

**Cinemas in Crisis: Contemporary Argentine and Spanish Cinema
Fall 2011**

SPAN 320*/CPLT 230/IDST 210

Professor Dennis Hanlon and Professor Amy Tibbitts

Meeting times: MWF 2:00-3:50pm

Location: 134 Hendricks and Writing Center

Offices: Hanlon; 104 Writing Center
Tibbitts; 1B WAC

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Tibbitts; Tuesdays 9:30am-12pm

Course Description:

Since the early 1980s the cinemas of Spain and Argentina have been joined by more than just a common language. Both cinemas confronted a legacy of dictatorship, and Argentine cinema's creative engagement with economic crisis at the turn of the new century will most likely influence Spanish cinema's response to its own emerging crisis. Financially, Spain has become a major source of revenue for Argentine cinema. Aesthetically, what has been called the "New Argentine Cinema" (roughly 1997 on) is regarded in Spain and elsewhere in Europe as a vanguard cinema. While we will be studying the productions of these two cinemas in relative isolation from each other, underlying this course will be a questioning of the category of "national cinema" itself and speculation as to whether "transnational" or, at the very least, "pan-Hispanic" might better describe them. While artistic expressions and societal anxieties may differ, as a class we will strive to discover many points of convergence.

*Note on language: This course is taught entirely in English, although Spanish majors wishing to count it toward completion of the major will be required to do some reading and complete some assignments in Spanish.

Learning Goals:

- Become familiar with and gain a deeper understanding and appreciation of contemporary Argentine and Spanish film in their multiple facets
- Work through the social, political, and economic pulses that connect and differentiate Argentine and Spanish cinema
- Investigate and question representational ideas of national cinema, nationalism as expressed through film, transnational identities, and globalization
- Learn how to "read" film from an aesthetic viewpoint and synthesize ideas through writing reflections and critical observation
- Develop and hone group discussion techniques and individual presentation skills

Required Texts:

Aguilar, Gonzalo. *New Argentine Cinema: Other Worlds*. New York: Palgrave Macmillan, 2011.
 *Referred to as OW on schedule
 Page, Joanna. *Crisis and Capitalism in Contemporary Argentine Cinema*. Durham: Duke UP, 2009. *Referred to as CC on schedule
 Readings on *Moodle* for Prof. Tibbitts

Course organization:

This course is divided into two groups that will be taught in two 7-week (module) segments. Section 1 will have classes with Prof. Hanlon and Section 2 will have classes with Prof. Tibbitts for the first 7 weeks after which the groups will switch professors and topics. The final week we will come together as a class for final discussion and conclusions. Professor Hanlon will cover contemporary Argentine cinema and Professor Tibbitts will cover contemporary Spanish cinema. Both sections will have similar assignments, exams, and discussions, with the instructors reviewing and agreeing on grading standards and expectations.

All screenings of films will happen in **Hendricks 134**—Professor Hanlon’s class will screen on Wednesdays and Professor Tibbitts’ class will screen on Mondays. Prof. Hanlon’s class will meet in Writing Center’s Seminar Room on Mondays and Fridays; Prof. Tibbitts’ class will meet in the Writing Center Seminar’s room on Wednesdays and HC on Mondays and Fridays. Please make every effort to familiarize yourself with the intricacies of the schedule.

Calendar:

Section 1—Hanlon Aug. 31 to Oct. 26	Section 2—Tibbitts Aug. 31-Oct. 26
Section 2—Hanlon Oct. 28 to Dec. 9	Section 1—Tibbitts Oct. 28 to Dec. 9
Final Week (Dec. 12 and 14): Sections 1 and 2 together	

Course evaluation components:

Think Pieces (5% each; 50% of final grade/500 points)—Every student will write 5 Think Pieces during each module of the course for a total of 10 Think Pieces for the course. These writing exercises should demonstrate 1) integration of assigned readings and lectures and 2) keen observations of film screenings. Written assignments must be submitted via *Moodle*.

Exams (10% each; 20% of final grade/200 points)—There will be two exams, one at the end of each module.

Discussion Leaders (5% each time, 10% of the final grade/100 points)—Each student will be responsible to lead a discussion on either a reading or film in each of the sections.

