LT/CU 461 THE SPANISH CIVIL WAR IN LITERATURE, THEATRE, FILM AND VISUAL CULTURE
IES Abroad Madrid

DESCRIPTION:
The Spanish Civil War has generated an unprecedented body of scholarship and artistic production in historiography, literature, cinema, and the visual arts, both within Spain and internationally. It remains one of the most significant subjects in the study of contemporary Spain. This course centers on literary works—primarily novels and drama—that have reinterpreted the Civil War since the end of the Franco dictatorship, examining how Spanish writers and intellectuals have revisited the conflict and its cultural legacy. Through both thematic and methodological approaches, students will critically examine a diverse corpus of texts that seek to interpret the conflict and its enduring impact on twentieth-century Spanish history, culture, and collective memory

CREDITS: 3 credits

CONTACT HOURS: 45 hours

COURSE FREQUENCY: Two sessions per week

LANGUAGE OF INSTRUCTION: Spanish

INSTRUCTOR: [redacted]

PREREQUISITES: Advanced Spanish proficiency (SP352 or equivalent) and at least one culture, literature, film, history, etc. course in Spanish.

ADDITIONAL COST: None

METHOD OF PRESENTATION:
The course will combine lectures, class discussions, and student presentations. Prior to each session, the instructor will assign specific readings and other course materials that students are expected to review in preparation for class. Class sessions will incorporate guided discussion, individual reflection, and collaborative analysis focused on key aspects of the Spanish Civil War. These discussions will encourage students to draw connections between the historical events under study and broader contemporary political, social, and cultural issues, fostering a deeper understanding of how the past continues to shape the present.
While the required readings will serve as the foundation of the course, additional literary, visual, and cultural materials will be incorporated to provide a more comprehensive understanding of the period and its cultural resonance. This interdisciplinary approach offers multiple analytical perspectives while highlighting the multifaceted cultural legacy of the Spanish Civil War in Spain and beyond.

The primary sources examined in this course include literary and artistic works produced both during the Spanish Civil War and in the decades following the end of the Franco dictatorship (1975 onward). Drawing on transmedial, multimodal, and comparative approaches, the course integrates major literary genres—including narrative, poetry, drama, and the essay—with visual cultural productions such as paintings, propaganda posters, films, and graphic novels. Students will engage with these primary sources through a dual instructional framework consisting of independent preparation (close reading and analysis completed prior to each class session) and guided seminar analysis, in which primary works are contextualized, examined alongside secondary scholarship, and critically analyzed for their aesthetic, historical, and ideological dimensions. This approach is designed to foster advanced critical thinking, informed discussion, and active student participation.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Class participation: 10%
- Oral presentation: 15%
- Critical Essay: 25%
- Midterm exam: 20%

- Final exam: 25%
- Creative Response Paper Based on the Reina Sofía Visit: 5%

Class participation
Student participation in class is essential, and it will be assessed for both its quality and frequency, as well as for each student's overall preparedness. Students are expected to have an active role in the class, participating in class discussions and fulfilling the required work for each session before class.

Oral presentation
Students will work collaboratively in groups of three to deliver an oral presentation related to the course content. This assignment is designed as a research and reflection micro-project in which students will utilize both the bibliography provided by the instructor and additional scholarly sources identified through their own independent research. To complete the project, students must incorporate a minimum of three secondary sources published in peer-reviewed academic journals or edited academic volumes. Whenever possible, students are encouraged to align their presentation topic with the subject selected for the final critical essay. The presentation must explicitly apply one of the two principal methodological frameworks used throughout the course:

- Literary Theory (e.g., studies of metafiction or cultural memory).
- Multimodality and Comparative Literature (e.g., analysis of recent adaptations of a classic text, transitions across literary and artistic genres, or intertextual relationships among multiple works).

As this is a collaborative assignment, presentations will be prepared in groups of three students and will have a maximum duration of 15 minutes per group. Although the presentation is completed collaboratively, each student will be evaluated individually using an analytic rubric. To reflect the collaborative nature of the project, a significant portion of each student's individual grade will assess group-level components—such as the overall organization of the presentation, project cohesion, use of visual materials, and time management—alongside individual performance criteria, including mastery of the assigned content, critical analysis, formal oral expression in Spanish, and responses during the question-and-answer session. The complete grading rubric will be provided at the beginning of the semester.

