Spanish 399  
Women’s Creativity in Contemporary Spain  
Moravian College  
Spring 2012

Dr. Carmen Ferrero  
Comenius Hall 412  
610-861-1394  
ferrero@moravian.edu

I will generally respond to your emails within 24 hrs. on weekdays and within 48 hrs. on weekends. Please, use your Moravian e-mail address.

Class details:  
W-F 2b  
PPHAC 338

Office Hours: W 10:10-11:40 am, F 10:10 am-12:00 pm and by appointment

Required Books:
La plaza del diamante by Mercé Rodoreda.  
Nada by Carmen Laforet.  
La voz dormida by Dulce Chacón.  
Usos amorosos de la posguerra española by Carmen Martín Gaite.  
Usted también podrá disfrutar de ella by Ana Diosdado.  
La llamada de Lauren by Paloma Pedrero.  
El color de agosto by Paloma Pedrero.

Blackboard:
I have put together a Blackboard site (http://blackboard.moravian.edu/) for this course. You need to enroll yourself — so please do this soon! There are enrollment instructions linked to the Blackboard home page (http://home.moravian.edu/public/cit/_help/blackboard/bbstudent.asp). On Blackboard you will find the films and material necessary for this course.

Material on Blackboard:
Interview with Carmen Martín Gaite.  
Sara Baras. Flamenco.  
Film “La Plaza del Diamante”  
Film “Las trece rosas”  
Film “Te doy mis ojos” (Icíar Bollaín)  
Film “Flores de otro mundo” (Icíar Bollaín)  
Film “La vida secreta de las palabras” (Isabel Coixet)

Description of the course:
Taking into account the social and cultural differences among Spanish women over the last one hundred years, and their diverse backgrounds, students will read, view and analyze several works by these women. The works will include novels, short stories and plays, films, fashion and other forms of art produced by Spanish women.

Objectives of this course:
1) To develop students’ knowledge of the great diversity of creative venues that Spanish women have used during this period to express their creativity and to voice their ideas and concerns. This class will also give students a good overview of the role women have had in Spain.
2) To increase the students’ ability to analyze and understand a variety of issues critically.
3) To make students more aware of their own cultural values and the common problems that we face in today's world.
The class is organized around students’ discussion of assigned material. The readings, discussions and documentaries/films presented will include these major themes: History and “Intrahistory” (Intrahistoria), the development of the feminist movement in Spain, women and their role in the 20th Century Spanish civil war, in political regimes and dictatorships, in modern media, art, and literature. We will see what topics are the most interesting to women and pertaining to their world.

FINAL GRADE:

• **Preparation and attendance:** It is essential that students come to class well prepared, having read the assigned material. Attendance and active class participation are necessary to succeed in this class.

The daily class grades will be as follows:

A=95 **Excellent participation** (the student answers questions and offers interesting comments without the need of the professor or the debate leader calling on him/her. The comments and answers show that the student has thoroughly prepared the reading and has done the necessary background research to understand the reading).

B=85 **Good participation** (the student answers questions and offers interesting comments whenever the professor or debate leader calls on him/her. Sometimes, the student participates without being asked. The comments and answers show that the student has prepared the readings and has done the necessary background research to understand the reading quite well).

C=75 **Fair participation** (the student answers questions and offers comments only when the professor or debate leader calls on him/her. The comments and answers show that the student has prepared the reading, but has not done much necessary background research to understand the reading).

D=65 **Poor participation** (the student answers questions and offers very brief comments only when the professor or debate leader calls on him/her. The comments and answers show that the student has a poor preparation of the reading and has not done the necessary background research to understand it).

F=55 **Lack of participation** (the student does not answer questions and does not offer any comments in the class or group discussion. The lack of comments and answers, as well as incorrect answers, show that the student has not done the reading or, if he/she has done it, it has been in a careless or incomplete way).

More than two absences will affect the final participation grade. Every absence beyond two will result in a deduction of one point taken off the final participation grade. It is the responsibility of the student to reserve his/her 2 absences for those circumstances when missing class is unavoidable (i.e. illnesses, field trips, participation in sporting events, etc.). In case of extended absences the student should talk to Students Services or the Academic Dean who will contact the professor.

Remember: Requests to excuse absences at the end of the semester will not be considered. Students have the responsibility of keeping track of their own absences. No reminders will be given.

