



**FS 320 CONTEMPORARY SPANISH FILM**  
IES Abroad Madrid

**DESCRIPTION:**

The course offers students a panoramic view from the historical and cultural perspective of Spanish cinema. Particularly important will be the social, political, artistic, and aesthetic context. In addition to the specific contents of the period regarding authors, films, and genres, the course provides the foundations for an understanding of the cinematic phenomenon and its integration into contemporary Spanish society. To this end, it addresses the sociocultural framework in which it occurs (film policy, themes, production, and exhibition...). The period of study is between 1960 and 2022.

**CREDITS:** 3 credits

**CONTACT HOURS:** 45 hours

**LANGUAGE OF INSTRUCTION:** Spanish.

**PREREQUISITES:** Spanish

**ADDITIONAL COST:** None.

**METHOD OF PRESENTATION:**

In each session, the professor provides an introduction on the historical, social, and cultural context. The screenings will allow students to understand the narrative style of Spanish cinema and the themes addressed by this industry. Student participation will be essential to gauge the extent to which they can understand the cinema and culture of another country. Students will need to read the text provided by the professor beforehand.

**REQUIRED WORK AND FORM OF ASSESSMENT:**

- Participation - 5%
- Midterm exam - 20%
- Essay - 30%
- Final exam - 40%
- Attendance - 5%

**Course Element**

The objectives of this course are for students to complete it with an understanding of Spanish cinema from 1960 to the present, emphasizing the role of the State in the development of Spanish cinema and the impact of censorship from political, moral, religious, economic, and creative aspects.

The texts that students must read will allow them to delve deeper, analyze, and debate the issues raised in class. Students will have the opportunity to express themselves in front of their classmates and discuss any questions they may have with the professor about the topics covered.

**LEARNING OUTCOMES:**

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

- Understand the Spanish cinematic model (1960-2022)
- Identify central elements of Spanish identity in cinema



- Discover gender issues depicted in Spanish films
- Understand the society and culture of the country through films
- Establish a connection between Spanish and Ibero-American cinema
- Enjoy Spanish cinema as an artistic spectacle

#### ATTENDANCE POLICY:

As a member of our class community, you are expected to be present and on time every day. Attending class has an impact on your learning and academic success. For this reason, attendance is **mandatory for all IES Madrid classes**, including course-related excursions. Absences will only be excused in cases of documented medical or family emergencies. Any assessed work, including exams, tests, and presentations, will be rescheduled if the absence is justified; otherwise, it will be graded as 0. You are allowed a maximum of 1 unexcused absence for once-a-week courses and 2 unexcused absences for twice-a-week courses. Each additional absence will deduct 5 points from your final grade. **Accumulating 7 or more absences in twice-a-week courses, or 4 or more in once-a-week courses, may lead to a failing grade.** Students arriving more than 11 minutes after the scheduled start time will be marked as 'late.' Three 'late' arrivals will be counted as 1 absence. Any student arriving 30 minutes or more after the scheduled start time will be marked as 'absent.' For more information, please refer to the full [Attendance and Punctuality Policy](#) document.

**Cultural Warning - Trigger Warnings:** Many Spanish films contain explicit sexual content and scenes of violence that may be disturbing to some students. Additionally, some films depict scenes of death or suicide, or address controversial topics. All required and optional films may be substituted with alternatives. Students who feel that a particular film conflicts with their sensibilities or beliefs are not obligated to watch it but must replace it with an alternative film recommended by the instructor.

#### CONTENT:

| Choose an item | Content                                                                                                                                                                                                                                                                                                                                                                                                     | Assignments                                                                                                                                |
|----------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------|
| Session 1      | <p><b>Introduction</b></p> <ul style="list-style-type: none"><li>• Presentation of the course: contents, syllabus, etc.</li><li>• Explanation of the evaluation system</li></ul> <p>An introductory overview of the history of Spanish cinema is provided, using and commenting on scenes from various Spanish films from the 20th and 21st centuries.</p> <p>Film: <i>Di algo</i> (Luis Deltell, 2001)</p> | <p>Homework, read at home:</p> <ul style="list-style-type: none"><li>• Chapter: <i>Porfolio de Historia de España</i>: 25 y 26).</li></ul> |

