

Universitat Pompeu Fabra Course Descriptions

Description of Spanish Language, Intermediate Level

I. Characteristics of this Course

This course is for students who possess a strong high beginner or low intermediate level of Spanish. It is for students who want to improve their communicative skills, increase their knowledge of more complicated Spanish linguistic structures, and expand their vocabulary. We will devote time to learning about Spanish culture and try to address needs of students, so that they may better communicate in Spanish in both everyday and academic settings.

The intermediate level course has 90 contact hours total and is equivalent to 6 credits. Module I is the Intensive Course and has 45 contact hours, or 3 credits. Module I is 15 days long, during which students have class Monday through Friday. After the Intensive Course, students will go on to Module II, which is the general Spanish Language course. Module II also has 45 contact hours, or 3 credits. Module II lasts for 12 weeks and is not as intensive as Module I, as students meet just twice a week.

II. Prerequisites

Students will be given a placement exam on the first day of class, and any student who places into the intermediate level may take this course. In addition, any student who has completed our Beginner Level Spanish Language Courses (Module I and II) may take this course.

III. Assignments and Homework

Students will gain the most from this course through regular class attendance and class participation. Students are encouraged to spend at least ½ hour per day studying for class. During this time, professors will give assignments, tests and a final exam.

IV. Grading System

20%	Homework
10%	Punctuality and class participation
15%	Test 1
15%	Test 2
15%	Test 3
25%	Final Exam

During the duration of the course, the professor will expect a minimum of 6 assignments to be turned in by each student. These can be a variety of things: compositions, activities completed in class, quizzes, oral presentations, group work, etc.

Punctuality and class participation are both very important for all students. These also count toward your final grade. After each class session, the professor will give each student a class participation grade from 0 – 5 points. The following criteria will apply:

Excellent = 5 points

- Student is punctual.
- Student speaks only Spanish during the entire class and during group activities.
- Student participates in class discussion and answers questions in class.
- Student participates in all activities, shows initiative and a positive attitude, contributing to group communication.
- Student actively participates in group activities.

Good = 4 points

- Student is less than 5 minutes late for class.
- Student speaks mostly Spanish during class, using English only rarely during group activities.
- Student's participation is limited to sometimes answering questions during class.
- Student participates in all activities and normally shows initiative.
- If the student is not actively participating, he/she listens closely to the class discussion and other students.

Fair = 3 points

- Student is less than 5 minutes late for class.
- Student speaks mostly Spanish during class, using English during group activities.
- Student's participation is limited to sometimes answering questions during class.
- Student participates in all activities and normally shows initiative.
- Student generally listens closely to class discussion.

Poor = 0 points

- Student does not attend class or arrives more than 5 minutes late.
- Student speaks mostly in English with the professor and with classmates.
- Student does not participate in class discussion.
- Student does not participate in group activities.
- Student does not pay attention in class or negatively interferes with group dynamics.

At the end of the course, all of the daily participation grades will be averaged and will count for 10% of the final grade.

Tests

Over the course of this class, students will take three tests, given during class time. Each test lasts about 45 minutes and will evaluate students' knowledge acquired up to that point. The first test will be at the end of Module I, while the second and third tests will take place during Module II, during the 4th and 8th weeks.

Final Exam

The final exam is 2 hours long and will be given during the last day of class of Module II (the general Spanish course). This will cover everything learned during Module II. This exam contains a section on each of the fundamental linguistic skills (oral expression, written expression, oral comprehension, and reading comprehension). It will contain the following sections: 1) Grammar and vocabulary, 2) Composition, 3) Reading Comprehension, 4) Listening Comprehension, 5) Oral Expression.

Attendance Policy

Three unexcused absences are permitted without affecting your final grade. After three unexcused absences, each subsequent unexcused absence will lower the student's final grade by 3 tenths. In this way, a student whose grade is 7 (B) and has missed 4 classes without justification will receive a grade that is 3 tenths lower than a 7, which would be 6.7 (B-). If this student has 6 unexcused absences, the grade would be a 6.1 (C+).

An excused absence is an emergency that can be documented by submitting a letter from a doctor within seven days of the absence.

