

# Spanish Culture and History through Film

## Span 319Eb

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Office Hours: Wed 12:00-14:00 (by appointment only)



SPRING 2018  
Wed 9:00-11:50 & 16:00-18:50  
Centro Universitario Internacional

### 1. COURSE DESCRIPTION

The course presents a general introduction to the main aspects of Spanish Culture and History through the cinematographic representations of various films and texts. The class covers the most important social, political, and economic aspects of Spanish life from the beginning of the twentieth century until today, with special emphasis on current affairs. Analysis of audiovisual material and textual sources will help to illustrate the connections and discontinuities of various periods of recent Spanish reality, among them: the Civil War, the Franco dictatorship, the new Democratic period, and the current postmodern Spain.

Classes will be structured considering the central topics which have marked the history of the nation: the conflict between urban and rural environments, the role of women in society, youth problems, education, film as ideological propaganda, traditional religiosity vs. sexual liberation, and cultural and national diversity. We will study the way in which these feature films offer multiple visions of Spanish identity, and how they build alternative models to the ones constructed by Hollywood. Besides exploring topics and contents, the class will also cover general aspects of film aesthetics and narrative devices used by the film makers such as camera angles, use of sound track and lighting, framing and filmic discourse.

We will study both renowned directors such as Pedro Almodóvar and Fernando Trueba, as well as the most recent Spanish creators Montxo Armendáriz, Chus Gutierrez, and Benito Zambrano. Some of the questions to explore during the semester will be the following: what events, names, and social issues have shaped Contemporary Spain? Which national identity issues are constructed in Spanish films? What are the main problems of Spaniards as presented in these films? What similarities and differences exist between Spanish and American societies?

### 2. COURSE GOALS AND METHODOLOGY

The goals of this course are:

- to explore the main historical and cultural issues of contemporary Spain.
- to understand how filmic discourse represents and, at the same time, undermines culture and reality.

- to familiarize students with the main film directors, movie techniques, and aesthetic concerns of recent decades in Spain.
- to relate current social and national problems in Spain to its historical roots in recent History.

A variety of methodologies will be used, including lecture/presentation, discussions, debates, student presentations, and group work. The course includes both texts and films to be analyzed by students. Students are expected to read and reflect on the reading/audio+visual material and also to complete the handouts for each specific text and film before the class period. Films will be screened during class and require active work with questions and references to be completed during the screening.

Students will be given reading and filmic material to study during the semester and will be required to complete hours of preparatory work on which they may be tested in order to understand their level of knowledge and understanding in key areas. Course participants will be required to complete pre- and post-course tests, a class oral presentation, exams and a final project.

### 3. LEARNING OBJECTIVES

- Be able to explain the main Historical events of Contemporary Spain
- Define basic concepts from the field of cultural theory.
- Outline the main Spanish cultural events from the 20th century to the present.
- Recognize significant social developments in Spanish contemporary period.
- Identify and critically explore the cultural foundations of the Spanish nation.
- Describe and classify basic concepts related to film aesthetics/form.
- Evaluate film under a critical perspective encompassing the political/ideological.
- Enhance inter-cultural awareness towards similarities and differences between Spanish and U.S. history and culture.

### 4. REQUIRED TEXTS

There will be a **COURSE PACK** with the compulsory reading assignments available at the copy center in the Celestino Mutis Building (Building #17) on campus. Supplementary materials may be provided during the course. Power point presentations, extra readings, study guides for every reading in the course pack and film handouts for the screenings will be available on Blackboard (virtual platform).

### **FILMS**

Films will be screened in class and are available at the Centro Universitario Internacional library. Students may also obtain copies of the movies from the professor by bringing a laptop to class.

1. Belle Epoque. Fernando Trueba. 1992. (109´).
2. La lengua de las mariposas. José Luis Cuerda. 1999. (96´).
3. La niña de tus ojos. Fernando Trueba. 1998. (121´).
4. La mala educación. Pedro Almodóvar. 2004. (105´).
5. El calentito. Chus Gutiérrez. 2005. (90´).
6. Mujeres al borde de un ataque de nervios. Pedro Almodóvar. 1985. (85´).
7. Ocho apellidos vascos. Emilio Martínez Lázaro. 2013. (95´).