Two late arrivals to class (10 minutes or more) will be the equivalent of one absence and students will lose 1 point off their final participation grade. Please, be respectful to other students and the professor, late arrivals are disrupting.

Please turn off your cell phone before entering class.

*Students may NOT check their cell phone messages while in class. Please, be very respectful of this requirement.*

**EXPECTATIONS AND EVALUATION:**

• **Essays:** There will be 3 short essays along the semester (3-4 pages plus bibliography). Each essay will be review in class by other students with the help of the professor. Students have then the opportunity to re-write it and hand it in during the following class period.

• **Exams:** There will be a final take-home exam (7-8 pages plus bibliography).

• **Questions for class discussions.** Each student will bring a question to discuss to every class meeting. Any form of media may be used to present the question (Power Point, Music, film etc.)
**Important note:** All work handed in by students must be typed and double-spaced. It’s okay to ask for help, but no one should write or rewrite an assignment for a student. Helpful readers may point out grammatical errors or awkward passages, but may not rewrite anything. The instructor will not accept emailed written exercises unless previously arranged. Late written assignments will lose 10 points per day, starting at the time of class. Exceptions will be made only in extraordinary circumstances.

**Academic integrity:** academic dishonesty, that is, cheating on exams, and plagiarism (using another person’s words and passing them off as your own) is a serious offense and will be handled according to the Moravian policy on Academic Honesty (please, see the Student Handbook). Make sure you cite ALL the sources you use for your work. It is your responsibility to avoid dishonest behavior.

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**FINAL GRADE**

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Preparation and active class participation</td>
<td>20%</td>
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<tr>
<td>Questions for each class discussion</td>
<td>10%</td>
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<tr>
<td>3 Essays</td>
<td>45% (15% each)</td>
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<tr>
<td>Essay 1: Women and Literature.</td>
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<td>Essay 2: Women and Theater.</td>
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<td>Essay 3: Women and other forms of Artistic expressions.</td>
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<tr>
<td>Final take-home exam</td>
<td>25%</td>
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This course is entirely taught in Spanish. Students will develop their language skills and will improve their knowledge of grammar through the different assignments. Class is discussion-based and conducted in Spanish.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tr>
<td>A</td>
<td>93-100</td>
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<td>B</td>
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<td>D+</td>
<td>67-69</td>
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<tr>
<td>F</td>
<td>0-59</td>
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**Academic Honesty:**
It is your responsibility to make sure you are familiar with the Policy on Academic Honesty at Moravian College. Plagiarism (presenting someone else’s words or ideas as your own) and cheating are serious offenses and will not be tolerated. Homework is assumed to be done individually unless otherwise specified. For example, while you may study together, it is not acceptable to write “joint” homework and turn in two copies.

For detailed information, see the website:
http://www.moravian.edu/studentlife/handbook/academic2.htm

Note especially:
“When writing creative or research papers in a foreign language, students may not use electronic translation services. Utilizing such tools without express permission of the instructor constitutes plagiarism. The use of electronic dictionaries for single-word inquiries or short idiomatic expressions is permissible at the discretion of professors in the Department of Foreign Languages.” (Moravian College Academic Honesty Policy, my emphasis)

**Resources:**
- **Office Hours:** I encourage students to stop by during office hours or make an appointment with me. I am happy to work with students on any difficulties they encounter or questions they may have. We can cover material in English or in Spanish. Students are also welcome to stop by and chat about their future career plans.

- **Grammar Tutors:** The Department of Foreign Languages prepares a list of tutors at the beginning of each semester. The department pays the peer tutors, and they work with students free of charge. They're a great resource!

- **Writing Center:** The writing center tutors help students work on thesis development, argumentation, organization, coherency, clarity, transitions, and other elements of good writing. Depending on availability, there may be a bilingual tutor who can work with you on those elements of your paper in Spanish! Please note that they are not grammar tutors (see a departmental tutor for grammar). If you are interested, ask me or Dr. Hinnefeld about tutors who can also work in Spanish.

- **Reeves Library:** In addition to the material on reserve, the library has a great collection of dictionaries and other language reference material. Reeves has a copy of the Diccionario de la Lengua Española put out by the Real Academia Española (available online at www.rae.es), as well as the fabulous Diccionario de Uso de María Moliner. The latter has great examples of general and regional uses of different words.

