004



Length	123 min.
Country	Spain
Director	Miguel Courtois
Screenplay	Antonio Onetti
Music	Héctor Calvo
Photography	Francesc Gener
Genre	Thriller Terrorismo.
Awards	5 Nominations to Goya Awards 2 Goya Awards (Best editing and special effects)

Cast

Eduardo Noriega, José Coronado, Mélanie Doutey, Silvia Abascal, Santiago Ramos, Patrick Bruel, Jorge Sanz, Fernando Cayo

Plot summary

Mikel Lejarza, alias "Lobo", was an agent of the Spanish secret service that managed to infiltrate ETA between 1973 and 1975. It caused the fall of some 150 activists and collaborators, including the most prominent members of the special command and the top leader. The "Operation Wolf" was a blow to the terrorist organization. "El Lobo" succeeded in hindering the first plan for the massive escape of ETA prisoners from the Segovia prison. It also prevented a bloody campaign of indiscriminate attacks, with which ETA was trying to prove their strength in the agonizing situation of the regime, and, the same time, instigate the Army in order to ensure its survival. The "Operation Wolf" was the greatest police success against ETA. When ETA discovered the agent involved condemned him to death and papered the streets of the Basque Country with his photography with the text "Wanted". "El Lobo" had to change his identity and face and disappear without a trace. His story is that of a man used and destroyed by the secret service during the dictatorship, who tried to eliminate him in the middle of the operation. In spite of that he managed to save himself and to continue with his mission.

Original title	Los Lunes al Sol
Year	2002



Length	113 min.	
Country	Co-production Spain-	Italy-France
Director	Fernando León de Aranoa	
Screenplay	Fernando León de Aranoa & Ignacio del Moral	
Music	Lucio Godoy	
Photography	Alfredo Mayo	
Genre	Social drama	
Awards	“Festival de San Sebastián” (Golden Shell - Best film) 5 Goya Awards: film, director and main actor (Bardem), supporting actor (Tosar) and revelation actor (Egido).	

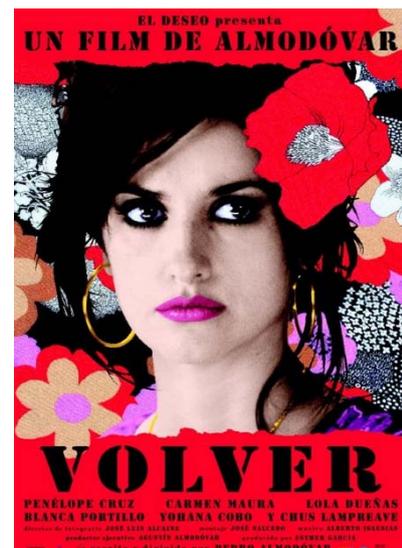
Cast

Javier Bardem, Luis Tosar, José Ángel Egido, Nieve de Medina, Enrique Villén, Celso Bugallo, Joaquín Climent, Aída Folch, Serge Riaboukine, Laura Domínguez, Fernando Tejero

Plot summary

In a city on the north coast of Spain, which has grown rapidly due to its industrial development, a group of unemployed men walk around the streets, looking to escape daily routines. They can be compared to funambulists who can barely survive, with no network, no public, and no applause at the end of their act. They live on the tightrope of precarious work and survive due to their little joys and routines.

Original title	Volver
Year	2006



Length	116 min.
Country	Spain
Director	Pedro Almodóvar
Screenplay	Pedro Almodóvar
Music	Alberto Iglesias
Photography	José Luis Alcaine
Genre	Drama. Comedy
Awards	1 nomination to Oscar Awards (Best actress: Penélope Cruz) 2 nominations to Golden Globes (Best drama actress and non-English speaking film) 2 Awards in Cannes Film Festival (Best Screenplay and best actress for women Cast) 14 nominations to Goya Awards 5 Goya Awards (best film, director, actress, etc.).

Cast

Penélope Cruz, Carmen Maura, Chus Lampreave, Lola Dueñas, Blanca Portillo, Yohana Cobo, Antonio de la Torre, María Isabel Díaz, Neus Sanz, Leandro Rivera, Carlos Blanco, Pepa Aniorte, Yolanda Ramos

Plot summary

Raimunda (Penélope Cruz) is from Castilla La Mancha, but she lives in Madrid. She is married to an unemployed worker (Antonio de la Torre) and has a teenage daughter (Yohana Cobo). Her sister, Sole (Lola Dueñas), makes a living as a hairdresser. They both miss their mother (Carmen Maura), who died in a fire. But, unexpectedly, the mother shows up at her sister's house (Lampreave). Then, she goes to see Sole, Raimunda and Agustina (Portillo), a neighbor.