### **Content Warnings**

The films of the course may contain explicit content that some viewers may find disturbing, scenes of a sexual nature, adult language, violence, etc.

### **Additional texts**

#### **- On History and Culture:**

- Barton, Simon. A history of Spain. New York: Palgrave Macmillan, 2003.
- Carr, Raymond. Spain: a history. New York: Oxford University Press, 2000.
- Chislett, William. Spain: What Everyone Needs to Know. Oxford: Oxford University Press, 2013.
- Crow, John A. Spain, the root and the flower: an interpretation of Spain and the Spanish people. Berkeley: University of California Press 2005.
- Gies, David T, ed. The Cambridge Companion to Modern Spanish Culture. Cambridge: Cambridge University Press, 1999.
- Jordan, Barry, and Rikki Morgan-Tamosunas, eds. Contemporary Spanish Cultural Studies. London: Arnold, 2000.
- Hooper, John. The New Spaniards. London: Penguin Books, 2006.
- Michener, James A. Iberia. Fawcett Books 1989.
- Pierson, Peter. The history of Spain. Westport: Greenwood Press, 1999.
- Richardson, Bill. Spanish studies: an introduction. London: Oxford University Press, 2001.
- Tremlett, Giles. Ghosts of Spain: travels through Spain and its silent past. New York: Walker, 2007.

#### **- On Film:**

- Bordwell, David, and Kristin Thompson. Film art: an introduction. Boston: McGraw Hill, 2008.
- Jordan, Barry. Contemporary Spanish Cinema. Manchester: Manchester University Press, 1998.
- Kinder, Marsha. Blood cinema: The Reconstruction of National Identity in Spain. Berkeley: University of California Press, 1993.
- McVey Gill, Mary. Cinema for Spanish Conversation. Newburyport: Focus, 2006.
- Mira, Alberto. The Cinema of Spain and Portugal. London: Wallflower, 2005.
- Monaco, James. How to Read a film. New York: Oxford University Press, 2009.
- Stone, Rob. Spanish Cinema. New York: Longman, 2002.
- Triana-Toribio, Nuria. Spanish National Cinema. London: Routledge, 2003.

### **Grammar books and dictionaries**

- Merriam-Webster's Spanish-English Dictionary. Springfield: Merriam-Webster, 2002.
- The Oxford Spanish Dictionary: Spanish-English/English-Spanish. Oxford: Oxford University Press, 1994.

Diccionarios en línea:

- <http://www.vox.es/consultar.html>
- <http://www.diccionarios.com>
- <http://www.wordreference.com/>

### **Webs**

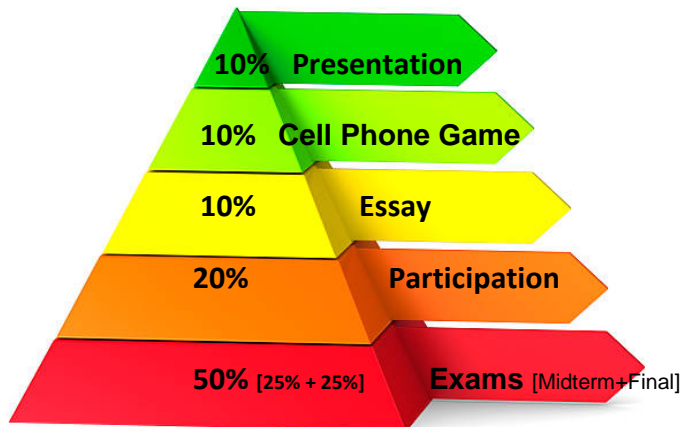
- <http://www.ine.es> - Official website of the Spanish National Bureau of Statistics.
- <http://www.mecd.gob.es/cultura-mecd/areas-cultura/cine.html> - Official website of the Spanish Ministry of Culture, Education and Sports, including a link to a comprehensive Spanish film database.