- **Office of Learning Services:** The folks at Learning Services help students with strategies to succeed in the academic environment, and they can help you establish habits that will be useful after college, too. In addition, if you would like to request accommodations under the Americans with Disabilities Act, you should schedule an appointment with the Office of Learning Services.

- **Counseling Center:** The counselors help students deal with the stressors of college life. If you are feeling overwhelmed, give them a call or stop by!

### Programa del curso
**SPAN 399**

**El calendario es un bosquejo y está sujeto a cambios durante el semestre.**
Cualquier modificación se anunciará en clase.

**Enero**

**Miércoles 18**

Introducción al curso.

**Viernes 20, Miércoles 25, Viernes 27**

WOMEN AND SILENCE: LA PLAZA DEL DIAMANTE (Mercè Rodoreda)

Read the novel and watch the film by the same title (on Blackboard)

**Academic Journal**


**Academic Journal**

Orfandad y maternidad: La Plaza del Diamante y La calle de las Camelias, de Mercè Rododera [Rodoreda] By: Gómez, María Asunción; Crítica Hispánica, 2008; 30 (1-2): 35-53. (journal article) ISSN: 0278-7261; Sequence number: 2009-2-14291 Accession number: 2009320025 Subjects: El carrer de les camèlies; motherhood; orphans

**Book**

Subjects: gender; social class; nation; modernism

*El lenguaje de la división y el silencio en Rodoreda*
Subjects: Spanish Civil War; Catalonia; film adaptation; Rodoreda, Mercè; The Time of the Doves
Database: MLA International Bibliography

*Silent Women: Language in Mercè Rodoreda*
Subjects: women; representation; self-representation
Database: MLA International Bibliography

*Time within Space in Mercè Rodoreda's La Plaça del Diamant*
Subjects: Natàlia (character); confinement
Database: MLA International Bibliography

*The Process of Becoming: Engendering the Subject in Mercè Rodoreda*
Subjects: female characters; Rodoreda, Mercè; The Time of the Doves; Woolf, Virginia
Database: MLA International Bibliography

*El pecado de Natalia: El razonamiento moral de una madre ante las necesidades de sus hijos en La plaza del diamante de Mercè Rodoreda*
By: Stanley, Maureen Tobin; Monographic Review/Revista Monográfica, 2002; 18: 76-91. (journal article) ISSN: 0885-7512; Sequence number: 2006-2-14896 Accession number: 2006322110
Subjects: biblical allusion; female protagonist; sin
Database: MLA International Bibliography

*In the Name of the Mother and the Daughter: The Discourse of Love and Sorrow in Mercè Rodoreda's La plaça del Diamant*
Subjects: absence; mother; self-identity; Kristeva, Julia
Database: MLA International Bibliography

*Exile in the City: Mercè Rodoreda's La plaça del Diamant*
Subjects: alienation; exile; search; identity
Database: MLA International Bibliography
**Academic Journal**

**Black and Blue: Silence and Voice in Mercè Rodoreda's La plaça del Diamant**

By: Mayock, Ellen; Monographic Review/Revista Monográfica, 2000; 16: 120-34. (journal article) ISSN: 0885-7512; Sequence number: 2003-2-15649 Accession number: 2003630234

Subjects: silence; female protagonist; color imagery
Database: MLA International Bibliography

**Working at a Discount: Class Consciousness in Mercè Rodoreda's La Plaça del Diamant**

By: Ugarte, Michael; MLN, 1999 Mar; 114 (2): 297-314. (journal article) ISSN: 0026-7910; 1080-6598 (electronic); Sequence number: 1999-2-14517 Accession number: 1999088455

Subjects: working women; class consciousness; female identity
Database: MLA International Bibliography

**La plaza del Diamante: De la lectora a la espectadora**

By: Martínez-Carazo, Cristina; Anuario de Cine y Literatura en Español: An International Journal on Film and Literature, 1997; 3: 103-10. (journal article) ISSN: 1083-091X; Sequence number: 1997-2-13230, 1997-4-1632 Accession number: 1997050855

Subjects: Betriu, Francesc; film adaptation; narrative voice; Rodoreda, Mercè; The Time of the Doves
Database: MLA International Bibliography