Participation (5% for each section, 10% of the final grade/100 points)—Active, positive, attentive, and consistent participation is a crucial component of the course.

Final Film Conference (10% of the final grade/100 points): During the final exam period, students will organize panels in which they discuss their research on two (or more) films seen outside of class. The films should be both Spanish and Argentine. The goal of the panel is to make cross-cultural connections with the films.

Point Distribution:

A = 940-1000	B+ = 870-899	C+ = 770-799	D+ = 630-699
A- = 900-939	B = 830-869	C = 730-769	D = 600-629
	B- = 800-829	C- = 700-729	F = below 600

Course norms:

Attendance: Class attendance is mandatory. You may miss three classes throughout the semester. However, after missing a fourth class, your **FINAL** grade will be dropped the next lowest letter grade with every subsequent absence (e.g. A- with four absences = B+; A- with five absences = B; A- with six absences = B-, etc.). More than 9 absences will result in a failing grade for the course. Keep in mind that any absence will negatively affect your participation grade. Please inform your instructor via email if you plan on being absent or unexpectedly miss a class. Any special exceptions to the attendance policy must be discussed in person with one or more of the instructor and will be granted only in rare and unforeseen circumstances.

Participation: Your active participation is required. Active participation means being in class and making relevant and verbal contributions during each class discussion. Keep in mind that asking pertinent questions is a form of active participation. A positive and respectful attitude towards the instructors, peers, and our collective intellectual effort is required at all times and imperative to a successful participation grade. **Please turn off cell phone during class. You will not be allowed to have a laptop out during class.**

Arriving on time: It is a requirement of the course that you arrive to class on time, and ideally somewhat before the official start time. Arriving late to class is rude and disruptive to instructors and fellow peers. **NOTE:** Three late arrivals to class is the equivalent of an absence.

Turning in work: All assignments must be turned in on time, on the date indicated. No late work will be accepted.

Exams: Exams must be taken on the scheduled date. No make-up exams will be administered. Please arrange your schedule accordingly.

Think Pieces: Students will write five “Think Pieces” for each section, for a total of 10. Students must complete the first “Think Piece” assigned and may not skip two in a row. “Think Pieces” will be evaluated on strength of ideas presented, incorporation of readings, organization, and language use. “Think Pieces” are to be turned in via *Moodle* on or before the indicated time. No late papers will be accepted.

Discussion leaders: Students will act as discussion leaders once during each section (i.e. twice during the semester, lasting approximately ½ hour). DLs are responsible for guiding the class through the salient components of the readings, presenting questions that help the class deepen its understanding of the texts and the films, and fostering an atmosphere of exploration. Successful leaders will demonstrate a high level of preparation and incorporate the instructor as a participant in the discussion, as opposed to having the instructor “carry” the class through discussion. Those students who are not in the position of DL have the responsibility to come prepared and ready to discuss.

Moodle: The course relies heavily on the use of Moodle. It is the expectation that students have frequent access to the Moodle site.

Email: Email is a useful tool for clarifying homework assignments, making announcements concerning changes to the schedule, sending out reminders, etc. However, any concerns regarding performance in the course, level of participation, grades, personal issues, need to be discussed in person with one or both of the instructors. Also, be advised that replies to questions will not be automatic. The instructors will respond to emails with 24 hours on a weekday and 48 hours on a weekend.

Notes on films:

Film content: Many of the films we will see in class are rated **R** or not rated at all. These films may contain any or all of the following R-rated material: extreme violence, offensive language, male and female nudity, drug use, and sex. *If for any reason you feel uncomfortable or offended by this kind of content, please discuss the issue with your instructor on the first day of class, but advised that it will **not** be possible to find alternative screenings for you.*

Screenings: It is the expectation that every effort will be made to attend screenings of films. Missing a screening is the same as missing a class and will count against both the attendance policy and your participation grade. If you happen to miss a screening, it is the responsibility of the student to make all arrangements to screen the film on his or her own time and to turn in all work related to the film on its assigned due date. It is unreasonable to expect instructors to arrange extra screenings outside of class time.

How to watch a film actively: It is **required** that students take notes about the film while the film is being screened. These notes will be useful when studying for exams as well as when writing “Think Pieces” and remembering important details such as characters’ names, basic plot, use of symbolism, et cetera.

