

**GENERAL STUDIES COURSE PROPOSAL COVER FORM**

**Course information:**

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School	College of Liberal Arts and Sciences	Department/School	<b>SILC</b>
Prefix:	<b>SPA</b>	Number:	<b>394</b>
Title:	The Cinema of Spain		Units:
			3

Course description: **This course offers a historical and cultural survey of major films from Spain. We will study key works, with a focus on their aesthetic, cultural, political, and historical context. The course aims to train students to develop the skills to view critically how films are constructed, how they create meanings and values, and how they are connected to the cultural and historical contexts in which they were created and to today's context in which films are viewed and analyzed.**

Is this a cross-listed course?	Yes	If yes, please identify course(s):	<b>SILC</b>
Is this a shared course?	No	If so, list all academic units offering this course:	

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a permanent-numbered course with topics?	No
If yes, all topics under this permanent-numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.	Chair/Director Initials
<b>Requested designation:</b> Historical Awareness–H	(Required)

**Mandatory Review: Yes**

*Note- a **separate** proposal is required for each designation.*

**Eligibility:** Permanent numbered courses **must** have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact [Phyllis.Lucie@asu.edu](mailto:Phyllis.Lucie@asu.edu).

**Submission deadlines dates are as follow:**

For Fall 2019 Effective Date: October 5, 2018

For Spring 2020 Effective Date: March 8, 2019

**Area(s) proposed course will serve:**

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

**Checklists for general studies designations:**

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

**A complete proposal should include:**

- Signed course proposal cover form
- [Criteria checklist](#) for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

**It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.**

**Contact information:**

Name	Carlos Garcia Fernandez	E-mail	carlos.javier@asu.edu	Phone	5-9491
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**Department Chair/Director approval: (Required)**

Chair/Director name (Typed):	Nina Berman	Date:	8/13/18
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Chair/Director (Signature):

*Wie Bene*

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**SPA 394 Cinema from Spain**  
**Spring 2019, Th: 4:30-7:15**  
**Room: LL XXX**

**Prof. Carlos J. García-Fernández**  
**Office: LL 448 C. Phone: 5-9491**  
**Office Hours: TH TBA & by apt.**  
**E-Mail: carlos.javier@asu.edu**

## **Course Texts**

Course readings made available as electronic texts via Blackboard.

## **Course Description and Goals**

The goal of SPA 394 – **Introduction to Cinema from Spain** – is to offer a historical and cultural survey of major films from Spain. We will study key works, with a focus on their aesthetic, cultural, political, and historical context. The course aims to train students to develop the skills to view critically how films are constructed, how they create meanings and values, and how they are connected to the cultural and historical contexts they were created. Through exploration of films and foundational theoretical and critical texts the course shows students how to critically question the values, ideologies, aesthetics, transmission, reception, and social control of a variety of films. Key questions in debates about culture center on identity and subjectivity focusing the relationship between culture and human agency. How does history help to explain film and how does film help to explain human behavior and history? The course stresses the need to discover meaning through close textual analysis, while at the same time showing differences and tensions between the individual films and aesthetic and cultural and historical concerns. Finally, we will examine the notion of national cinema and cultural production in our globalized world and to processes of exchange related transnational identities.

How does film unite a wide range of human activities including religious beliefs, economic activity, language, artistic production, and political activity? What, in other words, is the relationship between history, culture and human agency?

## **Course Goals/Learning Outcomes**

Upon finishing this course successfully, the students will be able to:

- Demonstrate familiarity with the history of Spain in the European context, and the historical and social trends that impacted Spanish film.
- Assess historical references in the films and place it within its social, cultural and historical context.
- Identify, discuss and demonstrate familiarity with major Spanish film historical periods and trends.
- Compare the relevance of the historical context to film interpretation. Specifically, connect the films to the cultural and historical contexts in which they were created and to today's context in which films are viewed and analyzed.

- Summarize, compare and contrast films based on themes, value systems, stylistic features and cultural-political contexts.
- Think critically about the relationship between film and cultural and social identities.
- Find, evaluate, and use information for the purpose of discussing critically on topics in Spanish film.
- Perform in writing and orally present and discuss critical analysis on topics, using scholarly concepts and bibliography.

