

THE SPANISH TRANSITION: FROM HISTORY TO MEMORY AND BACK AGAIN

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COURSE DESCRIPTION

In the era of fake news and post-truth, many experts discredit memory considering it subjective. This course, however, pays particular attention to the role memory plays in the construction of history, and asks: how is the past created? What can memoirs, comic books, or even TV shows add to our understanding of the cultural history of the past?

This course explores processes of memorialization in modern post-dictatorial societies, particularly focusing on the case of Spain. When the dictator Francisco Franco died in 1975, the so-called "Spanish Transition" began, an event that marked the end of the dictatorship and the start of a new democratic era. Therefore, in this course we wonder: how do Spaniards remember this transition from Franco's dictatorship to a European democracy? How do these memories shape and challenge the historical and cultural discourses of the transition?

During the semester, we will analyze an array of contemporary cultural artifacts—autobiographies, documentaries, comics, TV shows, museum exhibitions—with the purpose of uncovering the mechanisms that produce cultural memory in Spain.

While convenient terminologies, the history of the Spanish transition (or any transition out of dictatorship) cannot be seen as three discrete parcels of time—dictatorship, transition,

democracy—happening in continuous chronology; instead, cultural practices and artifacts thread together a much more complex historical and cultural reality where temporal borders demand greater attention to nuance. For these reasons, in this course we will delve into this complex process by tackling different moments: the production of primary sources, the organization of archives, the creation of narratives and, ultimately, the making of the history of the Spanish transition.

The first unit of the course will establish the historical background for the case of Spain. Unit two will explore the blurred boundaries between memory and history by adding a theoretical lens to the discussion. The final unit will focus on diverse forms of autobiographies, documentaries and museum exhibitions as specific sites for the construction of discourses on the transition. By contrasting these primary sources to critical readings, we will be able to place the discussion of the processes of memorialization within the broader political and cultural debates of our time.

COURSE LEARNING OBJECTIVES

By the end of this course, you will be able to:

- Analyze primary sources by conducting close readings, drawing on secondary sources as a point of reference for the analysis
- Determine and examine patterns of memorialization as formulated in each primary source
- Utilize patterns of memorialization to critique standard ideas of *history* and *memory*
- Apply theories on the invention of the past to a specific case study

COURSE REQUIREMENTS

- Active Participation & Preparation: It is mandatory that students are prepared for class every day and play an active role in the classroom. Please bring (digital or hard) copies of readings.
- Weekly written assignments.
- Class presentation.
- Research paper.

CLASS SCHEDULE [14 WEEKS]

NB: There is intentional room left during weeks 3-13 for students to add at least one cultural object and/or theoretical reading of their choice.

I.

Week 1_Welcome & Introductions

Amador Fernández-Savater, "La Cultura de la Transición y el nuevo sentido común" in *Cuadernos de eldiario.es* (2013)

Eduardo Haro Ibars, "El encantamiento" *Triunfo* 845 (1979), p. 58.

Week 2_Historical background: the transition to democracy in Spain

Salmerón, Gustavo. *Muchos hijos, un mono y un castillo*, 2017. Film. 91'

Vázquez Montalbán, Manuel. *Crónica sentimental de la transición*. Barcelona, 2005.

[selections]

Kornetis, K. “‘Is There a Future in This Past?’: Analyzing 15M’s Intricate Relation to the Transición.” *Journal of Spanish Cultural Studies*, 2014, pp. 2–16.

Koselleck, R. “«Space of Experience» and «Horizon of Expectation»: Two Historical Categories” in *Futures Past: On the Semantics of Historical Time*. Columbia University Press, 2004, pp. 255-275.

Martínez, G., ed. “El concepto CT” in *CT o la Cultura de la Transición. Crítica a 35 años de la cultura española*. DeBolsillo, 2012, pp. 13-23.

Resina, J. R. “It Wasn’t This: Latency and Epiphenomenon of the Transition” in *The Ghost in the Constitution. Historical Memory and Denial in Spanish Society*. Liverpool University Press, 2017, pp. 224-242.

II.

Week 3_Blurring the boundaries between memory and history through performance theory

Uceda, Rubén. *Atado y bien atado. La transición golpe a golpe (1969-1981)*. Akal, 2018.