Courtesy notice: Since we will be watching most films in Spanish and concentrating on the film as a piece of artistic and intellectual expression (rather than solely as entertainment), it is essential that the classroom environment remains free from distractions. Therefore, please restrain from talking to your classmates or discussing aspects of the film while the film is being shown. Remember to **turn off** your cell phone or any other electronic device that makes noise during the entire duration of the class.

Student Rights and Responsibilities:

A basic tenet of higher education is that the classroom is a place for the free expression of ideas. Be aware that you may neither share nor agree with all of the opinions expressed in class, but please respect the right for contrasting opinions to be expressed. As a student at Beloit College you also have the right to a safe and productive classroom environment – free from distraction, discrimination, or harassment – and rooted in civility. Actions that disrupt this environment will result in expulsion from the classroom.

Your responsibilities include the timely completion of assignments for the class and familiarizing yourself with the rules and deadlines listed on the syllabus. We recognize your abilities to make informed decisions and expect that you will decide the best course of action when it comes to your own studies. Sometimes this means deciding what can and cannot get done in a reasonable period of time and being responsible for the choices you make. Also recognize that according to your FERPA rights, we are only able to discuss your work with you, so please see me about any questions and do not ask family members to intervene on your behalf.

Instructors' Statement:

The syllabus is subject to change owing to class progress, time constraints, or material (esp. DVD) availability. You will be notified of any changes in the syllabus in a timely fashion. Please feel free to talk to us about issues, concerns, or problems that may come up during the semester, and we promise that we will work together to achieve an amicable solution.

ACADEMIC DISHONESTY

Any student participating in academic dishonesty at any point of the course will receive a **final grade of F or No Pass**. Academic dishonesty includes, but is not limited to, cheating on assignments, quizzes, and exams, fabrication or falsification of research, copying information from any source (including materials from the internet) and representing it as your own, submitting the same or substantially similar papers for more than one course without knowledge or permission of all instructors, or deliberately depriving another of necessary course materials.

Special needs:

If you have a disability and would like to discuss the possibility of accommodations, contact the Learning Enrichment and Disability Services Office located on 2nd floor Pearsons (north side) or call x: 2572 or email learning@beloit.edu. If you need accommodations in this class, you must bring us an Accommodation Verification Letter from the Director of that office and then we will discuss specifically how to meet your needs. Please contact that office promptly, accommodations are not retroactive.

Free peer tutoring is available for most classes. If you would like a tutor, apply at the Learning Enrichment and Disability Services Office located on 2nd floor Pearsons (north side) during their office hours (8 am - 4:30 p.m., Monday - Friday).

SPAN 320.01 (CPLT 231.01, IDST 210.01) **Cinemas of Crisis: Contemporary Spanish and Argentine Film**
Fall 2011

Class Schedule—Section One—Argentine Cinema

This Group will meet MF in the Writing Center Seminar Room and W in HCA 132 weeks 1-7.

Readings: indicates readings due by that date. **Screening:** indicates a film shown in its entirety. **Film:** indicates films that we will be watching clips from in class. **OW** indicates *Other Worlds* and **CC** indicates *Crisis and Capitalism in New Argentine Cinema*. **PDFs** available on Moodle. Links to **OL** (online) material on Moodle.

Week 1 *Introduction to New Argentine Cinema*

8/31 Course Objectives and Syllabus
Screening:
Sábado (Juan Villegas, Arg., 2001)

9/2 **Readings:**
Oubniña, David. "Between Breakup and Tradition: Recent Argentinean Cinema" **OL**
Falicov, Tamara L. The Cinematic Tango: Contemporary Argentine Film (London: Wallflower Press, 2007). Chapter 4, "Young Filmmakers and New Independent Argentine Cinema." **PDF**
Screening:
Pizza, birra, faso (Pizza, Beer, and Cigarettes, Adrián Caetano and Bruno Stagnaro, Arg., 1997)

Week 2 *Nomadic Cinema, Youth and the Family*

9/5 **Readings:**
CC 1-19, 34-43; **OW** 183-207
Film:
Rapado (Shaved, Martín Retjman, Arg., 1992)

9/7 **Screening:**
Mundo grúa (Crane World, Pablo Trapero, Arg., 1999)