## Assignments

Participation	20%
Critical presentation	20%;
Exams	40% (20% each)
Final Project	20% (Class presentation 10%; Draft 40%)

**Assignments** (students will be notified of their grade within a week of the assignment and informed how it relates to the total course grade):

1. **Critical Presentation** (15 minutes) on questions and scenarios that draw on course materials and class discussions. Responses should draw points of comparison between works or consider ways in which the theoretical readings contribute to your interpretations of primary materials (primary texts, films, images, etc.). This assignment does not involve any external research – using course materials will suffice. A rubric with specific grading criteria will be provided. **(20%)**
2. **Exams:** There will be two exams, a midterm and a final, with identifications and essay questions asking you to relate our theoretical and interpretive readings to the films and materials from the course. **(20% each X 2 = 40%)**
3. **Final project** (12 pages) that includes a 5-minute PowerPoint presentation and individually written meta-narratives. You will research, outline, and create a project to comparatively analyze a cultural and/or social phenomenon (food, historical memory, family, relationships, worship, etc.) related to the material and topics of the course. The final project includes: 1) an in-class PowerPoint presentation proposal includes bibliography and an outline about how you are integrating a theoretical approach and material from the course into your project, 2) a draft, and 3) a final written report in which you may include material that did not fit into the presentation. The project must be based on the use of sources, facts (historical, cultural and cinematic representations), and parallels and contrasts. Additional guidelines about the project will be provided as we approach the date for in-class project work. **(20%: Class Presentation 10%; Draft: 40% of the Final Project).**
4. **Participation:** please come to class with your book, articles, or on-line texts, prepared to participate in reading and discussion. Class participation is active with questions, comments and answers, and includes listening carefully to your classmates. **(20%)**

<b>Grading scale:</b> 100-97% A+	89-87% B+	79-77% C+	0 -59% E
96-94% A	86-84% B	76-70% C	
93-90% A-	83-80% B-	60-69% D	

## Course Policies and Needs

### Attendance

Attendance is mandatory and part of your participation grade. Let me know ahead of time if you cannot come to class. After 2 unexcused absences (i.e. not for verifiable health reasons), your grade for the course will drop a step (i.e. B > B-), and another step for each additional absence. If you miss 4 classes, you will have missed 25% of the course and I can no longer give you a grade, which means you will need to drop the course or I will need to fail you. Absences related to religious observances and practices are considered justified when in accord with the policies described in ACD 304-04 (<http://www.asu.edu/aad/manuals/acd/acd304-04.html>). Absences related to university sanctioned events/activities can be considered justified, in accord with ACD 304-02 (<http://www.asu.edu/aad/manuals/acd/acd304-02.html>).

**Cell Phones and Computers:** Before class begins turn off cell phones. You may use computers at my discretion, for taking notes and reading materials on Blackboard, but not for surfing the web or checking email. If you do not follow these rules, you will be marked absent for that class.

**A Note on Film Content.** Learning about foreign cultures by definition takes one out of their comfort zone. The films on our syllabus will introduce you to unfamiliar ideas, practices, and attitudes, some of which you may find inappropriate and even upsetting. Several of the contemporary films we will watch deal with subjects and contain sexual scenes or references that might be disturbing to some students. Please talk to me at the beginning of the semester, if you are concerned about film content for any reason.

### Guidelines for Papers

Papers must be double-spaced and responsive to all aspects of the assignment, including length (provide a word count on the first page), and prepared according to the *Modern Language Association Handbook for Writers of Research Papers* or *Chicago Manual of Style*. Make sure you document every reference--in quotation or paraphrase--including page numbers, using the in-text format: "Four score and seven years ago" (304). Feel free to write in the first person. Most important, a paper is an argument: no argument, no paper. Support your thesis with evidence.

### Emails

You should regard all writing for this class as professional writing, including your emails to me. You can address me as “Professor,” and you should put your name at the end of messages.