Albarrán, Juan, y Iñaki Estella. *Llámalo performance: historia, disciplina y recepción*. Brumaria A.C., 2015, p. 9-22.

Roach, J. R. “Introduction: History, Memory, and Performance” in *Cities of the Dead: Circum-Atlantic Performance*. Columbia University Press, 1996, pp. 1-31.

Schneider, R. “By Way of Other Directions” in *Performing Remains: Art and War in Times of Theatrical Reenactment*. Routledge, 2011, pp. 1-30.

Week 4_Broadening the analysis of “historical time” through archive theory

Grandas, Teresa. *Gelatina dura: historias escamoteadas de los 80*. Barcelona, MACBA, 2017.

Grois, Boris. *Under Suspicion: A Phenomenology of the Media*. Columbia University Press, c2012, pp. 1-18.

Steedman, C. “The Space of Memory: in an Archive” in *Dust. The Archive and Cultural History*. Rutgers University Press, 2001, pp. 66-88.

Taylor, D. “Acts of Transfer” in *The archive and the repertoire: performing cultural memory in the Americas*. Duke University Press, 2003, pp. 1-21.

III.

Week 5_The case of written memoirs: the text as a theatrical stage where the performance continues

Vélez, Lea. *La Olivetti, la espía y el loro*. Sílex, 2017.

Ferrán, Ofelia. *Working Through Memory: Writing and Remembrance in Contemporary Spanish Narrative*. Associated University Press, 2007, pp. 10-65.

Gasparini, P. "La autonarración" in Ana Casas, *La autoficción: reflexiones teóricas*, Madrid, Arco Libros, 2012, pp. 177-209.

Sánchez Zapatero, Javier. «La cultura de la memoria». *Pliegos de Yuste*, n.º 11-12, 2010, pp. 25-30.

Week 6_Addicted to the past: a TV show that defined a generation

Ochéntame otra vez, "La tele se desnuda (la televisión de los ochenta)", 2014. TV program, 50'
Delgado, Elena. *La nación singular: fantasías de la normalidad democrática española (1996-2011)*. Siglo XXI, 2014, pp. 33-97.

Fisher, M. "The Slow Cancellation of the Future" in *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures*. John Hunt Publishing, 2014, pp. 8-31.

Reynolds, S. "Pop Will Repeat Itself. Museums, Reunions, Rock Docs, Re-Enactments" in *Retromania: Pop Culture's Addiction to Its Own Past*. Faber & Faber, 2011, pp. 26-54.

Week 7_A bipolar vision of the transition through independent theater

Albert Boadella, *Memorias de un bufón*, Espasa, 2001.

Huysen, A. «Present Pasts: Media, Politics, Amnesia». *Public Culture*, vol 12, 1, winter 2000, pp. 21-38.

Marzo, Jorge Luis & Mayayo, Patricia. "Transiciones y transacciones (1973-1982)" in *Arte en España (1939-2015): ideas, prácticas, políticas*. Madrid, Cátedra, 2015, pp. 330-363.

Quaggio, G. "Encanto y censura, 1977-1982" in *La cultura en transición: reconciliación y política cultural en España, 1976-1986*. Alianza Editorial, 2014, pp. 112-137.

Week 8_Talking heads Blocking Dissenting Voices

Iglesias, Gervasio. *Underground. La ciudad del arcoiris*, 2004. Film. 90'

Hernández Corchete, Sira. «Así se contó la Transición en TVE. De la legitimación de la decadencia a la mitificación del proceso político». *Poéticas de la persona. Creación, responsabilidad y vigencia en la Comunicación Pública y la Cultura. Estudios en homenaje a Juan José García-Noblejas*, eds. Ruth Gutiérrez, Comunicación Social Ediciones y Publicaciones, 2013, pp. 319-31.

Keller, Patricia M. "Documentary Optics: NO-DOs' Archival Gaze and the Totalized Landscape." *Ghostly Landscapes: Film, Photography, and the Aesthetics of Haunting in Contemporary Spanish Culture*. University of Toronto Press, Toronto, 2016, pp. 24-85.

Smith, Paul Julian. "The Approach to Spanish Television Drama of the New Golden Age: Remembering, Repeating, Working Through (*Cuéntame cómo pasó*, 2001-)" in *Television in Spain: From Franco to Almodóvar*. London, Tamesis, 2006, pp. 11-26.