Original title	Ocho apellidos vascos
Year	2014
Length	98 min.
Country	Spain



Director	Emilio Martínez-Lázaro
Screenplay	Borja Cobeaga, Diego San José
Music	Fernando Velázquez
Photography	Gonzalo F. Berridi, Juan Molina
Genre	Romantic comedy
Awards	5 nominations to Goya Awards
	3 Goya Awards
	(Best revelation actor, cast actor and actress)

Cast

Dani Rovira, Clara Lago, Carmen Machi, Karra Elejalde, Alfonso Sánchez, Alberto López, Aitor Mazo, Lander Otaola

Plot summary

Rafa (Dani Rovira) is a young Andalusian gentleman who has never had to leave his native Seville to get the only things that mattered to him in life: the wine “fine”, the hair gel, the “Betis” and women. Everything changes when he meets a woman who resists his charms: Amaia (Clara Lago), a Basque girl. Determined to make her fall in love with him, he moves to a village in the Basque Country, where he pretends to be Basque to overcome her resistance. He uses the name of Antxon and several Basque surnames: Arguiñano, Igartiburu, Erentxun, Gabilondo, Urdangarín, Otegi, Zubizarreta ... and Clemente.

APENDIX II: SELECTION OF SPANISH FILMS

THE SECOND REPUBLIC AND THE CIVIL WAR (LA II REPÚBLICA Y LA GUERRA CIVIL)

1983, *Las bicicletas son para el verano* (Jaime Chávarri)

1990, *¡Ay Carmela!* (Carlos Saura)

1992, *Belle époque* (Fernando Trueba)

1995, *Tierra y libertad* (Ken Loach)

1996, *Libertarias* (Vicente Aranda)

1999, *LA LENGUA DE LAS MARIPOSAS* (José Luis Cuerda)

2003, *Soldados de Salamina* (David Trueba)

2010, *Pájaros de papel* (Emilio Aragón)

FRANCO'S DICTATORSHIP

1984, *Los santos inocentes* (Mario Camus)

1984, Tasio (Montxo Armendáriz)
1986, El viaje a ninguna parte (Fernando Fernán Gómez)
1998, Los Years bárbaros (Fernando Colomo)
2001, El espinazo del diablo (Guillermo del Toro)
2006, EL LABERINTO DEL FAUNO (Guillermo del Toro)
2006, UN FRANCO, 14 PESETAS (Carlos Iglesias)
2007, Las trece rosas (Emilio Martínez-Lázaro)
2008, Los girasoles ciegos (José Luis Cuerda)
2010, Pa negre (Pan negro) (Agustí Villaronga)
2011, La voz dormida (Benito Zambrano)

TRANSITION TO DEMOCRACY: TERRORISM

1994, Días contados (Imanol Uribe)
1999, Yoyes (Helena Taberna)
2000, El viaje de Arián (Eduard Bosch)
2004, EL LOBO (Miguel Courtois)
2006, GAL (Miguel Courtois)

END OF THE CENTURY: ECONOMIC CRISIS

2002, LOS MONDAY AL SOL (Fernando León de Aranoa)
2011, Cinco metros cuadrados (Max Lemcke)
2014, Murieron por encima de sus posibilidades (Isaki Lacuesta)

CURRENT CINEMA, 21st century

2000, El Bola (Acheró Mañas)
2001, Los otros (Alejandro Amenábar)
2004, Mar adentro (Alejandro Amenábar)
2004, Te doy mis ojos (Icíar Bollaín)
2005, La vida secreta de las palabras (Isabel Coixet)
2006, VOLVER (Pedro Almodóvar)
2007, El orfanato (Juan Antonio Bayona)
2008, Camino (Javier Fesser)

2009, Celda 211 (Daniel Monzón)

2011, No habrá paz para los malvados (Enrique Urbizu)

2012, Lo imposible (Juan Antonio Bayona)

2013, Vivir es fácil con los ojos cerrados (David Trueba)

2014, OCHO APELLIDOS VASCOS (Emilio Martínez-Lázaro)

2014, El niño (Daniel Monzón)

2014, La isla mínima (Alberto Rodríguez)

WE WILL ONLY SPEAK IN SPANISH

In class we are going to speak only in Spanish. The use of English in the classroom would prevent the total immersion of the student in the process of learning Spanish. Moreover, it is important to emphasize that in order to understand and enjoy the class we will ask for an additional effort of terminological adaptation with the sole aim of helping you get used to the specific jargon of the professional field. For a better understanding of the class a medium-high level of Spanish is recommended.