Critical Essay
Students will write a research paper of 3,500 to 4,000 words (Times New Roman, 12-point font, 1.5-line spacing) focusing on one of the major themes related to the Spanish Civil War, its cultural manifestations, or its reception in contemporary Spanish literature. The project consists of two distinct phases: topic delineation and the formal writing of the research paper.

- Topic Delineation Phase: Students must submit a brief research proposal, a preliminary bibliography, and an outline for instructor review and approval before beginning the writing process. The instructor will establish the official deadline for this preliminary stage. Topic submission due on session 10.
- Formal Writing Phase: Submission of the completed research paper.

The paper must adhere to standard scholarly writing conventions, demonstrating a formal academic register, accurate and effective academic Spanish, and proper citation of sources. To ensure scholarly rigor, students must incorporate a minimum of four secondary sources published in peer-reviewed academic journals or edited academic volumes. The assignment follows a theoretical-critical approach in which students select a specific cultural manifestation—fictional or non-fictional—related to the conflict and analyze a particular aspect of that work or body of works. Accordingly, the essay must integrate an explicit theoretical framework (defining the concept, phenomenon, or artistic strategy under examination) with close critical analysis of the selected primary work or works. A detailed analytic grading rubric will be provided at the beginning of the semester. The rubric aligns directly with the course learning outcomes and assesses students' ability to contextualize literary works within their historical frameworks, conduct literary and multimodal analyses of wartime cultural productions, and produce advanced academic writing in Spanish supported by scholarly secondary sources

Midterm and Final Exams
Each exam consists primarily of essay questions with some short-answer identifications. Essay questions may require both historical and literary analysis, and students will need to incorporate specific examples from readings, discussions, and class lectures. Close readings of a literary passage may be required as well.

Creative Response Paper Based on the Reina Sofía Visit

Students will write either a fictional text or a journalistic piece (choosing one of the two options) related to the visit to the Museo Reina Sofía (Scheduled for Session 5 / Week 3). This visit takes place outside regular classroom hours as a field study session. This activity counts toward the required 45 course contact hours and is fully covered by IES Abroad. During this visit, the most relevant artistic manifestations stemming from Spain's participation in the 1937 Paris International Exposition will be discussed, featuring artists such as Joan Miró and Pablo Picasso. Following the visit, students will write a 500–800-word text (Times New Roman 12, 1.5-line spacing) reflecting the perspective of a visitor to the Expo or a journalistic article covering the event. This activity connects directly with the learning outcomes concerning the contextualization of the cultural practices studied, as well as literary and multimodal criticism (L.O. 1 & L.O. 3). Due to the experiential nature of this assignment, the use of bibliographic references is not required; grading will place special emphasis on linguistic expression, creativity, and the ability to reflect the historical framework of the event.

Key Dates:

- Essay:
  - Topic Delineation Phase: session 10
  - Essay Submission: session 21
- Oral Presentations: Sessions 16-18
- Midterm Exam: Session 14
- Final Exam: Session 25

LEARNING OUTCOMES:

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

- Analyze the socio-economic and political factors that led to the Spanish Civil War, including the influence of European and global powers, and formulate critical connections between the conflict and broader political, social, and cultural developments in Spain and the wider world.
- Critically assess and compare Republican and Nationalist propaganda strategies during the Spanish Civil War across a range of media, including visual arts, literature, cinema, and music.
- Analyze and interpret a diverse corpus of Spanish literary texts (narrative, poetry, and drama) and visual media produced during the war, the immediate postwar period, and from 1975 onward, focusing on their themes, symbolism, literary techniques, and aesthetic dimensions.
- Examine the involvement and influence of Spanish and international intellectuals in documenting, interpreting, and shaping narratives of the conflict, and evaluate their contributions to the cultural memory and historical understanding of the Spanish Civil War.
- Design, develop, and produce rigorous academic research papers in Spanish that examine cultural representations of the Spanish Civil War, formulating original critical interpretations through close reading of primary sources and engagement with peer-reviewed scholarly literature.
- Apply advanced theoretical frameworks (e.g., Postmemory, Semiotics, and Trauma Theory) to the critical analysis of literary texts and cultural productions related to the Spanish Civil War.

