**SPANISH 317**

**Hispanic Cultures in Cinema**

**Semester 1, 2018**

Lectures: Tuesday 3-5pm.

 201E-704 (Human Sciences-East, Rm 704)

Tutorials: Thursdays 1-2pm 206-302 (Arts 1, Room 302)

Film Screening: TBA

Prof. José Colmeiro: j.colmeiro@aucklamd.ac.nz

Office hours: Wednesday 2-3pm, and by appointment. Arts 2, Room 507

**Assessment:**

1 x Test 1 hour 10%, March 29

2 x Oral presentations, 10-15 minutes 15%

6 x Quizzes: 15%

2 x Essays:

 1750 words: 25%. Due on April 17 in class

2750 words: 35%. Due on June 11, 4:00pm, Arts Assignment Desk

This course aims to examine distinct film traditions from the Hispanic world and to offer an opportunity for reflecting on the representations of Hispanic cultures in cinema. Different cultural, social and political issues examined throughout the course include: transnational movements, migration and globalization; formation of cultural identities; the reconstruction of the past, and the ways of dealing with traumatic historical experiences of war, exile, or dictatorship.

**COURSE PROGRAMME**

**WEEK 1. TRANSACCIONES TRANSATLÁNTICAS**

**Main Film:** *El método*. Dir. Marcelo Piñeyro, 2005.

**Required Reading:**

Villazana, Libia. “Hegemony Conditions in the Coproduction Cinema of Latin America: The Role of Spain.” *Framework: The Journal of Cinema and Media* 49.2 (2008): 65-85.

**Recommended Readings:**

Perriam, Chris et al. “The Transnational in Iberian and Latin American Cinemas: Editors' Introduction.” *Hispanic Research Journal* 8.1 (2007): 3-9.

Gabilondo, Joseba. “The Hispanic Atlantic.” *The Arizona Journal of Hispanic Cultural Studies* 5 (2001): 91-113.

**WEEK 2. NEOLIBERALISMO, POSTCOLONIALISMO Y REVISIONISMO HISTÓRICO**

**Main Film**: *También la lluvia*. Dir. Icíar Bollaín, 2010.

**Recommended Films:** *El Dorado*, 1990.

**Required Readings:**

Lehman, Kathryn. “Encrucijadas anticolonialistas y soberanía indígena: Repensar el imperio desde la periferia en También la lluvia.” In J. Colmeiro (Ed.), *Encrucijadas globales: redefinir España en el siglo XXI*. Madrid: Iberoamericana. 207-230.

Jaising, Shakti. “Cinema and neoliberalism: network form and the politics of connection in Icíar Bollaín’s Even the Rain.”  *Jump Cut. A Review of Contemporary Media.* Web.

**Recommended Readings:**

Barrenetxea Marañón, Igor. “*También la lluvia*. Dir. Icíar Bollaín, 2010. El redescubrimiento (amargo) de América”, *Changes, conflicts and ideologies in contemporary hispanic culture,* Teresa Fernández Ulloa (ed.), Newcastle: Cambridge Scholars Publishing, 2014. 453-475.

**Tutorial quiz 1**

**WEEK 3.** **GLOBALIZACIÓN Y CRUCES DE FRONTERAS**

**Main film**: *Sin dejar huella.* Dir. María Novaro, 2000.

**Recommended films**:

*Y tu mamá también*. Alfonso Cuarón, Mexico, 2001

*Qué tan lejos.* Dir. Tania Hermida, Ecuador, 2006.

**Required Readings:**

Lindsay, Claire. “Mobility and Modernity in María Novaro's *Sin dejar huella*.” *Framework: The Journal of Cinema and Media* 49.2 (2008): 86-105.

Colmeiro, José. “Mujeres sin fronteras: María Novaro y el nuevo cine hispano transatlántico.” *La Página* (Santa Cruz de Tenerife), special issue “Abordajes: Intersecciones de lo popular en América Latina.” 20.4-5 (2008): 215-230.