V. Grading Scale

NOTA PEI	CALIFICACIÓN PEI	EQUIVALENCIAS SISTEMA NORTEAMERICANO	
10	Matrícula de honor	A+	Excellent Performance
9,5	Matrícula de honor	A+	
9	Sobresaliente	A	
8,5	Sobresaliente	A-	
8	Notable	B+	Good Performance
7,5	Notable	B+	
7	Notable	B	
6,5	Notable	B-	
6	Suficiente	C+	Adequate Performance
5,5	Suficiente	C	
5	Suficiente	C- *	
4	Insuficiente	F	Unsatisfactory Performance
3	Insuficiente	F	
2	Insuficiente	F	
1	Insuficiente	F	Failure to complete course requirements

* For students taking PEI courses pass/fail:
A+ through C = Pass;
C- through F = Fail

Each student will receive a certificate of attendance (transcript) after the course is over. It will show the level of the course (beginning, intermediate, etc.), the number of contact hours during the course, and the grade.

VI. General Objectives of the Intermediate Level Course

- Give students the basic linguistic, social and pragmatic tools that will allow him/her to integrate into the country as quickly and meaningfully as possible. The Intensive Course (Module I) works as a platform for linguistic and personal reference, the goal being for students to leave the class with a strong knowledge base about Spanish culture that will be useful for them throughout their stay in Spain
- Help students learn to communicate appropriately for both informal and formal situations: i.e. using colloquial speech in informal situations, versus using structures and expressions appropriate for semi-formal situations, such as the classroom setting
- Practice techniques and strategies for reading that will help students better comprehend academic and everyday texts
- Develop techniques and strategies that will allow students to write different types of texts
- Acquire intermediate-level grammatical structures
- Increase vocabulary knowledge
- Combine new knowledge with previous knowledge so that students become closer to having an advanced level of Spanish
- Familiarize students with the essential elements of Spanish culture, such as historical, sociological and political events in modern society. Understand the customs of Spanish-speaking countries, with Spain being the main focus
- This intensive course should give students skills that will allow them to better comprehend and learn from other classes that are taught in Spanish, such as Module II and other university classes

VII. Specific Objectives of the Intermediate Level Course

Oral Comprehension

- Understand the general sense and be able to extract specific information from formal interactions, such as academic lectures, job interviews, doctor visits, debates, etc.
- Understand the general sense and be able to extract specific information from informal interactions, such as television programs, interactions with friends and families, voice mail messages, etc.
- Understand conversations between native speakers

Oral Expression

- Teach students how to express themselves in both formal and informal situations
- Participate in debates, expressing opinions, arguments, feelings, etc.
- Make oral presentations of an academic nature
- Participate in conversations with native speakers
- Be able to communicate in real situations of everyday life

Reading Comprehension

- Understand informative texts from the press
- Comprehend publicity text, advertisements, and written public announcements/warnings in both colloquial and formal language
- Understand essays and editorials
- Understand literary texts of different genres, such as novels, poetry, etc.
- Comprehend specific texts on various themes, such as history, art, culture, etc.

Written Expression

- Write descriptions of people, objects, places, activities, and processes
- Write narrations and short stories
- Write opinion papers and argumentative texts
- Write texts having to do with communication between people, such as email, notes, letters, postcards, fax, and resumes
- Prepare academic papers and presentations

VIII. Content of the Intensive Course (Module I, Intermediate Level)

This class will teach students about:

Everyday Functions

- Describe cities, talk about geographic location and climate
- Compare places, people, and customs
- Describe personal characteristics, states of being, and feelings
- Form definitions
- Talk about frequency and duration of activities
- Express purpose, intentions, and obligations
- Give instructions
- Ask for and give permission
- Ask for and give advice

Grammatical Content

Phonics

- Vowel system
- Diphthongs, triphthongs, and hiatuses
- Consonant groups that are challenging

Syntax

- Contrast *ser y estar*
- Contrast *ser, estar y haber*
- Other uses of the Present Indicative tense (absolute truths, conversational present, historical present, and present with future value)
- Express intention: *tener intención de, ira, pensar + infinitive*
- Express obligation: *deber/tener que + infinitive, hay que + infinitive*
- Affirmative and negative imperatives (commands), use of pronouns

Vocabulary

- Cities: characteristics and location
- Geography and climates
- Travel and tourism: lodging, destinations, types of tourism
- Gastronomy
- Expressions of happiness, sadness, embarrassment, etc.
- Everyday activities and weekends
- Affinities and interests

--The human body: symptoms and illnesses

Culture

- City: public and private buildings, urban habits
- The Spanish family
- Young people and free time
- Spanish gastronomy
- Conversation in Spain