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**Febrero**

**Miércoles 1, Viernes 3 y Miércoles 8**

**THE UNTOLD STORY OF WOMEN, ‘INTRAHISTORIA’: LA VOZ DORMIDA** (Dulce Chacón)

Read the novel and watch the film “LAS TRECE ROSAS”

**Homenaje a la mujer republicana: Reescritura de la Guerra Civil en La voz dormida, de Dulce Chacón, y Libertarias, de Vicente Aranda**

By: Corbalán, Ana; Crítica Hispánica, 2010; 32 (1): 41-64. (journal article) ISSN: 0278-7261; Sequence number: 2010-2-16485, 2010-4-1603 Accession number: 2010042666

Subjects: female protagonist; Spanish Civil War; collective memory; Aranda, Vicente; Chacón, Dulce; La voz dormida
Database: MLA International Bibliography

**Women, War, and Words in La voz dormida by Dulce Chacón**

Database: MLA International Bibliography

**Re-Collecting Women's Voices from Prison: The Hybridization of Memories in Dulce Chacón's La voz dormida**

By: Colmeiro, José F.; Foro Hispánico, 2008; 31: 191-209. (journal article) ISSN: 0925-8620; Sequence number: 2008-2-15807 Accession number: 2008321242Subjects: female voice; resistance; Francoism; testimonial novel
Database: MLA International Bibliography
Hijos del silencio: Intertextualidad, paratextualidad y postmemoria en La voz dormida de Dulce Chacón  By: Portela, M. Edurne; Revista de Estudios Hispánicos, 2007 Jan; 41 (1): 51-71. (journal article) ISSN: 0034-818X; Sequence number: 2008-2-15808 Accession number: 2008321661 Subjects: paratext; intertextuality; female protagonist; memory; Spanish Civil War; Francoism; photography

La maternidad transgresora en La voz dormida de Dulce Chacón  By: Mayock, Ellen; Ixquic: Revista Hispánica Internacional de Análisis y Creación, 2004 Feb; 5: 22-36. (journal article) ISSN: 1442-5025; Sequence number: 2007-2-14355 Accession number: 2007320165 Subjects: motherhood; Spanish society

Arañas y algas: Imágenes de la opresión y la resistencia (sobre La voz dormida de Dulce Chacón)  By: Trueba Mira, Virginia; Nueva Literatura Hispánica, 2004-2005; 8-9: 313-38. (journal article) ISSN: 1139-4153; Sequence number: 2006-2-14162 Accession number: 2006324102 Subjects: narrative voice; characters; resistance; Francoism

Viernes 10  Bring Essay 1 to get input and make corrections. Trabajo en parejas

Miércoles 15  ESSAY 1 due

Miércoles 15, Viernes 17, Miércoles 22 y Viernes 24

FROM ‘CHICA RARA’ TO LITERARY AUTHOR: NADA (Carmen Laforet)

Book
Muerte, política e identidad en Nada de Carmen Laforet

Book
El trauma del franquismo y su testimonio crítico en Nada de Carmen Laforet

Academic Journal
Topografía e hipotiposis: Dos tipos de 'Rebeldía descriptiva' con un propósito conjunto en Nada de Carmen Laforet
By: Muñoz-Basols, Javier; Neophilologus, 2005 Apr; 89 (2): 235-48. (journal article) ISSN: 0028-2677; 1572-8668 (electronic); Sequence number: 2005-2-15168 Accession number: 2005320293 Subjects: description; narrative structure; female protagonist; Spanish society; Francoism Database: MLA International Bibliography

Academic Journal
La configuración de la identidad de la escritora en Nada de Carmen Laforet
By: Villar, Marta; Selected Proceedings of the Pennsylvania Foreign Language Conference, 2002; 159-68. (journal article) Sequence...
La promesa del futuro: La dialéctica de la emancipación femenina en *Nada* de Carmen Laforet  By: Petrea, Mariana; Letras Femeninas, 1994; 20 (1-2): 71-86. (journal article) ISSN: 0277-4356; Sequence number: 1998-2-13918 Accession number: 1998005248Subjects: emancipation of women

Paternal Absence and Maternal Repression: The Search for Narrative Authority in *Carmen Laforet's Nada*  By: McGiboney, Donna Janine; RLA: Romance Languages Annual, 1994; 6: 519-24. (journal article) ISSN: 1050-0774; Sequence number: 1995-2-11136 Accession number: 199501954Subjects: narrative authority; women; patriarchy