**Recommended readings:**

Ribas, Alberto. “‘El pinche acentito ese’: deseo transatlántico y exotismo satírico en el cine mexicano del cambio de milenio: *Amores perros, Y tu mamá también*, *Sin dejar huella.” Hispanic Research Journal* 10.5 (2009): 457-481.

Steele, Cynthia, 2003. ‘Siguiendo las huellas de María Novaro: Globalización e identidades fronterizas en *Sin dejar huella*’, in *Fronteras de la modernidad en América Latina*, ed. Hermann Herlinghaus and Mabel Moraña (Pittsburgh: Instituto Internacional de Literatura Iberoamericana). 183–91.

García Sánchez, José M. “Qué tan lejos, Sin dejar huella: Corolarios transculturizadores hispanos de las ‘road movies’” *Frame* 8. Web.

**WEEK 4. MIGRACION, IDENTIDAD Y MULTICULTURALISMO (1)**

**Main Film**: *Flores de otro mundo.* Dir. Icíar Bollaín, 1999.

**Recommended Film**: *Princesas.* Fernando León de Aranoa, Spain, 2005.

**Required Readings:**

Masterson, Araceli. “La genealogía femenina en *Flores de otro mundo* de Icíar Bollaín: vertebrando la nueva familia mestiza.” *Arizona Journal of Hispanic Cultural Studies* 11 (2007): 171-179.

Corkill, David. “Race, Immigration and Multiculturalism in Spain.” *Contemporary* *Spanish Cultural Studies.* Eds. Barry Jordan y Rikki Morgan-Tamasunas, London: Arnold, 2000. 48-57.

**Recommended Readings:**

Davies, Ian. “Raza y etnicidad: desafíos de la inmigración en el cine español.” *Letras Hispanas* 3.1 (2006): 98-112. Web. Letrashispanas.unlv.edu/vol3iss1/vol3index.htm.

Santaolalla, Isabel. “Ethnic and Racial Configurations in Contemporary Spanish Culture.” *Constructing Identity in Contemporary Spain. Theoretical Debates and* *Cultural Practice*. Ed. Jo Labanyi. Oxford: Oxford U. P., 2002. 54-71.

**Tutorial quiz 2**

**WEEK 5. MIGRACIÓN, IDENTIDAD Y MULTICULTURALISMO (2)**

**Main Film**: *Ander*. Dir. Roberto Gastón, 2009.

**Recommended Films***: Costa Brava (A Family Album).* Dir. Marta Balletbò-Coll, 1995.

**Required Readings:**

Colmeiro, José. “Revisiones periféricas: Nación, homosexualidad e inmigración en el cine español”. *Sexualidades periféricas. Consolidaciones literarias y fílmicas en la España de fin de siglo XIX y fin de milenio*. Eds. Michael Horswell and Nuria Godón. Madrid: Fundamentos, 2016. 153-182.

Santana Mahmut, Fátima. “Entrevista a Roberto Gastón”. *Cinecritic, Revista de cine*. Febrero-Marzo 2010. Web.

**Recommended Readings:**

Perriam, Chris. “Representing Older Lesbian and Gay Men”. *Spanish Queer Cinema*. Edinburgh: Edinburgh University Press, 2013. 58-61

**TEST: 29 March**

**STUDY BREAK: 2-14 April**

**WEEK 6. TRAUMA HISTÓRICO Y MEMORIA COLECTIVA**

**Main film:** *La lengua de las mariposas*. Dir. José Luis Cuerda, 1998.

**Recommended film:** *El espíritu de la colmena*. Dir. Victor Erice, 1973.

**Required Readings:**

Kaplan, Gregory. “La representación de la represión franquista en *La lengua de las mariposas*” *Área Abierta* 27 (2010).