### **Accommodations**

If you require accommodations on assignments for a disability, university-sanctioned event, or religious holiday, please let me know in advance. See the links below for the accommodations the university provides and that this class follows:

- Religious accommodations: <http://www.asu.edu/aad/manuals/acd/acd304-04.html><http://www.asu.edu/aad/manuals/acd/acd304-04.html>
- University-sanctioned activities: <http://www.asu.edu/aad/manuals/acd/acd304-02.html>  
<http://www.asu.edu/aad/manuals/acd/acd304-02.html>

- Disability Accommodations: Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment. **Note:** Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

Establishing Eligibility for Disability Accommodations: Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact the DRC immediately. Their office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: 480-965-1234 (V), 480-965-9000 (TTY). For additional information, visit: [www.asu.edu/studentaffairs/ed/drc](http://www.asu.edu/studentaffairs/ed/drc). Their hours are 8:00 AM to 5:00 PM, Monday through Friday.

### **Academic Integrity**

The aim of education is the intellectual, personal, social, and ethical development of the individual. The educational process is ideally conducted in an environment that encourages reasoned discourse, intellectual honesty, openness to constructive change and respect for the rights of all individuals. Self-discipline and respect for the rights of others in the university community are necessary for the fulfillment of such goals.

*Academic honesty is expected of all students in all examinations, papers, and laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>*

### **Student Code of Conduct**

*Classroom behavior: Be sure to arrive on time for class. Excessive tardiness will be subject to sanctions. Under no circumstances should you allow your cell phone to ring during class. Any disruptive behavior, which includes ringing cell phones, listening to your mp3/iPod player, text messaging, constant talking, eating food noisily, reading a newspaper will not be*

*tolerated. The use of laptops (unless for note taking), cell phones, MP3, IPOD, etc. are strictly prohibited during class.*

### **Copyrighted materials**

A warning to students that they must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement.

If you have any questions, please refer to [ACD-304-10 Course Syllabus](#) or contact P.F. Lengel or Jenny Smith in the CLAS Office of Students and Academic Programs at (480) 965-6506.

### **Title IX**

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/faqs>.

### **Policy on Sexual Discrimination**

Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits [discrimination](#), [harassment](#), and [retaliation](#) by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information.

[As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish discuss any concerns confidentially and privately.](#)

### **Policy Against Threatening Behavior**

All incidents and allegations of violent or threatening conduct by an ASU student (whether on-or off campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

## Course Syllabus

\*\*\*\*All readings labeled (PDF) are available via the Blackboard course website under the heading "Course Documents".

**NB:** This syllabus is subject to change if the instructor deems it so necessary academically.

01/10: Introduction. Course Overview. Culture in a Multi-Transcultural and Transnational World

### **Nations and nationalism. Spanish Nationalism**

01/17: **Early Cinema. History and politics**

#### **Silent Film and Surrealism**

Pre-Screen for Class: Buñuel and Dalí, *Un Chien Andalou (Un perro andaluz)* (1929): <http://www.rtve.es/alcarta/videos/un-perro-andaluz/perro-andaluz/1570997/>

#### **The Second Republic and Historical Memory**

Pre-Screen for Class:

Buñuel, *Las Hurdes (Land Without Bread)* (1933):

<https://www.youtube.com/watch?v=qO86FO1bs6g> (Spanish)

<https://www.youtube.com/watch?v=v92BhA23FyQ> (English)

<https://www.youtube.com/watch?v=at-xnnNT8N8> (French with subt in English)

Pre-Screen for Class:

*Belle Epoque* (1992)

#### **Readings Due:**

Tom Conley, "A Rape of the Eye," (PDF)

Freud, "Fetichism," (PDF).

01/24: **The Civil War. Crisis of Modernity in Spain and Europe**

Pre-Screen for Class:

*La lengua de las mariposas*

*Soldados de Salamina* (in-class screening)

The Civil War in Color

#### **Readings Due:**

Ángel Loureiro, "Pathetic Arguments" (PDF)

Núria Triana-Toribio, "Nations and nationalism," (PDF)

Núria Triana-Toribio, "Spanish nationalism," (PDF)



01/31:

**Textuality (unstable historical memory of the Civil War, the Franco period and transnational space where culture could be observed)**

Tony Judt. *Postwar: A History of Europe Since 1945*.