Week 9_Searching for a genealogy: where does democracy come from?

Joni D, *Una crónica punk de la Barcelona de los 80*, Barcelona: La Ciutat Invisible, 2011.

Special issue of *El Víbora. Toda la verdad sobre el golpe de estado*. Barcelona, La Cúpula, 1981.

Berardi, Franco. *Futurability - The Age of Impotence and the Horizon of Possibility*. Verso, 2017, pp. 1-29.

Narcís Selles i Rigat, "De transiciones, desplazamientos y reformulaciones. Arte, derogación del franquismo y mutación capitalista" in *Art/nsición, tra/nsición: arte y transición*, coord. Juan Albarrán Diego, Brumaria, 2018, pp. 35-81.

Song, H. R. *Lost in Transition. Constructing Memory in Contemporary Spain*. Liverpool University Press, 2016, pp. 5-87.

Week 10_Performative Bodies Breaking the Consensus

Moncada Rodríguez, Mercedes. *Mi querida España*, 2016. Film. 90'

Bruzzi, Stella. *New documentary: a critical introduction*. Routledge, 2000, pp. 153-180.

Labanyi, Jo. "The Politics of Memory in Contemporary Spain." *Journal of Spanish Cultural Studies*, vol. 9, no. 2, July 2008, pp. 119-25.

Moreno Caballud, Luis. «"Todo el año es carnaval": tradiciones populares y contracultura en la Transición». *Kamchatka. Revista de análisis cultural*. 0.4 (2015)

Week 11_Local Branding

Naranjo Ferrari, J. *Ocaña, la pintura travestida*. Atrapasueños, 2018.

Hinojosa, Lola. «Objetualizar la experiencia, historiar la ausencia. Notas sobre performance y museos». *Llámalo performance: historia, disciplina y recepción*, 2015, pp. 23-47.

Lefebvre, H. *The Production of Space*, Blackwell, 1991, pp. 68-111.

Yúdice, George, "The Expediency of Culture" in *The Expediency of Culture: Uses of Culture in the Global Era*. Duke University Press, 2003, pp. 9-39.

Week 12_What remains: a fetish

Fabio McNamara y Mario Vaquerizo, *Fabiografía*, Madrid, Espasa, 2015.

Pedro Almodóvar, «Patty Diphusa en "Toda tuya"», *El Víbora*, 32-33 (1982).

---, *Patty Diphusa y otros textos*. Barcelona, Anagrama, 1998.

Bermúdez, S. "Memory and Archive. La Movida, Alaska, and Processes of Cultural Archeology" in Nichols, William J., H. Rosi Song, eds. *Toward a Cultural Archive of La Movida: Back to the Future*. Madison: Fairleigh Dickinson University Press, 2014, pp. 293-306.

Pérez-Sánchez, Gema. "From Castrating Fascist Mother-Nation to Cross-Dressed Late-Capitalist Democracy. Eduardo Mendicutti's *Una mala noche la tiene cualquiera*" in *Queer Transitions in Contemporary Spanish Culture: From Franco to La Movida*. State University of New York Press, 2007, pp. 61-112.

Week 13_Normalizing Fascism

Costus, 19 pieces of the series "El Valle de los Caídos" in Espacio de Creación Contemporánea de Cádiz, 2019.

Catálogo de la Exposición «Clausura: exposición antológica». Comunidad de Madrid, Junta de Andalucía, 1992.

Augé, Marc. *Non-Places. An Introduction to Supermodernity*. Verso, 2008.

Landsberg, A. *Engaging the Past. Mass Culture and the Production of Historical Knowledge*. New York, Columbia, 2015, pp. 1-24.

W. J. Nichols, "From Counter-Culture to National Heritage. La movida in the museum and the institutionalization of irreverence" in Nichols, William J., H. Rosi Song, eds. *Toward a Cultural Archive of La Movida: Back to the Future*. Madison: Fairleigh Dickinson University Press, 2014, pp. 275-291.