9/9 **Readings:**
OW 117-146; **CC** 48-56
Film:
Familia rodante (Rolling Family, Pablo Trapero, Arg., 2004)

Week 3 *Sedentary Cinema: The Family and Other Institutions in Crisis*

9/12 **Readings:**
CC 180-194; **OW** 7-31
Films:

El bonaerense (Pablo Trapero, Arg., 2002)
La niña santa (The Holy Girl, Lucrecia Martel, Arg., 2004)

9/14 **Screening:**
La ciénega (The Swamp, Lucrecia Martel, Arg., 2001)

9/16 **Readings:**
OW 33-59, 83-92

Week 4 *Nation and Immigration*

9/19 **Reading:**
CC 110-151
Films:
Bar, el Chino (Daniel Burak, Arg., 2003)
El viaje (The Journey, Fernando E. Solanas, Arg., 1992)
Historias minimas (Intimate Stories, Carlos Sorin, Arg., 2002)
Bombón: el perro (Carlos Sorin, Arg., 2004)

9/21 **Screening:**
Bolivia (Adrián Caetano, Arg., 2001)

9/23 **Readings:**
OW 146-155; **CC** 57-68

Week 5 *The Slow Cinema of Lisandro Alonso*

9/26 **Readings:**
West, Dennis and Joan M. West. "Cinema Beyond Words: An Interview with Lisandro Alonso" **PDF**
Klinger, Gabe. "Lisandro Alonso, Mostly in His Own Words" **OL**
Film:
La libertad (Lisandro Alonso, Arg., 2001)

9/28 **Screening:**
Los muertos (Lisandro Alonso, Arg., 2004)
Fantasma (Lisandro Alonso, Arg., 2006)

9/30 **Reading:**
OW 60-74
Film:
Liverpool (Lisandro Alonso, Arg., 2008)

Week 6 *Globalization and Circulation*

10/3 **Readings:**
CC 68-80; **OW** 74-83
Film:

Sylvia Prieto (Martín Retjman, Arg., 1999)

10/5 **Screening:**

Los guantes mágicos (The Magic Gloves, Martín Retjman, Arg., 2003)

10/7 **Reading:**

Ross, Miriam. South American Cinematic Culture: Policy, Production, Distribution, and Exhibition (Newcastle Upon Tyne: Cambridge Scholars Press, 2010), Chapter Three, “International Interests” **PDF**

Week 7 *Chance, Comedy*

10/10 **Screening:**

Tan de repente (Suddenly, Diego Lerman, Arg., 2002)

10/12 **Readings:**

OW 101-109

A Selection of Articles on New Argentine Cinema from Trade Publications

Suárez, Pablo. “A Road Movie with a Difference: Suddenly Announces the Arrival of a New Argentine Breakthrough” **PDF**

de la Fuente, Anna Marie. “Latin Biz Thrives as Local Pic Funds Mature” **PDF**

Corless, Kieron. “Latin Massive” **PDF**

Hopewell, John and Emilio Mayorga. “Ventana Sur says boom” **PDF**

Matheou, Demetrios. “Keeping the New Wave Rolling” **PDF**

Suárez, Pablo. “Amidst Political Chaos, Social Instability, and Economic Meltdown, The New Argentine Cinema Continues to Bear Witness” **PDF**

Hopewell, John. “Argentine pix speak to new Spanish auds” **PDF**

10/14 **Exam on New Argentine Cinema**

Week 15 *The Politics and Aesthetics of Co-productions*

12/12 **Screening:**

Martín (Hache) (Martín H, Adolfo Aristarain, Arg./Spain, 1997)

12/13 **Readings:**

Hoefert de Turégano, Teresa, “The International Politics of Cinematic Coproduction: Spanish Policy in Latin America” **PDF**

Villazana, Libia, “Hegemony Conditions in the Coproduction Cinema of Latin America: The Role of Spain” **PDF**

Final Exam Meeting Time

12/17, 9-12

SPAN 320.01 (CPLT 231.01, IDST 210.01) **Cinemas of Crisis: Contemporary Spanish and Argentine Film**
Fall 2011

Class Schedule—Section Two—Argentine Cinema

This Group will meet MF in the Writing Center Seminar Room and W in HCA 132 weeks 8-14.