## **5. GENERAL COURSE POLICIES**

- Please keep your cell phones turned off during class and do keep it inside your bag (not on top of the desk).
- Laptops for note-taking only.
- Strictly no food to be consumed in class.
- \*Non-compliance with any of the above may result in a student to be removed for the remainder of the class period.
- Students who wish to copy the films should bring their own laptop to class.
- Late arrivals and early departures may count as absences. Check the "Attendance and Punctuality" section for more details.
- Students' questions will be addressed after class by appointment during office hours, or via e-mail. In the event of an exam or paper submission, make sure to reach the professor 24 hours in advance. Later than that, students's e-mails may not get a timely reply.
- No further comments/suggestions will be offered by the professor after returning the draft versions of the papers.

## 6. COURSE REQUIREMENTS AND GRADING

Students' progress will be checked by class participation, in-class quizzes, a response essay, and a final exam. The final grade is broken down as follows:



Essential factors in order to qualify for an A/A+ grade in this course are:

- To comply with reading assignments on a weekly basis.
- To develop analytical and critical skills.
- To participate in class voluntarily and to contribute to discussions with informed reactions.
- To show excellent writing and interpretative skills when submitting papers and/or exams.

### 6.1. Participation

Students will come prepared to class, reading the daily assignment from the course pack, and completing the screening of the films when necessary. Lively discussions will be encouraged at all times. Classes will be structured around class discussion (focusing on the readings and the films presented) moderated by the professor. Class participation will therefore be graded in accordance to both the students' previous readings and reflection about the assigned texts and films, and also their contribution to class discussion daily with relevant comments. (N.B.: 'being there' does not = 'participation').

Active participation includes, but it is not limited to, the following behaviours:

1. Asking and answering questions in class;
2. Volunteering to answer questions and to engage in discussions;
3. Questioning information presented and discussed;
4. Engaging in class discussions and dialogues with class mates;
5. Participating in peer critiques with your class groups; and
6. Grappling with course content on a personal-level.

Rubric for Assessing Participation:

	<b>Exemplary (90%- 100%)</b>	<b>Proficient (80%-90%)</b>	<b>Developing (70%-80%)</b>	<b>Unacceptable (&gt;70%)</b>
<b>Frequency of participation in class</b>	Student initiates contributions more than once in each recitation.	Student initiates contribution once in each recitation.	Student initiates contribution at least in half of the recitations	Student does not initiate contribution & needs instructor to solicit input.
<b>Quality of comments</b>	Comments always insightful & constructive; uses appropriate terminology. Comments balanced between general impressions, opinions & specific, thoughtful criticisms or contributions.	Comments mostly insightful & constructive; mostly uses appropriate terminology. Occasionally comments are too general or not relevant to the discussion.	Comments are sometimes constructive, with occasional signs of insight. Student does not use appropriate terminology; comments not always relevant to the discussion.	Comments are uninformative, lacking in appropriate terminology. Heavy reliance on opinion & personal taste, e.g., "I love it", "I hate it", "It's bad" etc.
<b>Listening Skills</b>	Student listens attentively when others present materials, perspectives, as indicated by comments that build on others' remarks, i.e., student hears what others say & contributes to the dialogue.	Student is mostly attentive when others present ideas, materials, as indicated by comments that reflect & build on others' remarks. Occasionally needs encouragement or reminder from T.A of focus of comment.	Student is often inattentive and needs reminder of focus of class. Occasionally makes disruptive comments while others are speaking.	Does not listen to others; regularly talks while others speak or does not pay attention while others speak; detracts from discussion; sleeps, etc.

Source: Eberly Center for Teaching Excellence. Carnegie Mellon University.