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 Abroad Madrid classes, including course-related excursions. Absences will only be excused in cases of documented medical or family emergencies. You are allowed a maximum of one unexcused absence for once-a-week courses and two unexcused absences for twice-a-week courses. Each additional unexcused absence will result in a deduction of 3 percentage points from your final grade and/or disciplinary action. Accumulating 7 or more unexcused absences in twice-a-week courses, or 4 or more in once-a-week courses, may result in a failing grade for the course.

Late or missed submission of assessed work: Any missed assessed work, including exams, tests, and presentations, will be graded as zero. Only if the absence is justified, can it be rescheduled.

Punctuality is critical: three instances of being over 10 minutes late to a class will be counted as one absence and being more than 15 minutes late will also count as one absence.

The following represents a non-exhaustive list of reasons that are not accepted for class absences:
1. Private holidays during semester / Personal travel (including trips planned by students' families)
2. Professional events and interviews (including internship and job interviews and other related opportunities)
3. Leisure activities
4. Missed / cancellation of flights
5. Birthdays or family celebrations / events

The points above are not an exhaustive list, and each request is considered on its merit. For more information, please refer to the full Attendance and Punctuality Policy document.

CONTENT:

Part I

1. Reasons, development and consequences of the Spanish Civil War
2. Culture manifestations of the Republican cause: from Miguel Hernández to Picasso
3. "Nacional" symbols: claiming an Imperial past
4. Federico García Lorca: martyr and myth of a fratricidal war
5. Treatments of the Spanish Civil War during the postwar: silence symbols and censorship

Part II

6. 1975: Revision and condemnation of the Civil War.
7. The Spanish Civil War in Post-Franco Drama:
    1. Unsung Heroes*: ¡Ay, Carmela!*, by José Sanchis Sinisterra.
    2. Tragedy as seen by children: *Los niños perdidos*, by Laila Ripoll.
    3. The conflict between erasure and remembrance: *El jardín quemado*, by Juan Mayorga.
8. The Spanish Civil War in Post-Franco Narrative:
    1. Unsung Heroines: *Trece rosas rojas*, by Carlos Fonseca.
    2. Tragedy as seen by children: *La lengua de las mariposas*, by Manuel Rivas.
    3. History, fiction and metafiction: *Soldados de Salamina*, by Javier Cercas.

Session	**Content**	**Activities**
Session 1	Introduction to the course	
Session 2	The Second Republic: birth of a revolutionary culture	**Methodology**: Cultural Memory, Semiotics **Required readings**: Romero-Salvadó, Francisco J. (1999). *Twentieth-century Spain: Politics and Society in Spain, 1898-1998*, London: Palgrave. Chapter 4: The Second Republic: A Brief Exercise in Democracy, 1931-1936, pp. 70-82 (12 pages).

		Balfour, Sebastian (2000), "The Second Republic", in R. Carr, Spain: A History, Oxford University Press, ps. 243-252 (9 pages).
Session 3	Origins, development and consequences of Spanish Civil War.	**Methodology**: Multimodal Comparison, Literary Theory, History **Required readings**: Paul Preston, *La Guerra Civil Española,* Barcelona: Debate (2019) [selected excerpts provided by the instructor] José Pablo García y Paul Preston, *La Guerra Civil Española [graphic novel]*, Barcelona: Debate, 2016 [selected excerpts provided by the instructor]
Session 4	Republican involvement («la inteligencia militante»)	**Methodology:** Multimodal Comparison **Required readings:** Seidman, M. (1994). "The Artist as Populist: Hemingway and the Spanish Civil War". *Mediterranean Studies*, *4*, 157-164 (7 pages). Orwell, George (2001), *Homage to Catalonia*, London: Penguin, pp. 1-13 (12 pages). Lucio, Andrea & Jordi de Miguel (2019), *Homenaje a Cataluña*, Barcelona: Debate [selected excerpts provided by the instructor]
Session 5	Major initiatives of Republican propaganda	**Methodology:** Cultural Memory, Semiotics, Multimodal Comparison **Required readings:** Nigel Glendinning, "Art and the Spanish Civil War." In Stephen M. Hart, ed. "*No Pasaran!: Art, Literature and the Spanish Civil War* (London: Tamesis Books, 1988). **In-Class Activities:** Selected Republican wartime posters and a study of the 1937 Paris International Exposition Pavilion. **Guided Visit to Museo Reina Sofía**
Session 6	"Nacional" symbols: claiming and re-envisioning the Imperial Past	**Methodology:** Propaganda Analysis, Semiotics, Multimodal Comparison