Pre-Screen for Class:

*Ninette*

*The Hunt (La caza)* (1965)

**Readings Due:**

Faulkner, Sally. "Ageing and Coming of Age in Carlos Saura's *La caza (The Hunt, 1965)*" (PDF).

Laura Mulvey, "Visual Pleasure and Narrative Cinema," (PDF).

2/7

**Social Realism in the 1950s (tensions between History, politics and culture)**

Pre-Screen for Class:

*Death of a Cyclist (Muerte de un ciclista)* (1955)

*Welcome Mr. Marshall* (1953)

**Readings Due:**

Kinder, Marsha, "*Death of a Cyclist*. Creating a Modern Spanish Cinema," (PDF)

2/14

**The Sixties. Different Ways of Seeing**

Pre-Screen for Class:

*Viridiana* (1961)

*The Executioner (El Verdugo)* (1963)

*Belle de Jour* (1967)

**Readings Due:**

Evans, Peter, "*Viridiana*"(PDF).

Jeffrey Geiger and R.L. Rutsky, "Film Analysis: Approaches and Strategies" (PDF).

2/21

**Late Dictatorship, history, aesthetics and Transition to Democracy**

Pre-Screen for Class:

*Tristana* (1970)

*Spirit of the Beehive* (1973)

*Raise Ravens* (1975) (in-class screening)

**Readings Due:**

Prout, Ryan, "Cría cuervos. Raise Ravens," (PDF)

2/28

**Exam 1**

**Historical Memory Debates and Nationalism, and Transition to Democracy**

In-class screening:

*That Obscure Object of Desire* (1977)

Review:

*Soldados de Salamina*

*La lengua de las mariposas*

**Readings Due:**

3/07

**Spring Break**

3/14

**Visualizing the Transition. Political dissolution, La Movida and Almodóvar as a debate**

Pre-Screen for Class:

*Women on the Verge of a Nervous Breakdown* (1988)

*Tie Me Up! Tie Me Down!* (1990)

**Readings Due:**

3/21

**Visualizing distant History: Europe and America  
The Peninsular war with Napoleon, and the Conquest of America**

Pre-Screen for Class:

*Goya in Bordeaux* (1999)

*También la lluvia* (2010)

*Oro* (2017)

**Readings Due**

Michel de Certeau, "Walking in the City," (PDF).

3/28

**Visualizing Relationships within History and the City**

Pre-Screen for Class:

*All About My Mother* (1999)

*La verdad sobre el caso Savolta* (1980)

**Readings Due:**

Smith, Paul Julian, "Narrative, Themes, and Technique," (PDF).

4/4

**Immigration and Cultural Community as a Space**

Pre-Screen for Class:

*Flores de otro mundo* (1999)

*Amador* (2010)

*La comunidad* (2000)

**Readings Due**

Tim Cresswell, "Defining Place," (PDF)

**Readings Due**

4/11

**Spaces of Nationalism. Visualizing Contemporary History and Politics as a comedy**

Pre-Screen for Class:

*Ocho apellidos vascos* (2014)

*Ocho apellidos catalanes* (2015)

**Readings Due:**

4/18

**Archetypes revised within Spain and European History**

Mérimée, Carmen, and Don Juan

Pre-Screen for Class:

*Carmen* (1983)

**Readings Due:**

4/18

**Spaces of Difference and Travelers**

Pre-Screen for Class:

*The Way* (2010)

*1492* (1992)

Review:

*También la lluvia* (2010)

*Oro* (2017)

**Paper Due by 5:00 pm, Tuesday, April 30, 2019 via the Blackboard Assignment Link. Printed copy also due no later than the same date and time, or earlier, at my office LL 448C (if I'm not in my office leave the paper under the door).**