| Choose an item | Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Assignments                                                                                                                                              |
|----------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|
| Session 2      | <p><b>Historical context: Francoism - Civil War until the 1960s. / Basic structure of the script: protagonist and twists.</b></p> <ul style="list-style-type: none"> <li>Understand the history of Spain in the early years.</li> <li>Understand the twists (changes) of a character.</li> <li>Understand scene and sequence.</li> </ul> <p>Film: <i>Belle époque</i> (Trueba, 1992). Trigger warnings: This film may contain violent and sexual scenes. Students who feel discomforted are advised not to watch the film.</p>                                                | <p>Homework, read at home:</p> <ul style="list-style-type: none"> <li>Chapter: <i>Porfolio de Historia de España</i>: 27.</li> </ul>                     |
| Session 3      | <p><b>Francoism and post-Francoism.</b></p> <ul style="list-style-type: none"> <li>Understand the end of Francoism.</li> <li>Comprehend the concept of objective.</li> </ul> <p>Films: <i>Historias de la radio</i> (1954, José Luis Sáenz de Heredia).<br/> <i>Del rosa al amarillo</i> (1963, Manuel Summers).<br/> <i>La cabina</i> (Antonio Mercero, 1972).<br/>         Trigger warnings: This film may contain violent and sexual scenes. Students who feel discomforted are advised not to watch the film.</p>                                                         | <p>Homework, read at home:</p> <ul style="list-style-type: none"> <li>Chapter: <i>Porfolio de Historia de España</i>: 28 y 29. And La Cabina.</li> </ul> |
| Session 4      | <p><b>Space in Cinema and History</b></p> <ul style="list-style-type: none"> <li>Understand the concept of location in cinema.</li> <li>Explain the importance of history in Spanish cinema.</li> </ul> <p>Film: <i>Revolución</i> (Martín Rosete, 2022)</p> <p><i>Relatos salvajes</i> (2014) Damián Szifron. Trigger warnings: This feature film is violent; if the student feels uncomfortable, they may choose not to watch it and instead view another film from the syllabus.</p> <p>Other films:</p> <p><i>Mientras dure la guerra</i> (Alejandro Amenábar, 2019).</p> | <p>Homework:</p> <ul style="list-style-type: none"> <li>Chapter: <i>Porfolio de Historia de España</i>: 30 y 31.</li> </ul>                              |

| Choose an item | Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Assignments                                                                                                                          |
|----------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------|
| Session 5      | <b>Transition and the Madrid Movement and its cultural impact: Pedro Almodóvar.</b> <ul style="list-style-type: none"> <li>Understand the process of political transition.</li> <li>Analyze the cultural changes of the Madrid Movement.</li> <li>Understand the structure of a script. Three ac</li> </ul> <p>Film: <i>Mujeres al borde de un ataque de nervios</i> (1988) de Pedro Almodóvar.</p>                                                                          | <p>Homework, read at home:</p> <ul style="list-style-type: none"> <li>Chapter: <i>Porfolio de Historia de España</i>: 32.</li> </ul> |
| Session 6      | <b>Script and “árbol de personajes”</b> <p>Film: <i>Todos lo saben</i> (2018) de Asghar Farhadi. Trigger warnings: Incluye un secuestro.</p>                                                                                                                                                                                                                                                                                                                                 | <p>Homework, read at home:</p> <ul style="list-style-type: none"> <li>Chapter: <i>Porfolio de Historia de España</i>: 33.</li> </ul> |
| Session 7      | <b>Architrampa structure</b> <p>Film:<br/><i>Nadie hablará de nosotras cuando hayamos muerto</i> (Agustín Díaz Yanes, 1995). Trigger warnings: This film may contain violent and sexual scenes. Students who feel discomforted are advised not to watch the film.</p> <p>Other Film: <i>Tesis</i> (1996) de Alejandro Amenábar.<br/>Trigger warnings: This film may contain violent and sexual scenes. Students who feel discomforted are advised not to watch the film.</p> | <p>Homework, read at home:</p> <ul style="list-style-type: none"> <li>Chapter: <i>Porfolio de Historia de España</i>: 34.</li> </ul> |
| Session 8      | <b>Latin America I</b> <p>Film: <i>Fresa y Chocolate</i> (1993) de Tomás Gutiérrez Alea y Juan Carlos Tabío.<br/>Trigger warnings: This film may contain violent and sexual scenes. Students who feel discomforted are advised not to watch the film.</p> <p>Others Film: <i>El hijo de la novia</i> (2009), de Juan José Campanella.</p>                                                                                                                                    | <p>Homework, read at home:</p> <ul style="list-style-type: none"> <li>Chapter: <i>Porfolio de Historia de España</i>: 35.</li> </ul> |