## 6.2. Cell Phone Game

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Students will be able to review the content of each section with a mobile phone quiz conducted on each section. We will review the main points of the previous week during the first minutes of each section. The program we will use is kahoot, a game-based learning platform which requires the use of a cell phone, a tablet or laptop computer. Students will have to log in to the site <https://kahoot.it/#/> and introduce the code provided by the professor. Questions will be presented on the main screen of the classroom and students will have to answer them on their personal devices. This will serve a double objective: to refresh the main contents covered in the previous section and to provide a quiz grade for each student. Students will need to verify their wifi connectivity with Olavide Computer Center (CIC) in building 9 [<https://www.upo.es/cic/servicios/catalogo-servicios/conexion-redes-inalambricas/>].

## 6.3. Oral presentation

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Students will work in pairs to comply with this assignment. Each pair of students will be asked to present on a topic of their choice (see possible topics below) for a specific class period (\*see schedule down below). Presentations will be scheduled from session

2 onwards, at a pace of one or two presentations (2 to 4 students) per session. In session 1, the students and the professor will discuss and agree on the calendar of presentations for the whole semester.

To arrange the presentation, students should bring a well rehearsed presentation and a couple of questions (either about the content or a reflection about the topic) for the students in the class. Every group is expected to produce a clear, concise and illustrative power point/Prezi presentation. The presentation should contain key words (no whole sentences) since reading from the screen is not permitted (only flash cards are allowed, no full sheets of paper). Students can include extra material (images, Youtube videos, website links...), and also games and activities to make their presentations more attractive. Time limit for each presentation is 15 minutes (around 7 minutes for each student). Make sure a) not to exceed your allotted time, and b) not to present for less than 10 minutes). Topics are open but could include:

- Women rights in Spain
- The *Outraged* Movement
- Gay rights
- Minorities in Spain
- 'Botellona' and drug use
- Art and artists in contemporary Spain
- Franco's NO-DO official newsreel
- Feminine Section / Censorship during Franco
- Propaganda and 'Españolada' during the Dictatorship
- García Lorca and other contemporary authors
- Memoria Histórica
- Andalusian Culture: Flamenco, Bullfighting...
- Analysis of a movie sequence
- Spain Today: chose a topic on Economy, Culture or Society
- Catalonia's aim for independence
- Free Health Care in Spain vs. US system

The professor will be available to solve any doubts on the presentations during office hours. The presentation will be graded on three sections:

- (a) Content: 35% (Subject knowledge, materials used, resources, terminology, images, creativity, interaction).
- (b) Organization: 35% (Structure, transitions, introduction and index, visual aspects, conclusion).
- (c) Performance: 30% (Timing, tone, eye contact, rhythm, vocal variety, movement, gestures, elaboration, enthusiasm, mechanics).

#### 6.4. Essay

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For your class **essay**, you will be able to choose from the following list. The films are available at CUI (Centro Universitario Internacional Library in building 25) in DVD format and students can use the computers at UPO's library to watch them (ask at circulation desk about computers and laptops for the screening and for reservations check: [https://www.upo.es/biblioteca/servicios/inst equip/reservas\\_pc/](https://www.upo.es/biblioteca/servicios/inst equip/reservas_pc/)). As a second form of screening, students can copy the film in class by bringing their laptops or hard drives to class. Students using this second option should use VCL player ([www.videolan.org/vlc/](http://www.videolan.org/vlc/) or [www.softonic.com/s/vlc-player](http://www.softonic.com/s/vlc-player)) to choose English subtitles (while watching the film, chose the "Subtitles" menu then select the subtitles file). If this option does not work, students can always get the films from CUI's Library.

Information about each film will be provided in class, but students may also find additional plot information at <http://www.imdb.com> and <http://www.filmaffinity.com>.

Ay Carmela. Carlos Saura. 1990. (102´). UPO Library: 860 SAN ñaq.  
El laberinto de Fauno. Guillermo del Toro. 2006. (112´).  
El lobo. Miguel Courtois. 2004. (130´).  
El niño. Daniel Monzón. 2013. (130´).  
El Olivo. Iciar Bollain. 2016. (94´).  
Grupo 7. Alberto Rodríguez. 2012. (95´).  
La comunidad. Alex de la Iglesia. 2000. (110´).  
La isla mínima. Alberto Rodríguez. 2014. (104´).  
Las 13 rosas. Emilio Martínez Lázaro. 2007. (100´).  
Libertarias. Vicente Aranda. 1996. (125´).  
Miel de naranjas. Imanol Uribe. 2012. (101´).  
Ocho apellidos catalanes. Emilio Martínez-Lázaro. 2015. (102´).  
Secretos del corazón. Montxo Armendáriz. 1997. (105´).  
Silencio en la nieve. Gerardo Herrero. 2011. (107´)