		Required readings: Basilio, M. (2002). Genealogies for a New State: Painting and Propaganda in Franco's Spain, 1936-1940. *Discourse*, *24*(3), 67-94 (27 pages). https://doi.org/10.1353/dis.2003.0030 Carbajosa, Mónica y Pablo (2003). "6. Retórica y simbología". En *La corte literaria de José Antonio*. Madrid: Crítica, pp. 107-129 (22 pages). [provided by the instructor] **In-Class Activities:** Comparative study of Falangist rhetoric (speeches/manifestos) and Nationalist visual iconography.
Session 7	Federico García Lorca: martyr and myth of a fratricidal war	**Methodology:** Literary Analysis, Multimodal Comparison Film Viewing: *Lorca, muerte de un poeta*, by Juan Antonio Bardem and in-class discussion.
Session 8	Treatments of the Spanish Civil War during the postwar: silence symbols and censorship	**Methodology:** Critical Discourse Analysis **Required readings:** Larraz, Fernando (2014). *Letricidio español: censura y edición durante el franquismo*. Gijón: Trea (Selected excerpts provided by the instructor). **In-Class Activities:** Practical analysis of historical censorship files (*expedientes de censura*) and examples of authorial self-censorship.
Session 9	1975: New (grotesque) visions about Spanish Civil War	**Methodology**: Literary Theory **Required readings**: selected excerpts provided by the instructor from the next works: • W. Kayser, *The Grotesque in Art and Literature*, pp. 179-189 (10 pages). • M. Bakhtin, *Rabelais and His World*, pp. 15, 26 and 284-285 (4 pages).
Session 10	1975: New (grotesque) visions about Spanish Civil War	**Methodology**: Multimodal Comparison, Literary Theory

		Film Viewing and completion of viewing questionnaire (before class): *La vaquilla,* by Luis García Berlanga.
Session 11	Spanish Drama on Stage: Methodological tools for the analysis of dramatic texts Spanish Tragedy on democratic stage Unsung Heroes	**Methodology**: Literary Theory, Semiotics **Required readings**: Sanchis Sinisterra, José, *¡Ay, Carmela!*, Madrid: Cátedra.
Session 12	New perspectives about the Spanish Civil War in new drama	**Methodology**: Multimodal Comparison, Literary Analysis Film Viewing (before the session): *¡Ay, Carmela!,* by Carlos Saura. In-class discussion about the film. **Required readings**: "Carlos Saura" in *Blood Cinema: The Reconstruction of National Identity in Spain,* Marsha Kinder
Session 13	Midterm review	
Session 14	Midterm Exam	
Session 15	Erasure vs Rememberance: situating the Spanish Civil War in the contemporary era.	**Methodology**: Critical Discourse Analysis, Literature Theory **Required readings**: *Jardín quemado,* by Juan Mayorga.
Session 16	Spanish Civil War in nonfiction narrative	**Methodology**: Literary Theory, Semiotics Oral presentations
Session 17	Methodological tools for the analysis of dramatic texts. Spanish Civil War in Laila Ripoll´s works (I)	**Methodology**: Literary Theory and Analysis **Required reading**: Laila Ripoll, *Los niños perdidos*. Oral presentations