Labanyi, Jo. “Memory and Modernity in Democratic Spain: The Difficulty of Coming to Terms with the Spanish Civil War” *Poetics Today* 28:1 (Spring 2007): 89-116.

**Recommended Readings:**

Colmeiro, José. “La crisis de la memoria.” *Memoria histórica e identidad cultural: de la postguerra a la postmodernidad.* Barcelona: Anthropos, 2005. 13-27.

García-Abad García, María Teresa. “El cuento en el cine: La Realidad Inteligente de Manuel Rivas en *La lengua de las mariposas*” *Letras Peninsulares* 16.1 (2003) 227-48.

**Tutorial quiz 3**

**Essay #1: 17 April**

**WEEK 7. LOS FANTASMAS DEL PASADO**

**Main film:** *El espinazo del diablo.* Dir. Guillermo del Toro, 2001.

**Recommended film:** *El laberinto del fauno /Pan’s Labyrinth*. Dir. Guillermo del Toro Spain/Mexico, 2006.

**Required Readings:**

Lázaro-Reboll, Antonio. “The Transnational Reception of *El espinazo del diablo* (Guillermo del Toro 2001).” *Hispanic Research Journal: Iberian and Latin American Studies* 8.1 (2007): 39-51.

Hardcastle,, Anne E. “Ghosts of the Past and Present: Hauntology and the Spanish Civil War in Guillermo del Toro's *The Devil's Backbone.”* *Journal of the Fantastic in the Arts* 15:2 (2005): 119-31.

**Recommended Readings:**

Labanyi, Jo. “Introduction. Engaging with Ghosts; or, Theorizing Culture in ModernSpain.” *Constructing Identity in Contemporary Spain: Theoretical Debates and**Cultural Practice.* Ed. Jo Labanyi. Oxford: Oxford U.P. 2002. 1-13.

Chun, Kimberly. “What is a ghost?: An Interview with Guillermo Del Toro.” *Cineaste* 27.2 (Spring 2002): 28-39.

**WEEK 8. POSTGUERRA Y POSTMEMORIA**

**Main film:** *Pan negro (Pa negre)*, Dir. Agustí Villaronga, 2010.

**Recommended film:** *La voz dormida*, Dir. Benito Zambrano, 2011

**Required Readings:**

Alvarez-Sancho, Isabel. “*Pa negre* y los otros fantasmas de la postmemoria: El “phantom” y los intertextos con *La plaça del Diamant*, *El espíritu de la colmena* *y El laberinto del fauno*” *MLN* 131. 2 (March 2016): 517-535.

Hogan, Erin. "Queering Postwar Childhood: *Pa negre* (Agustí Villaronga, Spain 2010)." *Hispanic Research Journal* 17.1 (2016): 1-18.

**Recommended Readings:**

Allbritton, Dean. “Recovering Childhood: Virulence, Ghosts, and Black Bread”. *Bulletin of Hispanic Studies* 91.6 (2014): 619–36.

Moreno-Nuño, Carmen. “Pasts in Conflict: Stylized Realism and its Discontents in Historical Memory Film” *Legacies of Violence in Contemporary Spain: Legal, Political, and Cultural Implications of Franco's Mass Graves*. Ofelia Ferrán and Lisa Hilbink eds. Routledge, 2016. 247-264.

**Tutorial quiz 4**

**WEEK 9.** **RECUPERACIÓN DE LA** **MEMORIA HISTÓRICA**

**Main film:** *Las fosas del silencio* (2 parts), Dir. Montse Armengou & Ricard Belis, 2004.

**Recommended film:** *Las fosas del olvido*. Dir.Alfonso Domingo and Itziar Bernaola, 2004.

**Required Readings:**

Herrmann, Gina. “Mass Graves on Spanish TV: A Tale of Two Documentaries” *Unearthing Franco's Legacy: Mass Graves and the Recovery of Historical Memory in Spain*. Samuel Amago and Carlos Jerez Farrán (eds.). University of Notre Dame Press, 2010. 168-191.

