



**Madrid: De siglo a siglo
1915-2024
Professor Soledad Fox Maura**

In this course we will examine life in Madrid during key periods: The early 20th century including the "the silver age" of cultural production, The Republic (1931-1936), The Civil War (1936-1939) the Franco Dictatorship (1939-1975), and the transition to Democracy until the present day. What layers of history can still be felt as we walk through the city today? We will consider how the city itself has shaped and been shaped by the lives of *madrileños* and immigrants past and present. We will study works by 20th & 21st century Spanish authors, filmmakers, and musicians. We will visit crucial cultural institutions such as the Residencia de Estudiantes, where García Lorca, Dalí, Buñuel, and many others were able to study and collaborate. How did Madrid go from being a dusty capital under totalitarian rule to becoming an international center of art, sun, soccer, bullfighting, and fusion restaurants? Why has it been the center of Spain's real estate booms and busts? How did the city cope with Covid-19? Why is Madrid at the heart of Spain's battles over gender rights, and how did its annual Orgullo (Pride) celebration make it one of the biggest LGBTQI+ destinations in the world?

Requirements: This is a highly interactive course. Each student will lead a class discussion, as well as research a specific topic for an in class presentation. There will also be a midterm paper and a final exam.

Books (books with a * symbol are to be purchased by the student)

Una habitación propia: Federico García Lorca en la Residencia de Estudiantes, Andres Soria Olmedo (Catalogue)

Yerma de Federico García Lorca

Las bicicletas son para el verano de Fernando Fernán Gómez*

La voz dormida de Dulce Chacón*

La Hija del Camino de Lucía Asué Mbonio*

Andaluchinas por el mundo (chapter on Madrid) Quan Zhou Wu

Field Trip Sites

La Residencia de Estudiantes

El Teatro María Guerrero

Museo Arqueológico

Mercado de Antón Martín & Escuela de Baile Amor de Dios

Biblioteca Eugenio Trías

Films

Mujeres al Borde y Madres Paralelas de Pedro Almodovar

La virgen de agosto de Jonas Trueba

Online Resources

Docuseries *Black in Madrid*

El País website

Secondary Sources

Towards a Cultural Archive of la Movida: Back to the Future, edited by William J. Nichols and H. Rosi Song. Maryland and Plymouth: Farleigh Dickinson University Press and Rowan and Littlefield, 2014.

PROGRAMA *

(*class will meet twice a week, days and times TBD*)

Week of January 29

Introduction to Lorca

Yerma

Week of February 5

Yerma (both days)

Week of February 12

Yerma

Field trip to La Residencia de Estudiantes

Week of February 19

Field trip to Teatro María Guerrero

Las bicicletas son para el verano

Week of February 26

Las bicicletas son para el verano (both days, cont.)

Week of March 4

Field trip to Mercado de Antón Martín

La voz dormida

* The Professor reserves the right to make slight changes to the syllabus before the start of the Spring 2024 semester.

Week of March 11
La voz dormida (both days)

Week of March 18
La voz dormida & **Midterm**

March 22-March 31: Spring Vacation

Week of April 1
La Movida: Alaska
Mujeres al Borde & Madres Paralelas

Week of April 8
La Virgen de agosto
Museo Arqueológico Nacional

Week of April 15
La hija del camino (both days)

Week of April 22
La hija del camino (both days)

Week of April 29 *Note: May 1&2 are holidays and there is no class*
Black in Madrid (web series) and chapter from *Andaluchinas por el mundo*

Week 15
Monday May 6-8: Final exams

GENERAL INFORMATION

Evaluation

Class Participation & daily homework	40%
Oral Presentations	20%
Written Assignments	20%
Final Paper	20%

Requirements & Guidelines

Attendance: If you miss class three times, additional absences will lower your final grade by 5% each.

Punctuality: If you are late to class more than three times your final grade will be affected.

Homework: The syllabus lists what will be discussed in class that same day.

Language: All work inside and outside of class will be conducted entirely in Spanish.

Classroom accommodations: Students who may need classroom accommodations for this course are encouraged to contact the HCAYS Program administrators.

Honor Code: Please familiarize yourself with the Hamilton College Honor Code make sure you are fully aware of the guidelines and know when and how to use citations. Remember that any print or digital resources, platforms, or consultations (with a writing tutor, for example) should be noted and cited in full.

AI (including ChatGTP, You.Com, and any other online writing tools) the Honor Code, and Academic Misconduct:

- **Guidelines about the use of AI and honor code policies for this course:** To prevent potential Honor Code violations, the use of AI will not be allowed in this course.
- **Assignments for this course are opportunities to develop skills in writing and critical thinking as well as your own style.** Essays and presentations for this class are not only about content, arguments, and correct spelling and use of grammar. Writing is not about a final product, but about the process. That process is the same one you will be using to write, think, and speak for the rest of your life. The writing you do now, alone, will build the skills you need in the future to respond to interview questions, develop and elaborate new original ideas and projects, and participate effectively in meetings and conversations. These are critical skills for any profession, and for interpersonal communication in all areas of life. The development of these crucial skills of self-expression in Spanish and self-reliance are at the core of your liberal arts experience in Spain.

POLICY REGARDING STUDENT RECORDING OF CLASSES AND CLASS MATERIALS

To protect the integrity of what transpires in the classroom among students and professor, any course materials prepared by the professor, and the privacy of students and faculty. With this in mind, any recording (audio or video) of lectures, seminars, or other classroom activities without the express permission of the instructor is prohibited. All course may only be used for the purposes of an individual's (or group's) study in the course, and may not be shared with any wider audience on or off campus unless the instructor has explicitly given such permission. Violations of this policy would be considered a violation of community standards”