IX. Content of the General Spanish Language Course (Module II, Intermediate Level)

Everyday Functions

- Relating events from the past
- Summarize and distinguish the main ideas of a story
- Express judgments and values
- Justify and argue an opinion
- Express the future in different ways
- Make plans, program activities
- Express levels of certainty with respect to the future
- Express probability
- Express and distinguish hypotheses
- Express desire, deficiencies, and necessities

Grammatical Content

Phonics

- Basic tonal schemes (enunciation, exclamation, interrogation) and its regional variations, dialects. Different pronunciations in the Spanish-speaking world
- Accents

Syntax

- Other uses of Past Perfect
- Form and use of the Indefinite Past tense
- Form and use of the Imperfect Past tense
- Form and use of the pluperfect past tense
- Conversational segways: causal and consecutive
- Contrast different times in the past
- Past and Present Subjunctive
- Using the subjunctive mood to express opinions and reactions to opinions
- Simple, Compound, and Probability Future tenses
- Using the subjunctive to express hypotheses and probability
- Using the subjunctive to talk about future events
- Using the subjunctive in subordinate clauses

Vocabulary

- Expressions for assessing an experience and reacting to a story

- Sports and entertainment
- Stores, public services, and hotels
- Vocabulary for work
- Means of communication
- Spanish colloquial expressions

Culture

- Spanish and Latin music
- Popular sports in Spain
- The labor market in Spain
- The press and Spanish television
- Spanish customs

Contemporary Spanish Literature, Intermediate Level

Objectives:

The objective of this course is to give North American students an understanding of Spanish literature of the 20th century, through a selection of texts that will be the focus of lecture and commentary in detail. With the goal of contextualizing the reading, we will approach the principal literary problems that come up, such as the relation with the culture (art, history, and thought) of its era.

Methodology:

The reading of the texts will be preceded by a synthetic panorama about literary movements and authors, although the bulk of the course will fall on the reading and commentary of the chosen works, keeping in mind different critical perspectives. At the beginning of each section, the students will be given lecture guides that will point out the principal aspects that will be the object of debate in class. The lecture guides will also tell students what they will need to bring prepared for each class.

Grading:

Class participation will be fundamental (10%). The course will also require students to write a brief paper about one of the proposed readings (25%). The length of the paper should be 3-4 pages; the theme and methodology will be chosen by each student with the permission of the professor. There will also be a mid-term exam (25%) and a final exam (40%).

Syllabus:

- I. Introduction to the 20th century. Problems of periodization.
- II. The new literary conscience.
 - a. Modernism and '98. The concept of modernism and its proposed aesthetics.
 - b. Spain and '98.
 - c. Aesthetics and ethics in the poetry of Antonio Machado.
 - d. Readings: Selection of *Poesías* by Rubén Darío and Antonio Machado.

- III. The beginning of the contemporary era. Aesthetic ideology and experimentation with new trends.
 - a. New literary trends: *novecentismo*, the avant-garde and the Generation of '27.
 - b. The Generation of '27. The poets of '27
 - c. Experimentation and theatre: Valle-Inclán
 - d. Readings: *Antología* of poetry of the Generation of '27. *Luces de bohemia* by Valle-Inclán
- IV. The Post-war Era
 - a. Social realism
 - b. New narrative tendencies: Camilo José Cela
 - c. Society and poetry. *Pervivencia* and innovations of Dámaso Alonso to José Hierro
 - d. Readings: Poetic *Antología: La familia de Pascual Duarte* by C.J. Cela
- V. The New Names (1975-1990)
 - a. Panorama of modern narrative
 - b. Readings: *Selección de cuentos*

Barcelona: the City and its History, Intermediate Level

Syllabus

1. The city in the territory
 - Situation and location: the city in the natural environment
 - Climate, natural resources, water
 - Barcelona, the historic capital of Cataluña
 - Barcelona in the international context
 - **Visit to: Torre de Collserola

2. Barcino: the Roman city
 - Pre-Roman towns
 - The Roman foundation of the city of Barcelona inside the Roman Empire
 - The urban morphology of a Roman city
 - The dichotomy between the urban world and the rural world
 - The network of communications of the Roman Empire
 - Decadence of the Empire and the era of invasions
 - **Visit to: Museu d'Historia de la Ciutat

3. The Expansion of the Medieval City, 11th-14th centuries
 - The expansion of medieval city walls
 - The naval power of Barcelona
 - The development of civil powers: Consell de Cent, the Gremios, etc.
 - Barcelona in the commercial context of the medieval Mediterranean
 - The neighborhood of la Rivera and the creation of the Raval