Colmeiro, José. “A Nation of Ghosts: Haunting, Historical Memory, and Forgetting in Post-Franco Spain.” *452ºF. Journal of Theory of Literature and Comparative Literature* 4 (2011): 17-34.

**Recommended Readings:**

Colaert, Lore. “Excavating a Hidden Past: The Forensic Turn in Spain’s Collective Memory”. *Excavating Memory: Sites of Remembering and Forgetting*. Maria Theresia Starzmann and John R. Roby (Eds.). Gainesville: University Press of Florida, 2008. 336-356.

**WEEK 10.**  **IDENTIDADES EN CONSTRUCCIÓN (1)**

**Main film:** *Todo sobre mi madre*, Dir. Pedro Almodóvar, 1999.

**Recommended films:** *La mala educación/ Volver/ Hable con ella*. Dir. Pedro Almodóvar.

**Required Readings:**

Garlinger, Patrick Paul. “All about Agrado, or the sincerity of camp in Almodóvar's todo sobre mi madre” *Journal of Spanish Cultural Studies* 5.1 (2004): 117-134.

Prout, Ryan. “All about Spain: transplant and identity in La flor de mi secreto and Todo sobre mi madre” *Studies in Hispanic Cinemas* 1.1 (2004): 43-62.

**Recommended Readings:**

Acevedo-Muñoz, Ernesto. “The Body and Spain: Pedro Almodóvar’s *All About My Mother*” *Quarterly Review of Film and Video* 21.1 (2003): 25-38.

Craig, Linda. “From national to transnational in Pedro Almodóvar's *All About My Mother*” *Transnational Cinemas* 1.2 (2010): 161-174.

**Tutorial quiz 5**

**WEEK 11. IDENTIDADES EN CONSTRUCCIÓN (2)**

**Main film:** *Pradolongo*. Dir. Ignacio Vilar, 2008.

**Recommended film:** *Arraianos*, Dir. Eloy Enciso, 2012.

**Required Readings:**

Romero, Eugenia. “Rurality vs. Urbanism. Other Galician Sociological Binaries”, *Contemporary Galician Culture in a Global Context: Movable Identities.* Plymouth: Lexington Books, 2012. 19-23.

Reimóndez, María. “The Rural, Urban and Global Spaces of Galician Culture.” *A Companion to Galician Culture*. Helena Miguélez-Carballeira (ed.). Woodbridge: Tamesis/Boydell & Brewer, 2014. 157-174.

**Recommended Readings:**

Moreiras Menor, Cristina. “Trace and Defamiliarization in Contemporary Documentary (Víctor Erice and Eloy Enciso Cachafeiro).” *Rerouting Galician Studies*

*Multidisciplinary Interventions.* Benita Sampedro Vizcaya and José Losada Montero (Eds.). Palgrave Macmillan, 2017. 269-284.

**WEEK 12 NUEVOS CINES PERIFÉRICOS: *NOVO CINEMA GALEGO***

**Main short films:** “1977”, Dir. Peque Varela 2007;

“Koulechov’s Things” (“Cousas do Kulechov”), Dir. Susana Rey 2006; “París#1”, Dir. Oliver Laxe, 2008.

**Required Readings:**

Martínez Martínez, Isabel and Gallego Reguera, María: “El *Novo Cinema Galego*. Propuesta de definición y clasificación” *Revista Comunicación* 10.1 (2012): 264-275.

Colmeiro, José. “A Peripheral Focus: The Rebirth of the Novo Cinema Galego” *Peripheral Visions/Global Sounds: from Galicia to the World*. Liverpool: Liverpool University Press, 2017. 168-206.

**Recommended Readings:**

Romero Suárez, Brais: “Idioma e identidad en el Novo cinema Galego” Fonseca, Journal of Communication 11 (2015): 9-31.

**Tutorial quiz 6**

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**Essay #2: June 11, 4:00pm**