Session 18	Spanish Civil War in Laila Ripoll´s works (II)	**Methodology**: Literary Analysis, Semiotics Play Viewing: *Los niños perdidos* (Centro Dramático Nacional) Oral presentations
Session 19	Methodological tools for the analysis of narrative texts. Tragedy as seen by children in narrative works: Manuel Rivas.	**Methodology**: Literary Theory and Analysis **Required Reading**: *La lengua de las mariposas* (1995), by Manuel Rivas
Session 20	Tragedy as seen by children in narrative and cinematic works: *La lengua de las mariposas*, de José Luis Cuerda (1999)	**Methodology**: Multimodal Comparison, Literary Theory Film viewing (before the session): *La lengua de las mariposas,* by José Luis Cuerda
Session 21	Memory in Narrative: Contemporary Spanish Novels and Short Tales	**Methodology**: Literary Theory and Analysis **Required Readings**: selected excerpts of *La noche de los tiempos*, by Antonio Muñoz Molina (pp. 11-12 and 575), and *Enterrar a los Muertos,* by Ignacio Martínez de Pisón (p. 26). (4 pages).
Session 22	History, fiction and metafiction: Javier Cercas, or the embodied conflict (I)	**Methodology**: Literary Theory and Analysis **Required readings**: *Soldados de Salamina,* by Javier Cercas.
Session 23	History, fiction and metafiction: Javier Cercas, or the embodied conflict (II)	**Methodology**: Literary Theory and Multimodal Comparison **Required readings**: selected excerpts of *Soldados de Salamina* (graphic novel), provided by the instructor.
Session 24	Review Session	
Session 25	Final Exam	

COURSE-RELATED TRIPS:

- Depending on the cultural offerings in Madrid, the attendance to one play will be organized.
- The visit to the Museo Reina Sofía in Madrid will be organized outside of regular class hours during the third week of the semester.

REQUIRED READINGS:

Literature (fiction)

- Cercas, Javier. *Soldados de Salamina*. Tusquets, 2001.
- Fonseca, Carlos. *Trece rosas rojas*.Temas de Hoy, 2005. [Professor's selection].
- García, José Pablo y Paul Preston. *La Guerra Civil Española [graphic novel]*, Debate, 2016. [Professor's selection]
- Mayorga, Juan. "El jardín quemado." *Teatro completo*,La Uña Rota, 2014, pp. 147–84.
- Ripoll, Laila. "Los niños perdidos." *Primer Acto*, vol. 310, 2005, pp. 132–167.
- Rivas, Manuel. "La lengua de las mariposas". *¿Qué me quieres, amor?*,Alfaguara, 1996. [Short story].
- Sanchis Sinisterra, José. *¡Ay, Carmela!* Edited by Manuel Aznar Soler. Cátedra, 2016.

Articles and book chapters

- Bajtín, Mijaíl. *La cultura popular en la Edad Media y el Renacimiento. El contexto de François Rabelais.* Alianza Editorial, 2003.
- Balfour, Sebastian. "The Second Republic." *Spain: A History*, edited by Raymond Carr, Oxford University Press, 2000, pp. 243–52.
- Basilio, Miriam. "Genealogies for a New State: Painting and Propaganda in Franco's Spain, 1936–1940." *Discourse*, vol. 24, no. 3, 2002, pp. 67–94. https://doi.org/10.1353/dis.2003.0030.
- Carbajosa, Mónica, and Pablo Carbajosa. "Retórica y simbología." *La corte literaria de José Antonio*, Crítica, 2003, pp. 107–29.
- Dennis, Nigel, and Emilio Peral Vega. "Introducción." *Teatro de la Guerra Civil: el bando republicano*, Madrid: Fundamentos, 2009, pp. 7–30.
- Glendinning, Nigel. "Art and the Spanish Civil War." "¡No pasarán!" *Art, Literature and the Spanish Civil War*, edited by Stephen M. Hart, Tamesis Books, 1988, pp. 18–35.
- Kayser, Wolfgang. *Lo grotesco. Su realización en pintura y literatura.* Antonio Machado Libros, 2010.
- Orwell, George. *Homage to Catalonia*. Penguin, 2001, pp. 1–13.
- Peral Vega, Emilio. "Introducción." *Retablos de agitación política*. Iberoamericana / Vervuert, 2013, pp. 19–30.
- Peral Vega, Emilio. "Nuevas promociones.". *Historia del teatro breve en España*, edited by Javier Huerta Calvo, Iberoamericana / Vervuert, 2008, pp. 1256–1282.
- Peral Vega, Emilio, and Francisco Sáez Raposo, editors. "Introducción." *Métodos de propaganda activa en la guerra civil,* Iberoamericana / Vervuert, 2015, pp. 9–25.
- Romero-Salvadó, Francisco J. *Twentieth-Century Spain: Politics and Society in Spain, 1898–1998*. Palgrave, 1999. Excerpts: "Chapter 1: Introduction" (pp. 1–19); "Chapter 4: The Second Republic: A Brief Exercise in Democracy 1931–1936" (pp. 70–82).
- Seidman, Michael. "The Artist as Populist: Hemingway and the Spanish Civil War." *Mediterranean Studies*, vol. 4, 1994, pp. 157–64.