*Visual art as Narrative Discourse: The Ekphrastic Dimension of Carmen Laforet's Nada*  By: Bruner, Jeffrey; Anales de la Literatura Espanola Contemporanea, 1993; 18 (2): 247-60. (journal article) ISSN: 0272-1635; Sequence number: 1993-2-9619 Accession number: 1993002392Subjects: Impressionism; Expressionism; ekphrasis


*Miércoles 29, Viernes 2 y Miércoles 14*  By: Foster, David W.; Revista Hispanica Moderna: Columbia University Hispanic Studies, 1966; 32: 43-55. (journal article) ISSN: 0034-9593; Sequence number: 1967-15374 Accession number: 1967115374Database: MLA International Bibliography


*WHEN WOMEN STRUGGLED TO CREATE THEIR OWN HISTORY: USOS AMOROSOS DE LA POSTGUERRA ESPAÑOLA* (Carmen Martin Gaite)  Read the essay and watch the documentary “In Search of Conversation with Carmen Martín Gaite”

Las aplicaciones de Usos amorosos de la postguerra española en Nada
Subjects: women; Martín Gaite, Carmen
Database: MLA International Bibliography

**SEMANA 8**  
*Vacaciones de Primavera (no hay clase)*

**Viernes 16** Bring Essay 2 to get in-put and make corrections. Trabajo en parejas

**Miércoles 21** Essay 2 due

**Miércoles 21 y Viernes 23**

**THE INVISIBLE LINE BETWEEN CREATION AND DESTRUCTION: USTED TAMBIÉN PODRÁ DISFRUTAR DE ELLA** (Ana Diosdado)

*La dialéctica del reconocimiento en Usted también podrá disfrutar de ella de Ana Diosdado*
Database: MLA International Bibliography

**Representación del espacio y del tiempo en Usted también podrá disfrutar de ella de Ana Diosdado**
By: Perkowska-Alvarez, Magdalena; Explicación de Textos Literarios, 1995-1996; 24 (1-2): 173-84. (journal article) ISSN: 0361-9621; Sequence number: 1997-2-12443 Accession number: 1997026670 Subjects: representation; space; time
Database: MLA International Bibliography

**Miércoles 28 y Viernes 30**

**THE FEMALE BODY AND SEXUAL TRANSGRESSION AS ART: EL COLOR DE AGOSTO AND LA LLAMADA DE LAUREN** (Paloma Pedrero)

*El arte del engaño y el engaño del arte: Trampantojo dramático en El color de agosto de Paloma Pedrero*
Database: MLA International Bibliography

*Painting the Body: Feminism, the Female Body and Paloma Pedrero's El color de agosto*
Database: MLA International Bibliography

*Metadrama, creation, reception and interpretation: The Role of Art in Paloma Pedrero's El color de agosto*
By: Makris, Mary; Estreno: Cuadernos del Teatro Español Contemporáneo, 1995 Spring; 21 (1): 19-23. (journal article) ISSN: 0097-8663; Sequence number: 1995-2-11448 Accession number: 1995000214
Subjects: women
Database: MLA International Bibliography

*Esta niña tan mona… pero tan perversa.* Nuevo acercamiento a La llamada de Lauren, de Paloma Pedrero
By: Jerez-Farrán, Carlos; Anales de la Literatura Española Contemporánea, 2006; 31 (1): 139-71. (journal article) ISSN: 0272-1635; Sequence number: 2006-2-14573 Accession number: 2006321574 Subjects: sex roles
Database: MLA International Bibliography
Viernes 30  Bring Essay 3 to get in-put and make corrections. Trabajo en parejas.