The following assignment asks you to provide an informed reaction toward a Spanish film from the list above so that you better apprehend and reflect on the representation of the culture where you are now immersed. Films studied in class are NOT eligible for the essay. You should consult with your professor about your film choice before you start writing. Films are available in the university library or through your professor. Our class readings and film screenings so far have helped you to explore issues of Spanish culture and history—in particular, the ways in which film directors have portrayed Spaniards, their social and political circumstances as well as their preoccupations and desires along the 20th and 21st century. Your essay should be around 5 double-spaced pages.

To conduct your response to the film of your own choosing, please address at least the following issues:

1. Introduction and thesis statement:



Please write an enticing introductory paragraph (around 10 lines) in which you identify the title of the film you have watched and provide a discernible thesis statement. (Please see the document “Thesis statement” from the University of North Carolina on Blackboard on how to write a plausible introduction and thesis statement.)

## 2. Characters, Plot, Setting:

Provide a summary of the film (around 10 lines) in which you address the following questions:

- 2.1. What is the story about?
- 2.2. Where does it take place in Spain?
- 2.3. Who are the characters around whom the story revolves? What are they like?

## 3. Main theme:

Identify the main theme of the film and any other sub-themes if present—e.g., rural vs. urban life, euthanasia, resistance during the Spanish Civil War, etc.—and describe briefly how the director establishes this main theme (around 12 lines). Also, contextualize the film in its historical period: when does it happen? What major political and social events happened during that time in Spain? What cultural references of that period come up in the film? (around 15 lines).

## 4. Critics’ reaction:

Research how cinema critics (in Spain or elsewhere) reacted to the film. Did the film earn the critics’ approval unanimously? If critics offered differing views of the film, what was the principal point of contention? Incorporate one relevant quote from one of your sources (around 12 lines).

## 5. Your reaction:

Offer an account of your own reaction in more than one paragraph (around 25 lines maximum). Please consider the following questions to guide you through your response.

5. 1. What do you feel about the main theme of the film?
5. 2. Do you agree or disagree with how the film presented such theme? Why? Why not?
5. 3. Did the film illuminate any areas of Spanish culture and history in general that you did not know so far, i.e., what have you learnt after watching the film?
5. 4. Would you recommend this film? Why? Why not?

## Minimum requirements:

Remember that not fulfilling one of these minimum requirements will lower your grade in this assignment:

- Length: around 5 double-spaced, typed pages (11-point Calibri font—default font in Word). It’s ok if the length is a little bit more.
- Format: place the following information on the left margin of the first page:
  - Your name
  - Your professor’s name
  - Course Title

Date

On subsequent pages, please use a heading including your last name and page number on the right-hand side of the page, for instance: Smith 2.

Handwritten and emailed essays will not be accepted. Late turn-ins will lower each essay grade by ½ a point per day.

**DUE DATE:** Please, check the CALENDAR below for the deadline. Assignment grade will be reduced by 2 percentage points (e.g., from a 10% to a 8%) if the assignment is not received by the specified time, and by an additional 2% points for each additional day late.

### 6.5. Exam

Exams are aimed at evaluating both the students' specific knowledge of the topics covered in class and their ability to analyze and provide insightful reflections on the material presented in the readings. Questions will cover the contents of the related section/s of the syllabus (\*the final will NOT be cumulative) and focus on establishing thematic links between units. Both exams will have 4 sections:

1. Short questions about the historical and cultural aspects covered in the syllabus. These questions will be the same ones, or very similar, to the questions covered in class for the assigned readings and activities. [Up to 40%].
2. Multiple choice question as reviewed in the Cell Phone Game Kahoot. [Up to 12%].
3. Vocabulary words studied in class. [Up to 12%].
4. Essay based on film clip/s screened during the exam (and belonging to one of the movies previously screened in class) in its relationship with the theoretical texts of that section. [Up to 40%].