Readings: indicates readings due by that date. **Screening:** indicates a film shown in its entirety. **Film:** indicates films that we will be watching clips from in class. **OW** indicates *Other Worlds* and **CC** indicates *Crisis and Capitalism in New Argentine Cinema*. **PDFs** available on Moodle. Links to **OL** (online) material on Moodle.

Week 8 *Introduction to New Argentine Cinema*

10/24 **Reading:**

Oubniña, David. "Between Breakup and Tradition: Recent Argentinean Cinema" **OL**

10/26 **Screening:**

Pizza, birra, faso (Pizza, Beer, and Cigarettes, Adrián Caetano and Bruno Stagnaro, Arg., 1997)

10/28 **Reading:**

Falicov, Tamara L. The Cinematic Tango: Contemporary Argentine Film (London: Wallflower Press, 2007). Chapter 4, "Young Filmmakers and New Independent Argentine Cinema." **PDF**

Week 9 *Nomadic Cinema, Youth and the Family*

10/31 **Readings:**

CC 1-19, 34-43; **OW** 183-207

Film:

Rapado (Shaved, Martín Retjman, Arg., 1992)

11/2 **Screening:**

Mundo grúa (Crane World, Pablo Trapero, Arg., 1999)

11/4 **Readings:**

OW 117-146; **CC** 48-56

Film:

Familia rodante (Rolling Family, Pablo Trapero, Arg., 2004)

Week 10 *Sedentary Cinema, the Family and Other Institutions in Crisis*

11/7 **Readings:**

CC 180-194; **OW** 7-31

Films:

El bonaerense (Pablo Trapero, Arg., 2002)

La niña santa (The Holy Girl, Lucrecia Martel, Arg., 2004)

11/9 **Screening:**

La ciénega (The Swamp, Lucrecia Martel, Arg., 2001)

11/11 **Readings:**

OW 33-59, 83-92

Week 11 *The Slow Cinema of Lisandro Alonso*

11/14 **Readings:**

West, Dennis and Joan M. West. "Cinema Beyond Words: An Interview with Lisandro Alonso" **PDF**

Klinger, Gabe. "Lisandro Alonso, Mostly in His Own Words" **OL**

Film:

La libertad (Lisandro Alonso, Arg., 2001)

11/16 **Screening:**

Los muertos (Lisandro Alonso, Arg., 2004)

Fantasma (Lisandro Alonso, Arg., 2006)

11/18 **Reading:**

OW 60-74

Film:

Liverpool (Lisandro Alonso, Arg., 2008)

Week 12 *Nation and Immigration*

11/21 **Readings:**

OW 146-155; **CC** 57-68, 110-151

Films:

Bar, el Chino (Daniel Burak, Arg., 2003)

El viaje (The Journey, Fernando E. Solanas, Arg., 1992)

Historias minimas (Intimate Stories, Carlos Sorin, Arg., 2002)

Bombón: el perro (Carlos Sorin, Arg., 2004)

11/23 **Screening:**

Bolivia (Adrián Caetano, Arg., 2001)

11/25 Thanksgiving Break—No Class

Week 13 *Globalization and Circulation*

11/28 **Readings:**

CC 68-80; **OW** 74-83

Film:

Sylvia Prieto (Martín Retjman, Arg., 1999)

11/30 **Screening:**

Los guantes mágicos (The Magic Gloves, Martín Retjman, Arg., 2003)

12/2 **Reading:**

Ross, Miriam. South American Cinematic Culture: Policy, Production, Distribution, and Exhibition (Newcastle Upon Tyne: Cambridge Scholars Press, 2010), Chapter Three, “International Interests” **PDF**

Week 14 *Chance, Comedy*

12/5 **Screening:**

Tan de repente (Suddenly, Diego Lerman, Arg., 2002)

12/8 **Readings:**

OW 101-109

A Selection of Articles on New Argentine Cinema from Trade Publications

Suárez, Pablo. “A Road Movie with a Difference: Suddenly Announces the Arrival of a New Argentine Breakthrough” **PDF**

de la Fuente, Anna Marie. “Latin Biz Thrives as Local Pic Funds Mature” **PDF**

Corless, Kieron. “Latin Massive” **PDF**

Hopewell, John and Emilio Mayorga. “Ventana Sur says boom” **PDF**

Matheou, Demetrios. “Keeping the New Wave Rolling” **PDF**

Suárez, Pablo. “Amidst Political Chaos, Social Instability, and Economic Meltdown, The New Argentine Cinema Continues to Bear Witness” **PDF**