Viernes 6  Easter (No hay clase)

Viernes 13
ESCAPING DOMESTIC VIOLENCE THROUGH ART: Film TE DOY MIS OJOS (Icíar Bollán)

Viernes 13
ESCAPING DOMESTIC VIOLENCE THROUGH ART: Film TE DOY MIS OJOS (Icíar Bollán)

Viernes 13
ESCAPING DOMESTIC VIOLENCE THROUGH ART: Film TE DOY MIS OJOS (Icíar Bollán)

Viernes 13
ESCAPING DOMESTIC VIOLENCE THROUGH ART: Film TE DOY MIS OJOS (Icíar Bollán)

Academic Journal
El elemento paródico en La llamada de Lauren de Paloma Pedrero By: Torres-Pou, Joan; Estreno: Cuadernos del Teatro Espanol Contemporaneo, 1993 Spring; 19 (1): 26-28, 35. (journal article) ISSN: 0097-8663; Sequence number: 1993-2-9726 Accession number: 1993003158Subjects: parody; intertextuality 

Viernes 4  Essay 3 due

Viernes 6  Easter (No hay clase)

Viernes 11
THE CREATION OF THE ‘FEMALE OTHER’: Film FLORES DE OTRO MUNDO (Icíar Bollán)

Academic Journal
La genealogía femenina en Flores de otro mundo de Iciar Bollaín: Vertebrando la nueva familia mestiza By: Masterson, Araceli; Arizona Journal of Hispanic Cultural Studies, 2007; 11: 171-179. (journal article) ISSN: 1548-2492; 1934-9009 (electronic); Sequence number: 2008-4-3492 Accession number: 2008043151Subjects: family life; métis identity; female characters; Spanish identity; Bollain, Iciar; Flowers from Another World 

Academic Journal
ESCAPING DOMESTIC VIOLENCE THROUGH ART: Film TE DOY MIS OJOS (Icíar Bollán)

Academic Journal
La liberación a través del arte en Te doy mis ojos de Icíar Bollain By: González del Pozo, Jorge; Ciberletras, 2008 July; 19: (no pagination). (journal article) ISSN: 1523-1720; Sequence number: 2008-4-2538 Accession number: 2008043430Subjects: women's liberation; Bollain, Iciar 

Academic Journal
ESCAPING DOMESTIC VIOLENCE THROUGH ART: Film TE DOY MIS OJOS (Icíar Bollán)

Academic Journal
El cine de denuncia social en España: El caso de Te doy mis ojos de Icíar Bollain By: Thibaudeau, Pascale; Foro Hispánico, 2008; 32: 231-249. (journal article) ISSN: 0925-8620; Sequence number: 2011-4-4035 Accession number: 2011442426Subjects: domestic violence; women's liberation; Spanish society; patriarchy; Bollain, Iciar 

Academic Journal
ESCAPING DOMESTIC VIOLENCE THROUGH ART: Film TE DOY MIS OJOS (Icíar Bollán)


Voces y cuerpos abusados: Representaciones de la identidad en Nada y Te doy mis ojos  By: Romano, Mia; El Cid, 2008 Spring; 20: 47-67. (journal article) ISSN: 1082-5894; Sequence number: 2009-2-13919 Accession number: 2009041063 Subjects: women novelists; abuse; feminism; Bollaín, Icíar Database: MLA International Bibliography

Miércoles 18
THE UNHEARD FEMALE VOICE: Film LA VIDA SECRETA DE LAS PALABRAS  (Isabel Coixet)

Cineastas españolas que filman en inglés: Isabel Coixet  By: Camí-Vela, María; Foro Hispánico, 2008; 32: 179-191. (journal article) ISSN: 0925-8620; Sequence number: 2011-4-1518 Accession number: 2011442422 Subjects: feminist women filmmakers; women diversity; identity; sexuality; inner life; Coixet, Isabel; La vida secreta de las palabras; Cosas que nunca te dije Database: MLA International Bibliography

Book
Isabel Coixet y su vida sin mí  By: Maurer Queipo, Isabel. pp. 249-66 IN: Heredero, Carlos F. (preface); Pohl, Burkhard (ed. and introd.); Türschmann, Jörg (ed. and introd.) Miradas glocales: Cine español en el cambio de milenio. Madrid, Spain; Frankfurt, Germany: Iberoamericana; Vervuert; 2007. 351 pp. (book article) ISBN: 9788484893028; (Iberoamericana); 9783865273321; (Vervuert); Sequence number: 2007-4-3726 Accession number: 2007322463 Subjects: Coixet, Isabel

Viernes 20
THE NEW FEMALE SPANISH DANCE: Film SARA BARAS

Flamenco Without Polka Dots  By: John, Suki. Dance Magazine, Nov99, Vol. 73 Issue 11, p41, 1/3p, 1 Black and White Photograph; Abstract Features ballet flamenco Sara Baras and her dance troupe Spaniard Sara Baras.; (AN 2409638) Subjects: DANCE -- Production & direction; UNITED States; Dance Companies; BARAS, Sara Database: Academic Search Elite Add to folder
Relevancy: HTML Full Text PDF Full Text (162KB) Notes: Moravian College owns this title