Week 14_Paper Showcase & Collective Discussion

ASSIGNMENTS AND ASSESSMENT

Grade Breakdown:

- Attendance, active participation and class preparation: 20%
- Weekly posts: 20%
- Class presentation: 20%
- Research paper: 40%

• Active participation and class preparation: 20%

The class is a research seminar run on a student-centered environment, therefore it is your responsibility to do all readings and complete all assignments beforehand to engage in class discussion. You are expected to intervene in class with meaningful, well-thought and critical contributions, as well as to interact respectfully with each other. At the beginning of the course, we will set up commonly shared ground rules for conversation in the classroom.

• Weekly posts: 20%

We will have a blog in which each week the readings are discussed online before coming to class. I will start discussion during the first few weeks, and then each of you will be assigned to lead the conversation (see "Class presentation"). You are asked to follow a timeline when posting, so that both I and the rest of the class have enough time to read the responses.

• Class presentation: 20%

Each week (3-13) a student is partially in charge of the class. The chosen student will meet with me no later than one week before the class, and together we will prepare the assigned materials (including any additional material that the student is willing to incorporate). This student will be responsible for at least a third of the class, and I will be available to facilitate the conversation when needed. The student in charge will draw on the weekly posts to lead the discussion. During these presentations, I expect attention be paid to: critical analysis of texts, capacity to interact with others and to facilitate the discussion, and ease of transmission and conveyance of ideas.

• Research Paper: 40%

An abstract of the final academic research paper is due in class during week 11. All abstracts, as well as any supporting materials, will be shared electronically in order to be read by all,

discussed and peer-reviewed during the concluding meeting on week 14. The topic should be related to the main idea of the course—the invention of the past—and should incorporate new primary sources as well as explore further secondary references. This topic will be discussed with me, and you will make a final decision no later than week 6. The papers should be 20-25 pages long, and will comply with MLA style guidelines.

INCLUSIVE POLICY

This class is led as a research seminar and it aims at building collective knowledge. Interactions and exchanges among participants are, therefore, established on the basis of a respectful discussion. Everyone is expected to listen carefully and to engage with others' ideas with well-grounded and critical arguments. Dissensus is encouraged as a way of developing a high sense of tolerance; particularly in a Humanities class, where critical thinking is paramount, dissensus should constitute a weapon for empowerment.

DISABILITY SUPPORT

NB: To be modified in accordance with Departmental and University Policies.

I am personally committed to foster an inclusive and supportive academic space. If you have special learning requirements or require an accommodation for a disability, please do let me know so that I can do my best to help you receive accommodation. If you are a student with a disability and have a DS-certified "Accommodation Letter" please contact me to confirm your accommodation needs.

DEPARTMENTAL POLICY ON ABSENCES

NB: To be modified in accordance with Departmental and University Policies.

You are expected to attend all classes throughout the semester.

Excused absences are absences nonetheless and will NOT be added to other unexcused absences. An excused absence is an absence due to a religious holiday or one for which you can provide some form of written justification from a physician or dean. You should see it as a hedge against illness and other unforeseen circumstances that may make it impossible for you to attend class. Athletes need to keep in mind that absences due to games played away from Columbia are NOT excused absences. These students will need to bring a signed form from their coach with all projected absences.

If for some reason you can't attend class, you are still expected to be ready for the next day. You will find an explanation of what was done in class and what is the homework for the next session in the course LMS. **You are responsible for catching up on all the homework you**

missed and be prepared for the next class. An absence should never be an excuse for not doing the work. If you think you will be absent for more than one day, **contact your professor.**

ACADEMIC INTEGRITY

NB: To be modified in accordance with Departmental and University Policies.

The work you submit in this class is expected to be your own. If you submit work that has been copied from any published or unpublished source (including the Internet) without attribution, that has been prepared by someone other than you, or that in any way misrepresents somebody else's work as your own you will face disciplining by the university.

SHORT (ADDITIONAL) BIBLIOGRAPHY

Bennett, Tony. *The Birth of the Museum: History, Theory, Politics*. Routledge, 1995.

Butler, Judith. *Dispossession: The Performative in the Political. Conversations with Athena Athanasiou*. Polity, 2013.

Estrada, Isabel M. *El documental cinematográfico y televisivo contemporáneo: memoria, sujeto y formación de la identidad democrática española*. Tamesis, 2013.