Sample exams can be found in the course Web-based platform. In addition, there is a power point explaining the structure and contents of the exam. The final exam's date will be announced in class. Exam dates will not be changed under any circumstances.

Exams and every other assignment will be marked following the Spanish numerical range. Here is a table to illustrate differences in conversion between the Spanish, U.S. and Standard European grading systems:

SPAIN	10	9,9	9,4	8,9	8,4	7,9	7,4	6,9	6,4	5,9	5,4	4,9
		-	-	-	-	-	-	-	-	-	-	-
		9,5	9	8,5	8	7,5	7	6,5	6	5,5	5	0
USA	A	A	A-	B+	B	B	B-	C+	C	C	C-	F
ECTS	A	B	B	C	C	C	C	D	D	E	E	F

## 7. ATTENDANCE AND PUNCTUALITY

Due to the nature of the class (participation, screenings, and discussions), attendance to class is mandatory. Students with more than 2 such absences may not challenge the final grade received. Our class only meets once a week (each class period is 2 hours and 50 minutes, equivalent to 2 class periods in regular courses), therefore after the second unexcused absence, the student's final grade will be lowered by a half point; and after the third unexcused absence, the student will fail the subject.

Be prompt! Punctuality is required – lateness will be penalised by 0.5 (over 15 minutes) or 1 absence (over 30minutes). Official documented excuses are verifiable: doctor's notes and/or hospital bills. A note that does not meet the above stated requirements is not an official excuse. Travel arrangements of individual students and/or group of students will not qualify for excused absence. Make sure to check dates for every assignment in the syllabus. Students are responsible to contact classmates for any updates on class schedule.

## **8. MISSED OR LATE WORK**

No late work will be accepted and no make-up assignments will be provided, with the exception of an extra credit assignment near the end of the semester. This would potentially increase a student's final grade by a maximum of 5%. In the occasion of a missed class, students are responsible for asking classmates for notes or information on any likely activities to be developed later in class.

## **9. ACADEMIC DISHONESTY**

Academic integrity is a guiding principle for all academic activity at Pablo de Olavide University. Cheating on exams and plagiarism (which includes copying from the internet) are clear violations of academic honesty. A student is guilty of plagiarism when he or she presents another person's intellectual property as his or her own. The penalty for plagiarism and cheating is a failing grade for the assignment/exam and a failing grade for the course. Avoid plagiarism by citing sources properly (using footnotes or endnotes and a bibliography).

## **10. STUDENTS WITH DISABILITIES**

If you have a disability that requires special academic accommodation, please speak to your professor within the first three (3) weeks of the semester in order to discuss any adjustments. It is the student's responsibility to provide the International Center with documentation confirming the disability and the accommodations required (\*if you have provided this to your study abroad organization, they have most likely informed the International Center already, but please confirm).

## **11. BEHAVIOR POLICTY**

Students are expected to show integrity and act in a professional and respectful manner at all times. A student's attitude in class may influence his/her participation grade. The professor has

a right to ask a student to leave the classroom if the student is unruly or appears intoxicated. If a student is asked to leave the classroom, that day will count as an absence regardless of how long the student has been in class.

## 12. COURSE SCHEDULE AND CALENDAR





The course schedule will be thematically structured into these units as presented in the following calendar:

### SCHEDULE



#### Introduction: Constructing History and Representing Culture in FILM

<b>January 31<sup>st</sup></b>	Course Presentation: Objectives, Contexts, Contents, and Methodology Spanish Film and Spanish Society: from Modernity to the 21st Century 🎧 Screening: <u>Belle Epoque [1st part]</u>
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#### ① Introduction to Spanish History Republic and Civil War