Full Text (913KB) Notes: Moravian College owns this title
Review  Flamenco Women.  By: Goldberg, K. Meira; Ulrich, Allan.  Dance Magazine, Aug2005, Vol. 79 Issue 8, p54-54, 1/3p, 1 Color Photograph; Abstract Reviews the motion picture "Flamenco Women," directed by Mike Figgis and starring Eva La Yerbabuena and Sara Baras, released on VHS.; (AN 17746599)Subjects: MOTION pictures -- Reviews; VIDEO recordings; Motion Picture and Video Production; Audio and Video Equipment Manufacturing; FLAMENCO Women (Film); FIGGIS, Mike; LA Yerbabuena, Eva; BARAS, Sara

News  DANCE REVIEW; Adding Theatrics to Theatrics in Updated Flamenco.  By: JENNIFER DUNNING.  New York Times, 2/19/2007, p7, 0p; Abstract Theatricality seems to be the predominant tactic in bringing flamenco into the 21st century these days, to judge by sleekly staged programs presented in the World Music Institute's New York Flamenco Festival on Friday and Saturday nights at City Center. The lighting was as choreographed as the dance, and more dramatic than the old-style atmospherics. Gone was any attempt to recreate a taverna full of lusty Gypsies in a big, cold New York theater. Instead the performers of Compañia Rafaela Carrasco on Friday and Ballet Flamenco Sara Baras on Saturday often had their own spotlights in which to perform on a dark stage, their hands curling up into the light like small, waxy flowers.  [ABSTRACT FROM PUBLISHER]; (AN 28177164)

News  DANCE; Keeping the Flame of Flamenco.  By: VALERIE GLADSTONE.  New York Times, 1/27/2002, p6, 0p; Abstract The flamenco dancer Eva La Yerbabuena performed here unexpectedly in November at a fund-raiser for children in India at the Colégio Oficial de Médicos. As the mother of a 7-year-old daughter, she wanted to participate, even though she was given only 10 minutes to perform, on a makeshift stage, between a comedy act and a musical act. Still, a huge crowd turned up to see her. La Yerbabuena, 31, is the most exciting young flamenco dancer in Spain today. She is also a traditionalist, unlike her well-known contemporaries, like Joaquín Cortés, Sara Baras and María Pagés, who are modernizing flamenco, borrowing from hip-hop, tap, rock and opera or even taking off some of their clothes. To purists, such modernizers have traded flamenco's intimacy for sensation, its earthiness for hyped-up sexuality.  [ABSTRACT FROM PUBLISHER]; (AN 29019349)

Miércoles 25  DESIGNING HER OWN STYLE: AGATHA RUIZ DE LA PRADA

Periodical  the city that never sleeps wakes up.  By: Block, Annie.  Interior Design, Sep2010, Vol. 81 Issue 11, p109-124, 9p; Abstract This section offers information on several interior architecture projects in New York City, including the Residences at W New York-Downtown by Graft and Gwathmey Siegel & Associates Architects, a penthouse at the Civic Center by David Hotson Architect and Ghislaine Viñas Interior Design, and Agatha Ruiz de la Prada by Karim Rashid.; (AN 54340183)Subjects: INTERIOR decoration; NEW York (N.Y.); NEW York (State); UNITED States; Dance Companies; CARRASCO, Manuela; BARAS, Sara

Periodical  dynamic design.  By: D'Oliveira, Janet.  Hispanic, Nov2007, Vol. 20 Issue 11, p28-30, 3p; Abstract The article features several Latino fashion design Japanese polyester crepe Carla jumper with black crinoline and trim designed by Katy Rodriguez, wool trousers designed by Txell Miras, and M collection sunglasses from Agatha Ruiz de la Prada.; (AN 27497558)Subjects: CLOTHING & dress; EVALUATION; CRINOLINES; PANTS; SUNGLASSES; TXELL Miras (Company); AGATHA Ruiz De La Prada (Company)

Viernes 27  Bring rough draft of final take-home essay to work in pairs.