RECOMMENDED READINGS:

- Bertrand de Muñoz, Maryse, editor. *Canciones políticas y de combate de la Guerra de España*. Calambur, 2008.
- Mendelson, Jordana, editor. *Revistas, modernidad y guerra*. Museo Nacional Centro de Arte Reina Sofía, 2008.
- Moreiras, Cristina. *Imagen e historicidad en el cine español contemporáneo*. Iberoamericana / Vervuert, 2012.
- Peral Vega, Emilio. *Retablos de agitación política: Nuevas aproximaciones al teatro de la Guerra Civil española*. Iberoamericana / Vervuert, 2013.
- Preston, Paul. *The Spanish Holocaust: Inquisition and Extermination in Twentieth-Century Spain*. Harper Press, 2011.
- Serrano, Virtudes. "Introducción." *El jardín quemado*, by Juan Mayorga, Universidad de Murcia, 2004.
- Thomas, Hugh. *The Spanish Civil War*. Penguin, 2003.

- Tranche, Rafael R., and Vicente Sánchez-Biosca. *El pasado es el destino: Propaganda y cine del bando nacional en la Guerra Civil*. Cátedra, 2011.
- Trapiello, Andrés. *Las armas y las letras: Literatura y Guerra Civil.* Destino, 2010.

INSTRUCTOR BIO:

[redacted]

APPENDIX

1. Rubric: Critical Essay (25%)

Criteria & Weight	Excellent (90–100%)	Good (80–89%)	Satisfactory (70–79%)	Unsatisfactory (<70%)
Thesis & Research Focus (25%)	Formulates a problematized thesis with a distinct analytical perspective, precisely articulating the relationship between cultural artifacts (literature, drama, art) and historical memory or context, with a well-delineated research focus.	Presents a clear, correct, and relevant thesis linking cultural production with historical context, maintaining a coherent focus, though following a more conventional or descriptive approach without reaching a deeper level of analytical problematization.	Thesis is present but broad, vague, or overly descriptive; relies more on summarizing general plots/arguments or historical facts than on developing an analytical position.	Thesis is missing, unclear, or irrelevant to the course themes; fails to establish a clear research focus.
Textual Evidence & Historical Context (30%)	Rigorously integrates relevant direct and indirect citations from primary and secondary sources, effectively combining close reading with accurate historical contextualization.	Solid use of direct and indirect citations to support arguments; textual analysis and historical context are well-articulated with minor imprecisions.	Includes citations, but general paraphrasing or indirect quotes predominate without deep analysis; historical context is mentioned in isolation rather than fully integrated.	Insufficient or absent use of direct and indirect citations from primary sources; inaccurate or missing historical contextualization.
Structure & Critical Synthesis (25%)	Logical and coherent progression of arguments with smooth transitions; synthesizes complex historical and aesthetic concepts effortlessly.	Well-structured paper with a logical flow; clear arguments, though transitions between sections could be smoother.	Recognizable structure (introduction, body, conclusion), but paragraphs are uneven or loosely connected to the central thesis.	Disorganized paper without a clear logical framework; ideas are scattered or repetitive.
Academic Style, Register & Formatting (20%)	Employs a fluent formal register appropriate for advanced Spanish L2 learners; precise vocabulary, correct MLA/APA formatting, and adheres to the required word count (3,500–4,000 words).	Appropriate formal academic register with minor grammatical or stylistic L2 errors; correct formatting with minor citation imprecisions; meets required word count.	Variable register (occasional informal phrasing or L1 interference); noticeable citation or formatting errors; falls slightly short of required length.	Inappropriate register; severe language or grammatical issues that hinder comprehension; fails to meet the minimum required length.