Fernández-Savater, Amador. *Fuera de lugar - conversaciones entre crisis y transformación*. Editorial Antonio Machado, 2013.

Guasch, Anna Maria. *Arte y archivo, 1920-2010. Genealogías, tipologías y discontinuidades*. Akal, 2011.

Jameson, Fredric. *The Seeds of Time*. Columbia University Press, 1996.

Kirshenblatt-Gimblett, Barbara. *Destination Culture: Tourism, Museums, and Heritage*. University of California Press, 1998.

Labrador Méndez, Germán. «Lo que en España no ha habido: la lógica normalizadora de la cultura postfranquista en la actual crisis». *Revista Hispánica Moderna*, vol. 69, n.º 2, diciembre de 2016, pp. 165-92.

---, *Culpables por la literatura: imaginación política y contracultura en la transición española (1968-1986)*. Tres Cantos, Madrid: Akal, 2017.

López, Isidro, y Emmanuel Rodríguez López. *Fin de ciclo. Financiarización, territorio y sociedad de propietarios en la onda larga del capitalismo hispano (1959-2010)*. Traficantes de Sueños, 2010.

Loureiro, Angel G. *The Ethics of Autobiography: Replacing the Subject in Modern Spain*. Vanderbilt University Press, 2000.

Toro, Vera, et al., editores. *La obsesión del yo: la auto(r)ficción en la literatura española y latinoamericana*. Iberoamericana; Vervuert, 2010.

Martínez Expósito, Alfredo. *Cuestión de imagen: cine y Marca España*. Editorial Academia del Hispanismo, 2015.

Medina Domínguez, Alberto. *Exorcismos de la memoria: políticas y poéticas de la melancolía en la España de la transición*. Madrid: Ediciones Libertarias, 2001.

Morales Rivera, Santiago. *Anatomía del desencanto. Humor, ficción y melancolía en España: 1976-1998*. Purdue University Press, 2017.

Morán, Gregorio. *El cura y los mandarines (historia no oficial del Bosque de los Letrados): cultura y política en España, 1962-1992*. Akal, 2014.

Moreiras Menor, Cristina. *Cultura herida: literatura y cine en la España democrática*. Madrid: Ediciones Libertarias, 2002.

Moreno Caballud, Luis. *Cultures of anyone: studies on cultural democratization in the Spanish neoliberal crisis*. Liverpool University Press, 2015.

Orihuela, Antonio. *Poesía, pop y contracultura en España. Poéticas de la Cultura de Masas en el Tardofranquismo y la Transición*. Berenice, 2013.

Osthoff, Simone. *Performing the Archive. The Transformation of the Archive in Contemporary Art Form*. Atropos Press, 2009.

Palacio, Manuel. *La televisión durante la Transición española*. Cátedra, 2012.

Pérez del Solar, Pedro. *Imágenes del desencanto. Nueva historieta española, 1980-1986*. Madrid / Frankfurt: Iberoamericana / Vervuert, 2013.

Resina, Joan Ramon. *Disremembering the Dictatorship: The Politics of Memory in the Spanish Transition to Democracy*. Rodopi, 2000.

Rodríguez López, Emmanuel. *Por qué fracasó la democracia en España. La Transición y el régimen del '78*. Traficantes de Sueños, 2015.

Runia, Eelco. *Moved by the past: discontinuity and historical mutation*. Columbia University Press, 2014.

Smith, Paul Julian. *Spanish Practices: Literature, Cinema, Television*. London: Modern Humanities Research Association and Maney Pub, 2012.

Spain in Crisis: 15-M and the Culture of Indignation, Journal of Spanish Cultural Studies, Volume 15, Issue 1-2, 2014. ISSN 1463-6204 (Print), 1469-9818.

Tortosa, Virgilio. *Escrituras ensimismadas: la autobiografía literaria en la democracia española*. Universidad de Alicante, 2001.

Trouillot, Michel-Rolph. *Silencing the Past: Power and the Production of History*. Beacon Press, 2015.

VV. AA. *CT o la Cultura de la Transición. Crítica a 35 años de la cultura española*. Barcelona: DeBolsillo, 2012.

Vilarós, Teresa M. *El mono del desencanto: una crítica cultural de la Transición española, 1973-1993*. España: Siglo Veintiuno Editores, 1998.