<b>February 7<sup>th</sup></b>	 "Introduction" and Sections [1-4, 23-41] from William Chislett. <u>SPAIN: What Everyone Needs to Know</u>  Advice on Giving a Good PowerPoint Presentation  Screening: <u>Belle Epoque [2nd part]</u>  Discussion: <u>Belle Epoque</u>
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#### ② The Franco Regime




<b>14<sup>th</sup></b>	 The Franco Regime [42-59] from William Chislett  Screening: <u>La lengua de las mariposas</u>
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#### ③ Introduction to Cultural Differences and to Cinematography





<b>21<sup>st</sup></b>	 "Dimensions of Culture" by Geert Hofstede, "Time Orientations" by Edward T. Hall's, "Communication in Spain" and "Spanish Society & Culture".  Introduction to Cinematography: <a href="https://www.youtube.com/watch?v=gQnKGXHbgMA">https://www.youtube.com/watch?v=gQnKGXHbgMA</a>  Film Criticism: Basic Film Terms  Screening: <u>La lengua de las mariposas [2nd part]</u>  Discussion: <u>La lengua de las mariposas</u>
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		Students presentation
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#### ④ Censorship and Propaganda during Franco




<b>March 7<sup>th</sup></b>	  	Censorship and Propaganda during Franco Screening: <u>La niña de tus ojos</u> Students presentation
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#### ⑤ Religion and Popular Faith





<b>14<sup>th</sup></b>	   	“Faith: What do Spaniards Believe?” [169-186] from Bill Richardson. <u>Spanish studies: an introduction</u> Students presentation Screening: <u>La niña de tus ojos</u> Discussion: <u>La niña de tus ojos</u>
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<b>21<sup>st</sup></b>	 	<b>Midterm exam</b> [first half of the class] Screening: <u>La mala educación</u> [second half]
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#### ⑥ School, Gender Issues and Sexual Diversity

<b>April 4<sup>th</sup></b>	  	“Sex: From Francoist Prudery to Gay Marriages” [108-122] from John Hooper. <u>The New Spaniards</u> Discussion: <u>La mala educación</u> Screening: <u>El Calentito</u> Students presentation
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#### ⑦ The Democratic Period





<b>11<sup>th</sup></b>	   	The Transition to Democracy and The Socialist Era [74-76, 90-103, 116-123] from William Chislett. <u>SPAIN: What Everyone Needs to Know</u> Screening: <u>El Calentito</u> Discussion: <u>El Calentito</u> Students presentation
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#### ⑧ Cultural Icons: Flamenco & Gastronomy




<b>25<sup>th</sup></b>	 	“Spanish food: Food for thought, eating with your intellect “ from El País. “Eating in Spain: Sustenance for the Soul” by Rick Steves. “Spain, Land of 10 P.M. Dinners, Asks if It’s Time to Reset Clock” the New York Times. Screening: <u>Mujeres al borde de un ataque de nervios</u>
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		Students presentation
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<b>9 1990s to 2013: from Boom to Recession to Boom again</b>		
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<b>May 2<sup>nd</sup></b>	   	Sections [135-137, 140-147, 151-155, 157-159] from William Chislett. <u>SPAIN: What Everyone Needs to Know</u> Screening: <u>Mujeres al borde de un ataque de nervios</u> Discussion: <u>Mujeres al borde de un ataque de nervios</u> Students presentation
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<b>10 Spain TOP 10</b>		
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<b>9<sup>th</sup></b>	  	Sections [163-186] from William Chislett. <u>SPAIN: What Everyone Needs to Know</u> Screening: <u>8 apellidos vascos</u> Students presentation
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<b>11 Spain Today: National Diversity and Catalonia</b>		
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<b>16<sup>th</sup></b>	  	“Spain’s reforms are a lesson for the eurozone” from Financial Times “The folly of Catalonia’s rush to independence” from Financial Times “Catalan TV Network Reflects Separatist Fervor” from The Wall Street Journal Screening: <u>8 apellidos vascos</u> Discussion: <u>8 apellidos vascos</u>
		<b>Hand in Final Essay</b>
		Conclusions

<b>21st-24th</b>		Final exam TBA
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\*This syllabus is subject to change.