4. The Immobile City: 15th – 17th centuries
 - Economic crisis of a commercial empire

The unification of the kingdoms of Spain
The discovery of America and its effects on Barcelona
The besieged city, the War of the Succession
The neighborhood of the Barceloneta and the Ciudadela
**Visit to: Barrio del Raval

5. The Pre-industrial City, 1714 – 1859
Economic recuperation and overseas trade
Densification of the city
The industrial revolution in Cataluña and its effect on Barcelona
New uses of urban space
The growth of other urban nuclei and of the Llano de Barcelona

6. The Modern City, 1850 – 1936
The height of overseas commerce
The expansion project of Idelfonso Cerdà
The rebirth of nationalist sentiment and its cultural expressions
The resurgence of a city: international expositions
Industrialization and social conflict
**Visit to: Museu d'Historia de Catalunya

7. The City under the Franco Dictatorship, 1936 – 1975
The city interrupted
Urban planning of the GATEPAC during the Republic
Uncontrolled growth of the city
Projects without plans
Immigration and urban fighting
The formation of the metropolitan region of Barcelona
**Visit to: Cerdanyola del Vallès

8. International projection of Barcelona, 1975 – 2000
The democratization of the city
The Olympic city
The post-Olympic city
Barcelona today: future projects of Barcelona and its area of influence
**Visit to: The Olympic Village and the Olympic Ring

9. Barcelona and its People
Demography and immigration
Symbols and folk traditions
Culture and sports

Art and Artists of Barcelona: Gaudí, Picasso, Miró, Dalí, Intermediate Level
The main topics covered by this course are listed below.

Part 1. Antoni Gaudí

Organicismo and *gaudinismo*. European Art Nouveau architecture. Modernism in Catalunya. The new bourgeois society. Gaudí's patron, Eusebi Güell. New architecture and regulated geometry. The search for an artistic form. The inspiration found in nature. The mozárabe influence in Gaudí's first works. The gestation of "gaudiniano" style. The Mediterranean in his later works. His collaborator, Jujol.

CIRICI I PELLICER, Alexandre, *La Sagrada Familia de Antonio Gaudí*, Omega, 1952

LAHUERTA, Antonio *Gaudí (1852-1926)*, Electa, Milano, 1992

MARTINELL, Cèsar, *Gaudí. His life, his theories, his work*, Editorial Blume, Barcelona, 1975

McCARTHY, M. J., *Catalan "Modernisme" and English Cultural Movements of the Nineteenth Century*, PhDdissertation, Cambridge University Library, Cambridge, 1973

McCULLY, Marilyn, *Els Quatre gats. Art in Barcelona around 1900*, The Art Museum Princeton University, Princeton University Press, New Jersey, 1978

RAFOLS, J. F., *Modernismo y modernistas*, Barcelona, Ediciones Destino, 1949

SWEENEY, James & SERT, Josep Lluís, *Antonio Gaudí*, Ediciones Infinito, Buenos Aires, 1961

Part 2. Pablo Picasso

Picasso and Barcelona. His adolescent works. His first trip to Paris. The works of emotion. Painting without eyes. Establishment in France. The nudes of Fernande. The serious experiments. Schematicism. The conquests that lead to the "Démouilles d'Avignon." Braque and cubism. Abstraction. The great Picasso and his series of *Las Meninas*.

CHIPP, Herschel Browning, *Picasso's Guernica history, transformations*, Berckley University, USA, 1988

CIRICI I PELLICER, Alexandre, *Esgrafiados de Picasso en el Colegio Oficial*, Colegio Oficial de Arquitectos de Barcelona, Barcelona, 1965

CIRICI I PELLICER, Alexandre, *Picasso antes de Picasso*, Iberia – Gil, Madrid, 1946