| Choose an item | Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | Assignments                                                                                          |
|----------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|
| Session 9      | <b>Latin America II</b><br><br>Film: <i>La historia oficial</i> (1985, Luis Puenzo).                                                                                                                                                                                                                                                                                                                                                                                                                               | Homework, read at home: <ul style="list-style-type: none"> <li>Analysis of a short film.</li> </ul>  |
| Session 10     | <b>“La ficha mítica”</b><br><br>Analysis of a “ficha mítica”.<br><br>Film: <i>Robot Dreams</i> (2023) de Pablo Berger.<br><br>Others Films: <i>Las aventuras de Tadeo Jones</i> (2011) de Enrique Gato.                                                                                                                                                                                                                                                                                                            | Homework, read at home:<br><br>Analysis of a “ficha mítica”.                                         |
| Session 11     | <b>Contemporary Spanish cinema I</b><br><br>Estudio de la situación actual de la producción.<br>Film: <i>La buena estrella</i> (1997) Ricardo Franco. Trigger warnings: This film may contain violent and sexual scenes. Students who feel discomforted are advised not to watch the film.<br><br>Other film: <i>No habrá paz para los malvados</i> (2011) de Enrique Urbizi. Trigger warnings: This film may contain violent and sexual scenes. Students who feel discomforted are advised not to watch the film. | Homework, read at home:<br><br>Analysis of a complete film structure.                                |
| Session 12     | <b>Contemporary Spanish cinema II</b><br><br><b>Documentary.</b><br><br>Film: <i>Mapa</i> (2012) de León Siminiani.<br><br>Other film: <i>Muchos hijos, un mono y un castillo</i> (Gustavo Salmerón, 2017).                                                                                                                                                                                                                                                                                                        | Homework: <ul style="list-style-type: none"> <li>Analysis of a complete documentary film.</li> </ul> |
| Session 13     | <b>“Sesión en el cine”</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                      |

**COURSE-RELATED TRIPS:**

None

**REQUIRED READINGS:**

- García Fernández, Emilio C.: *Breve historia del cine español*. Madrid. 2005.
- Deltell, Luis y otros: *Breve historia del Cine*. Fragua. Madrid. 2010.
- Deltell, Luis: *Porfolio de la Historia de España*. Universidad Complutense de Madrid, 2015.

**RECOMMENDED READINGS:****LIBROS**

- Borau, José Luis: *Diccionario del cine español*. Alianza Editorial. Madrid. 1998.
- Deltell Escolar, Luis: *Madrid en el cine de la década de los cincuenta*. Madrid. Ayuntamiento de Madrid. 2006.
- García Fernández, Emilio C.: *Historia ilustrada del Cine Español*. Barcelona. Planeta. 1985.
- García Fernández, Emilio C. y otros: *Enciclopedia del cine español*. Madrid. Micronet. Publicación en CD-Rom. 1996.
- Gubern, Román (et al), *Historia del cine español*, Cátedra, Madrid, 1995.
- Mínguez, Norberto (Coord.): *Literatura española y cine*. 2002. Editorial Complutense. Madrid.
- Pérez Perucha, Julio (Dir.): *Antología crítica del cine español. 1906-1995*. AEHC/Filmoteca Española. Madrid. 1998.
- Sánchez Noriega, José Luis, *Historia del Cine*, Madrid, Alianza, 2002.

**BLOG**

[http://www.madrimasd.org/blogs/imagen\\_cine\\_comunicacion\\_audiovisual](http://www.madrimasd.org/blogs/imagen_cine_comunicacion_audiovisual)