Hopewell, John. “Argentine pix speak to new Spanish auds” **PDF**

12/10 **Exam on New Argentine Cinema**

Week 15 *The Politics and Aesthetics of Co-productions*

12/12 **Screening:**

Martín (Hache) (Martin H, Adolfo Aristarain, Arg./Spain, 1997)

12/13 **Readings:**

Hoefert de Turégano, Teresa, “The International Politics of Cinematic Coproduction: Spanish Policy in Latin America” **PDF**

Villazana, Libia, “Hegemony Conditions in the Coproduction Cinema of Latin America: The Role of Spain” **PDF**

Final Exam Meeting Time

12/17, 9-12

Cinemas in Crisis: Contemporary Argentine and Spanish Cinema
 Fall 2011
 Class Schedule*

Section 2 (Professor Tibbitts)

Week	Date	Topics	Exams/Think Pieces
1	Wed. Aug. 31	Introduction to course/ Screening of <i>Sábado</i>	
	Fri. Sept. 2	Screening of <i>Huevos de oro</i> (1993) Bigas Luna	
2	Mon. Sept. 5	Screening of <i>Mensaka</i> (1998) Salvador García Ruiz	“Think Piece” (obligatory) due Thursday, Sept 8 by 12pm
	Wed. Sept. 7	Discussion <i>Mensaka</i> and <i>Huevos de oro</i>	
	Fri. Sept. 9	Discussion <i>Mensaka</i> and <i>Huevos de oro</i>	
3	Mon. Sept. 12	Screening of <i>Barrio</i> (1998) Fernando León de Aranoa	“Think Piece” due Thursday, Sept. 15 by 12pm
	Wed. Sept. 14	Discussion of <i>Barrio</i> (1998) Fernando León de Aranoa	
	Fri. Sept. 16	Discussion of <i>Barrio</i>	
4	Mon. Sept. 19	Screening of <i>Flores de otro mundo</i> (1999) Icíar Bollaín	“Think Piece” due Thursday, Sept. 22 by 12pm
	Wed. Sept. 21	Discussion of <i>Flores de otro mundo</i> (1999) Icíar Bollaín	
	Fri. Sept. 23	Discussion of <i>Flores de otro mundo</i>	
5	Mon. Sept. 26	Screening of <i>La comunidad</i> (2000) Álex de la Iglesia	“Think Piece” due *Tuesday, Sept. 29 by 12pm
	Wed. Sept. 28	Discussion of <i>La comunidad</i> (2000) Álex de la Iglesia	

	Fri. Sept 30	TBA	
6	Mon. Oct. 3	Screening of <i>Los lunes al sol</i> (2002) Fernando León de Aranoa	“Think Piece” due Thursday, Oct. 6 by 12pm
	Wed. Oct. 5	Discussion of <i>Los lunes al sol</i>	
	Fri. Oct. 7	Discussion of <i>Los lunes al sol</i>	
7	Mon. Oct. 10	Screening of <i>The Secret Life of Words</i> (2005) Isabel Coixet	“Think Piece” due *Tuesday, Oct. 11 by 12pm
	Wed. Oct. 12	Discussion of <i>The Secret Life of Words</i> /Review for exam	
	Fri. Oct. 14	Exam for Spanish Contemporary Cinema	

* This schedule is tentative and subject to change according to the needs of the course.

Cinemas in Crisis: Contemporary Argentine and Spanish Cinema
 Fall 2011
 Class Schedule*

Section 1 (Professor Tibbitts)