CIRICI I PELLICER, Alexandre, *Picasso: Su vida y su obra*, Círculo de, 1981

DAIX, Pierre, *Picasso 1900-1906*, Blume, 1974

Palau i Fabre, Josep, *Picasso cubismo 1907-1917*, Polígrafa, 1990

RAMIÉ, Georges, *Cerámica de Picasso*, Polígrafa, 1984

SPIES, Werner, *La escultura de Picasso*, Polígrafa, 1989

V. V. A. A. Picasso, *Paisages 1890-1912*, Ajuntament de Barcelona, 1995

V. V. A. A., *Picasso 1905-1906*, Ajuntament de Barcelona, Barcelona, 1992

V. V. A. A., *La Obra completa de Picasso azul y rosa*, Noguer, 1976

V. V. A. A., *Álbum de «Les demoiselles d'Avignon»*, Polígrafa, 1988

Warncke, Carsten-Peter, *Pablo Picasso 1881-1973*, Taschen, 1995

Part 3. Joan Miró

His training and his novice works. The significance of Montroig and his work. "La masía" and the beginning of the "Mironian" universe. His first trip to Paris and his contact with the avant-garde. Surrealism and the "painting-poetry." The search for a spontaneous style. Primitivism and infantilism. The effects of the European wars. Miró's exile in Mallorca, the Mediterranean roots, the "Mironian" universe. His textile work and sculpture.

CIRICI I PELLICER, Alexandre, *Miró and his world*, Polígrafa, Barcelona, 1985

CIRICI I PELLICER, Alexandre, *Miró en su obra*, Labor, Barcelona, 1970

ERBEN, Walter, *Joan Miró 1893-1983*, Tachen, 1988

V. V. A. A., *Miró escultor*, Fundació Joan Miró, Barcelona, 1987

V. V. A. A., *Ver Miró, la irradiación de Miró en el arte español*, Fundació "La Caixa", Barcelona, 1993

V. V. A. A., *Klee, Tanguy, Miró*, Fundació Miró, Barcelona, 2000

Part 4. Salvador Dalí

His childhood in Figueres and Cadaqués. The Academy of Fine Arts and the Student Residence in Madrid. Meetings with Lorca and Buñuel. The "lorquian" phase. Freud and narcissism. Dalí's movies with Buñuel. Trip to Paris and contact with surrealism. Reality and surrealism. The appearance of Gala. Establishment in France and rupture from the Surrealist Group. Exile in the United States. Fame and success. Physics and reflection surrounding certainty. The intuitive way, the spiritual world. Religion and metaphysics.

DALÍ, Salvador, *Vida Secreta*, Empúries, Barcelona, 1993

DALÍ, Salvador, *Los Cornudos del viejo arte moderno*, Tusquets, 2000

DALÍ, Salvador, *Diario de un genio*, Tusquets, 1983

DALÍ, Salvador, *El Mito trágico del Angelus de Millet*, Tusquets, 1989

DESCHARNES, Robert, *Dalí la obra y el hombre*, Tusquets, 1984

DESCHARNES, Robert, *Salvador Dalí 1904-1989*, Taschen, 1990

SANTOS-TORROELLA, Rafael, *La miel es más dulce que la sangre*, Seix Barral, Barcelona, 1984

SANTOS-TORROELLA, *"Los Putrefactos" de Dalí y Lorca*, Amigos, 1998

V. V. A. A., *Col·lecció completa de les escultures*, Dau al Set, 1981

Part 5. Antoni Tàpies

His origins and his long illness. His first drawings. His meeting of "Blau" and the magazine "Dau al set." Joan Brossa and poetry. Influence of surrealism. The magic phase. Signs and symbols. The sacred in art. *Informalismo*. The mural. Everyday objects. Epiphany.

CIRICI I PELLICER, Alexandre, *Tàpies: witness of silence*, Tudor, N. Y., 1972

CIRICI I PELLICER, Alexandre, *Tàpies 1954-1964*, Gustavo Gili, Madrid, 1964

GIMFERRER, Pere, *Antoni Tàpies y el espíritu catalán*, Polígrafa, Barcelona, 1974

TÀPIES, Antoni, *El arte contra la estética*, Ariel, Barcelona, 1978

TÀPIES, Antoni, *El arte y sus lugares*, Ciruela, Barcelona, 1999
TÀPIES, Antoni, *La práctica del arte*, Ariel, Barcelona, 1971
TÀPIES, Antoni, *Memoria personal*, Seix Barral, 1983
V. V. A. A., *Tàpies, the complete works*, Köneman, 1997

Images of Spain in Contemporary Film, Intermediate Level

Description and Objectives:

This course offers an introduction to contemporary Spanish society through its cinematographic representation. The year 1975—the death of Franco and the end of the dictatorship—will be our starting point, since it represents the beginning of the changes that started to shape Spanish society as it is today. The course will cover cultural stereotypes and the definition of the “other”, and also the notions of “nationality” that appear in film. We will focus particularly on the representations of the city as a social and symbolic space, in order to understand the important changes that have transformed Spanish society in the last 25 years. To complete the course, the students will understand the cinematographic representation of a country and its relation to its political, social, and economic evolution. The students will also acquire basic knowledge of film theory and the conceptual tools required to study cinematographic texts.