2. Rubric: Oral Presentation (15%)

Criteria & Weight	Excellent (90–100%)	Good (80–89%)	Satisfactory (70–79%)	Unsatisfactory (<70%)
Content Depth & Visual Integration (40%)	Solid critical synthesis of Spanish Civil War themes; relevant visual materials (posters, art, film clips, graphic novel panels) actively used as analytical tools.	Thorough presentation of content; effective visual aids that support the presentation well, though analysis is occasionally descriptive.	Basic coverage of the topic; visual aids are present but function as decorative elements rather than analytical tools.	Superficial or inaccurate content; lacks required visual materials or critical engagement with the topic.
Oral Expression & Register in Spanish (25%)	Fluent, clear, and articulate presentation in formal Spanish (advanced L2 level); maintains eye contact without relying on verbatim reading of notes or slides.	Clear and understandable presentation in Spanish; minor grammatical errors; minimal reliance on written notes without disrupting pacing.	Understandable presentation, but overly reliant on reading notes or slides; noticeable language errors that occasionally impede clarity.	Difficult to follow due to severe language/pronunciation errors or verbatim reading of entire slides.
Organization & Time Management (20%)	Smooth transitions between speakers; clear structure (introduction, body, conclusion); strictly adheres to assigned time limits.	Clear structure and good team coordination; minor pacing adjustments but stays within time limits.	Recognizable structure, but uneven team coordination; slightly exceeds or falls short of assigned time limits.	Disorganized presentation; poor group coordination; significantly exceeds or falls short of time limits.
Class Engagement (15%)	Stimulates audience interest by asking well-timed, thoughtful questions; skillfully moderates the Q&A / discussion session following the presentation.	Invites participation with appropriate questions; answers audience questions clearly and in an organized manner.	Attempts to initiate discussion, but questions are overly basic or closed-ended, generating limited group response.	Makes no attempt to engage the class or provide space for Q&A and final discussion.

3. Rubric: Creative Response Paper (Reina Sofía Visit)

Criteria & Weight	Excellent (90–100%)	Good (80–89%)	Satisfactory (70–79%)	Unsatisfactory (<70%)
1. Genre Formative Compliance (25%)	Consistently adheres to the formal conventions of the selected genre (headline, lead paragraph, and informative structure for journalism; or narrative voice, spatiotemporal framework, and perspective for fiction). Strictly meets the required 500–800-word count.	Follows the general structure of the chosen genre with minor formal imprecisions (e.g., an unclear headline in journalism or slight perspective shifts in fiction). Meets the required word count range.	Displays visible inconsistencies in genre conventions (e.g., mixing academic register with journalistic or narrative tone). Falls slightly below 500 words.	Fails to respect the conventions of the chosen genre (takes the form of a generic academic essay) or fails to reach the minimum word count (under 450 words).
2. Historical Contextualization (Factual or Fictional) (30%)	**Journalistic Option:** Includes precise data and historical facts about the 1937 Paris International Exposition and the Spanish Civil War context. **Fictional Option:** Recreates a believable setting consistent with the historical and political framework of 1937.	Accurately incorporates key events and milestones of 1937, although historical contextualization or setting is presented in a more schematic or secondary manner.	Mentions the general 1937 and Civil War context, but with inaccuracies in factual data or minor anachronisms in the setting.	Contains severe historical anachronisms or inaccuracies regarding the 1937 framework; setting or contextual information is absent or incorrect.
3. Integration & Treatment of Art (25%)	**Journalistic Option:** Reports on and analyzes at least two artworks from the 1937 Pavilion (*Guernica*, Miró, wartime posters), explaining their public or propaganda function. **Fictional Option:** Incorporates at least two artworks from the Pavilion, reflecting their visual impact or the character's reaction to them.	Accurately identifies and describes two key artworks from the 1937 Republican Pavilion, though their treatment remains predominantly descriptive.	Mentions only one artwork or addresses it superficially, without clearly connecting it to the development of the article or story.	Omits references to the artworks exhibited at the 1937 Pavilion or presents erroneous, disconnected descriptions.
4. L2 Spanish Linguistic Performance (20%)	Demonstrates clear, fluent writing appropriate for an advanced L2 level; shows good command of intermediate syntax (past tenses, transition words) with minimal grammatical or agreement errors that do not impede reading.	Writing is fully comprehensible; uses vocabulary suited to the format. Makes minor grammatical or morphosyntactic L2 errors that do not hinder overall comprehension.	Text is generally comprehensible, but features frequent errors in verb tenses, agreement, or L1 interference that occasionally impede clarity.	Severe grammatical, syntactic, or lexical errors that systematically impede comprehension, or evidence of literal machine translation.