Week	Date	Topics	Exams/Think Pieces
1	Mon. Oct. 24	Screening <i>Mensaka</i> (1998) Salvador García Ruiz	“Think Piece” (obligatory) due Thursday, Oct. 27 by 12pm
	Wed. Oct. 26	Screening of <i>Huevos de oro</i> (1993) Bigas Luna	
	Fri. Oct. 28	Discussion <i>Mensaka</i> and <i>Huevos de oro</i>	
2	Mon. Oct. 31	Screening of <i>Barrio</i> (1998) Fernando León de Aranoa	“Think Piece” due Thursday, Nov. 3 by 12pm
	Wed. Nov. 2	ADVISING DAY—No class	
	Fri. Nov. 4	Discussion of <i>Barrio</i>	
3	Mon. Nov. 7	Screening of <i>Flores de otro mundo</i> (1999) Iciar Bollaín	“Think Piece” due Thursday, Nov. 10 by 12pm
	Wed. Nov. 9	Discussion of <i>Flores de otro mundo</i> (1999) Iciar Bollaín	
	Fri. Nov. 11	Discussion of <i>Flores de otro mundo</i>	
4	Mon. Nov. 14	Screening of <i>La comunidad</i> (2000) Álex de la Iglesia	“Think Piece” due Thursday, Nov. 17 by 12pm
	Wed. Nov. 16	INTERNATIONAL SYMPOSIUM DAY—No class	
	Fri. Nov. 18	Discussion of <i>La comunidad</i>	

5	Mon. Nov. 21	Screening of <i>Los lunes al sol</i> (2002) Fernando León de Aranoa	“Think Piece” due Wednesday, Nov. 23 by 12pm
	Wed. Nov. 23	Screening of <i>Princesas</i> (2005) Fernando León de Aranoa	
6	Mon. Nov. 29	Discussion of <i>Los lunes al sol</i> and <i>Princesas</i>	
	Wed. Nov. 30	Discussion of <i>Los lunes al sol</i> and <i>Princesas</i>	
	Fri. Dec. 2	Screening of <i>The Secret Life of Words</i> (2005) Isabel Coixet	
7	Mon. Dec. 5	Discussion of <i>The Secret Life of Words</i> (2005) Isabel Coixet	“Think Piece” due Tuesday, Dec. 6 by 12pm
	Wed. Dec. 7	Discussion of <i>The Secret Life of Words</i> /Review for exam	
	Fri. Dec. 9	Exam for Spanish Contemporary Cinema	
8	Mon. Dec. 12	Screening of <i>Martín (Hache)</i> (1997) Adolfo Aristarain, Arg./Spain	
	Wed. Dec. 14	Final Group Discussion (Sections 1 and 2) and Conclusions	

* This schedule is tentative and subject to change according to the needs of the course.

Note: Readings are assigned on a weekly basis and our subject to change. The following are many of the readings that we expect to cover.

Arribas, Alicia. "Flores de otro mundo de Icíar Bollaín: El cuerpo de la mujer caribeña en la re-inención del cuerpo nacional español." *Caribe: Revista de Cultura y Literatura*. 2010 Summer; 12 (1): 55-70.

Badessich, Carlos. "Espacio urbano e identidad: Adolescencia marginada en Barrio de Fernando León de Aranoa" pp. (no pagination) IN: Civil, Pierre (ed. and introd.); Crémoux, Françoise (ed. and introd.); *Actas del XVI Congreso de la Asociación Internacional de Hispanistas: Nuevos caminos del hispanismo...* París, del 9 al 13 de julio de 2007. Madrid, Spain; Frankfurt, Germany; Iberoamericana; Vervuert; 2010.

Camino, Mercedes Maroto. "'Madrid me mata': Killing the Husband in Alex de la Iglesia's *La Comunidad* (2000) and Pedro Almodóvar's *¿Que he hecho yo para merecer esto!!* (1984)" *Forum for Modern Language Studies (FMLS)* 2005 July; 41 (3): 332-41.

Carty, Gabrielle. "Perspective and Focalisation in the Representation of the Transcultural Encounter in *Princesas* (2005)" pp. 181-194 IN: O'Byrne, Patricia (ed.); Carty, Gabrielle (ed.); Thornton, Niamh (ed.); *Transcultural Encounters amongst Women: Redrawing Boundaries in Hispanic and Lusophone Art, Literature and Film*. Newcastle upon Tyne, England; Cambridge Scholars; 2010. (vii, 212 pp.)

Cruz-Cámara, Nuria. "El simulacro desde el extrarradio: Barrio de F. León de Aranoa" *Bulletin of Spanish Studies: Hispanic Studies and Reseraches on Spain, Portugal, and Latin America. (BSST)* 2005 Jan; 82 (1): 59-73.

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