Methodology:

Classes will combine film projections, lecture, debate, and student presentations. Likewise, a file of obligatory readings will be prepared. We will study the historical, social, cultural, and ideological background of each work. During the cinematographic analysis, the students should actively participate.

Language of Instruction:

The course will be taught in Spanish. The movies will be projected in Spanish with English subtitles. The obligatory readings will be in Spanish, but there will be alternative readings available in English if needed.

Grading:

During the course, the students will produce a research paper about a subject agreed upon with the professor. This will be presented in class by the student. The final grade is based on: mid-term exam (25%), written work (30%), final exam (30%), and class participation (15%).

Content:

Part 1. Introduction and presentation of the course. Stereotypes of “the Spanish” in film. Reading: D’Lugo.

Part 2. Brief history of Spanish film during the dictatorship. Censorship in Spain under Franco. Film as a way to oppose censorship: innuendo as a way of resisting. Reading: selection from Gubern and Font.

Parts 3-5. Pedro Almodóvar: “La Movida Madrileña” and the shaping of a new stereotype of the Spanish. The identification of the city with the liberation of women in *¿Qué he hecho yo para merecer esto?* (1984). The evolution of post-Franco Spain in the movies of Almodóvar, from *Mujeres al borde de un ataque de nervios* (1988) to *Todo sobre mi madre* (1999). Reading: selection from Vidal.

Parts 6-7. The “Cain Syndrome”: The Spanish Civil War as a theme of permanent representation in Spanish film.

Parts 8-9. The rural genre. The myth of the two Spains and the Spanish black legend. *Los santos inocentes* by Mario Camus (1984). Literary adaptations from the 1980’s. The cultural politics of the first years of the PSOE: the Miró law.

Parts 10-11. Regionalism in Spanish film. Film of the Spanish autonomies, *Vacas* by Julio Medem.

Parts 12-13. After Almodóvar: “hybrid” film. The film of genre in Spain. *El día de la bestia* by Alex de la Iglesia (1995). The reconfigured myth of the Spanish for a globalized Europe.

Parts 14-15. Women in contemporary Spain. *Solas* by Beinto Zambrano (1998). Andalucía: the subversion of the unified notions of the “españolada.”

Parts 16-17. The culture of youth in Spanish film. *Barrio* by Fernando León de Aranoa. The city and its double: the suburbs.

Parts 18-19. The genre of the documentary: a new concept for Spain. *En construcción* by José Luis Guerín (2000). Changes in contemporary cities: the phenomenon of immigration. **Visit to the neighborhood of Raval.

Parts 20-22. Student presentations

Part 23: Final exam

Bibliography:

Ballesteros, Isolina. *Cine (ins)urgente. Textos fílmicos y contextos culturales de la España posfranquista*. Madrid: Fundamentos, 2001.

D’Lugo, Marvin. “Lo que se espera de España”. *Academia* 15 (Julio 1996): 39-44.

Gubern, Román y Domenec Font. *Un cine para el cadalso. 40 años de censura cinematográfica en España*. Barcelona: Euros, 1975.

Herdero, Carlos. *20 nuevos directores del cine español*. Madrid: Alianza, 1999.

Espejo de miradas. Entrevistas con nuevos directores del cine español de los noventa. Madrid: Ed. 27 Festival de Cine de Alcalá de Henares, 1997.

Hopewell, John. *El cine español después de Franco.* Madrid: El Arquero, 1989.

Huici, Adrián. *Cine, Literatura y Propaganda. De Los santos inocentes a El día de la bestia.* Sevilla: Alfar, 1999.

Kinder, Marsha. *Blood Cinema. The Reconstruction of National Identity in Spain.* Berkeley: University of California Press, 1993.

Márquez-Pribitkin, Yvette. "Los santos inocentes visto por Mario Camus años más tarde". *Anuario de cine y literatura en Español* 1 (1995): 56-64.

Monterde, J. E. *Veinte años de cine español. Un cine bajo la paradoja. (1973-1992).* Barcelona: Paidós, 1993.

Vidal, Nuria. *El cine de Pedro Almodóvar.* Madrid: Destino, 1998.