

ADVANCED LANGUAGE THROUGH CONTENT: UNDERGROUND IBERIA

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COURSE DESCRIPTION

The history of a country is made of an established version as well as of many parallel tales that collect the micro-histories of different kinds of people. These accounts continuously challenge the official vision. The purpose of this course is to delve into the telling of the Spanish transition to democracy exploring a series of underground (marginal) artistic practices that focus on a wide variety of genres—film, photography, media, fiction, non-fiction, music, comic, etc. Analyzing the rhetorical devices these objects call into question will be helpful to reconstruct how the pre-democratic Spanish subjectivities claimed themselves to belong to a Spain that never happened. This, therefore, will be the cultural history of an invisible Spain.

The chronological arch of this course opens up in the midst of the seventies, around the death of dictator Francisco Franco (1975), and continues until 1982, year of the landslide victory of the Socialist Party. In between, Spain suffered the consequences of the coup d'état of 1981, but also discovered new forms of cultural consumerism (i.e. comic). Underground culture, that flourished during the seventies, will find new ways of existence in the following decade. Class discussion, in this sense, will allow you to strengthen your oral and written skills, both analytic and creative, in Spanish. We will all reflect on the cultural history of the transition to democracy in Spain.

COURSE LEARNING OBJECTIVES

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

1. Familiarize with the cultural practices of the Iberian Peninsula during the 70s-80s.
2. Acquire an extensive vocabulary to talk about such practices.
3. Read a variety of texts and analyze them from an academic point of view
4. Express the results of your analysis both orally and in writing
5. Do research, present and interact with others in Spanish

COURSE REQUIREMENTS

- Active Participation & Preparation: It is mandatory that students are prepared for class every day and play an active role in the classroom.
- Completion of all assigned readings in time for class discussion. Please bring (digital or hard) copies of readings.
- Weekly reading guides.
- Class presentation.
- Final project.

CLASS SCHEDULE [14 WEEKS]

NB: Students should feel welcome to bring in their expertise and add at least one cultural object of their choice in any of the weeks (after Week 2).

Week 1_Welcome & Introductions.

Week 2_Chronology.

C. Giménez, “Recuerda” (1977)

J. M. Serrat, “Caminante” (1969)

Cuéntame cómo pasó, “Españoles, Franco ha muerto” (2007)

Ochéntame otra vez, “La década en un clic” (2015)

Week 3_Sexuality and Religion: Fighting Appearances.

V. Pons, *Ocaña. Retrat intermitent* (1978)

F. de Vergara, *Rocío* (1980) [selections]

Week 4_Generational Change: Youth Taking the Streets.

F. León de Aranoa, *Barrio* (1998)

Martí, “Calma chicha” (1983)

Radio Futura, “Enamorado de la moda juvenil” (1980)

Week 5_Disposable Lives.

C. Saura, *Deprisa, deprisa* (1981)
Martí, “Calma chicha en Orense” (1984)
Los Chichos, “El Vaquilla” (1985)

Week 6_Student Revolts and Police Repression.

M. Huerga, *Salvador* (2006)
Vitoria-Gasteiz Massacre 3/3/1973 + Press coverage

Week 7_Junkie Spain I: the Flight.

G. García Prado, *Los años de la aguja: del compromiso político a la heroína* (2002) [selections]
El Ángel, “El viaje” (1980)
Gallardo, “Waiting for my man” (1985)

Week 8_Junkie Spain I: the Fall.

G. García Prado, *Los años de la aguja: del compromiso político a la heroína* (2002) [selections]
E. de la Iglesia, *El pico* (1983)
Los Calis ft. El Langui, “Heroína” (2006)

Week 9_Midterm Peer Review Sessions [see below]**Week 10_Was it possible another world?**

Bartolomé Siblings, *Después de... No se os puede dejar solos* (1980)
C. Giménez, “El hombre en el tejado” (1977)
Press Coverage of Canet Rock & Jornadas Libertarias (1977)

Week 11_The Coup d’État.

Footage 23F (1981)
“Tejero no era Tejero, era FU·MAN·CHÚ” (1981)
Stickers and Press Coverage

Week 12_TV and Censorship.

L. Rico, *La bola de cristal I* (1984)
J. Krahe, “Cuervo ingenuo” (1986)

Week 13_40 Years Later.

La Sexta Columna, *40 años después: la última bala de Franco* (2015)

Week 14_Paper Showcase.

**Bibliography available on LMS.

ASSIGNMENTS AND ASSESSMENT

Grade Breakdown:

- Attendance, active participation and class preparation: 20%
- Reading Guides: 20%
- Class presentation: 15%
- Midterm: 20%
- Final project: 25%

• **Active participation and class preparation: 20%**

The class is run on a student-centered environment, therefore it is your responsibility to do all readings and complete all assignments beforehand to engage in the discussions and activities. 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 discuss a participation rubric and set up commonly shared ground rules for conversation in the classroom.

• **Reading Guides: 20%**

There is a reading guide set for every week, that will help you understand and analyze the texts. This is individual work that consists of a mind-map (due the first session of every week) and a 200-word written assignment (due the second session). The text will be posted to our LMS ahead of the second session so that both I and your peers have time to read it and prepare questions for class. A rubric that details what I expect to find in your responses includes: grammar accuracy, specific reference to the primary sources, effort to avoid general digressions, and capacity to clearly prove a point.

• **Class presentation (“Professor for a Day”): 15%**

Each week (3-12) two students will prepare a presentation for the class. The chosen students, after due research, will meet with me no later than one week before the class, and together we will prepare background details and materials. These student will be responsible for the class, and I will be available to help include the content and important points into each students’ presentation. The student in charge will draw on the weekly posts to lead the discussion. At the end of each presentation, students are given a very short survey to offer meaningful feedback to their peers. That survey focuses on what they would take for their future presentations and on what they would not. Even though this feedback does not affect the presenter’s grade, it helps students realize what went well and what could have been improved, especially when projecting themselves as future presenters. Also, you will be shared a rubric that details my expectations: adequate content, capacity to interact with others and to facilitate the discussion, and ease of transmission and conveyance of ideas.

• **Midterm rubric and check-in: 20% (week 9)**

The midterm assignment consists of a two-part peer review session devoted to crafting and thinking together about the final project. Although projects will be individual, the idea of the midterm assignment is for you to collectively design a rubric to critically recognize what makes

a good research project—so you know how to be successful on this piece of work. On the first day of the week, and working in small groups, you will prepare a set of questions that the project should cover satisfactorily. At the end of the class, we will all finalize the rubric and the final product will be shared online. On the second day, and after reorganizing the groups, students will review each other’s preliminary outlines for the final projects following the criteria you prepared. I will evaluate both the appropriateness of the feedback provided and the revisions made thereafter. Additionally, I will meet with each of you for a check-in in order to discuss your evolution throughout the semester and your research project.

• **Final project: 25% (week 14)**

The final project consists of an academic research essay. The topic must be original and should incorporate new primary sources as well as explore further secondary references (a list will be provided). This topic will be discussed with me, and you will make a final decision no later than week 6. At least twice during the semester, you will fill in a self-evaluation rubric provided so that I can monitor your progress. This project will be individual. The essays should not exceed 2000 words without advanced permission, and will include bibliography cited in MLA style.

INCLUSIVE POLICY

This class is led as a 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.