### List of Readings and Basic Bibliography

- Alted, Alicia and Jo Labanyi. "The Cultural Politics of the Civil War." In: Graham Helen and Jo Labanyi (eds.), *Cultural Studies. An Introduction*, Oxford UP, pp. 152-166.
- Boyd, Carolyn P. "History, politics, and culture, 1936-1975." In: David T. Gies (ed.), *The Cambridge Companion to Modern Spanish Culture*. Cambridge UP, pp. 86-103.
- Certeau, Michel de. "Walking in the City." *The Practice of Everyday Life*. University of California Press, pp. 91-110.
- Conley, Tom. "A Rape of the Eye." In: Jeffrey Geiger and R. L. Rutsky (eds.), *Film Analysis: A Norton Reader*. Second Edition. W.W. Norton, 176-195.
- Cresswell, Tim. "Defining Place." *Place: An Introduction*. Wiley Blackwell, 2015, pp. 1-18.
- D'Lugo, Marvin and Kathleen M. Vernon (eds.). *A Companion to Pedro Almodóvar*. John Wiley & Sons, 2013.
- D'Lugo, Marvin and Kathleen. "Part V. Global Almodóvar." *A Companion to Pedro Almodóvar*. John Wiley & Sons, pp. 365-467.
- Epps, Brad and Despina Kakoudaki (eds.), *All About Almodóvar. A Passion for Cinema*. University of Minnesota Press.
- Evans, Peter. "Acts of Violence in Almodóvar." In: Brad Epps and Despina Kakoudaki (eds.), *All About Almodóvar. A Passion for Cinema*. University of Minnesota Press, 101-117.
- \_\_\_\_\_. "Back to the Future: Cinema and Democracy." In: Graham Helen and Jo Labanyi (eds.), *Cultural Studies. An Introduction*, Oxford UP, pp. 326-331.

- . "Cinema, Memory, and the Unconscious." In: Graham Helen and Jo Labanyi (eds.), *Cultural Studies. An Introduction*, Oxford UP, pp. 304-310.
- . "Culture and cinema, 1975-1996". In: David T. Gies (ed.), *The Cambridge Companion to Modern Spanish Culture*. Cambridge UP, pp. 267-286.
- . "Viridiana." In: Alberto Mira (ed.), *The Cinema of Spain and Portugal*. Wallflower Press, pp. 99-107.
- Faulkner, Sally. "Ageing and Coming of Age in Carlos Saura's *La caza* (*The Hunt*, 1965)." *MLN* 120 (2005): 457-484.
- Freud, "Fetichism." In: Antony Esthope (ed.), *Contemporary Film Theory*. Longman, pp. 27-32.
- Geiger, Jeffrey and R.L. Rutsky, "Film Analysis: Approaches and Strategies." In: Jeffrey Geiger and R. L. Rutsky (eds.), *Film Analysis: A Norton Reader*. Second Edition. W.W. Norton, pp. 1014-1060.
- Goss, Brian Michael. *Global Auteurs. Politics in the Films of Almodóvar, von Trier, and Winterbottom*. Peter Lang, 2009.
- Graham Helen and Jo Labanyi. "Culture and Modernity: The Case of Spain." In: *Cultural Studies. An Introduction*, Oxford UP, pp. 1-19.
- Hart, Patricia. "Can a Feminist Sit through *Kika*? Rape, Recovery, and Submission Fantasies in the Film of Almdóvar". *Anuario de Cine y Literatura en Español: An Internacional Juournal on Film and Literature*, vol. 3 (1997): 73-88.
- Higginbotham, Virginia. *Spanish Film Under Franco*. University of Texas Press, 1988.
- Hopewell, John. *Out of the Past: Spanish Cinema After Franco*. British Film Institute, 1986.
- Judt, Tony. *Postwar: A History of Europe Since 1945*. Penguin Books, 2006.
- Juliá, Santos. "History, politics, and culture, 1975-1996." In: David T. Gies (ed.), *The Cambridge Companion to Modern Spanish Culture*. Cambridge UP, pp. 104-121.
- Martín-Márquez, Susan. *Feminist Discourse and Spanish Cinema: Sight Unseen*. Oxford UP, 2000. (*El espíritu de la colmena* (218-31, cap. 218-31).
- Martínez Carazo, Cristina. "Film, Politics, and the Novel". In: Marta Altisent (ed.), *A Companion to the Twentieth-Century Spanish Novel*. 211-22.

- Labanyi, Jo. "Postmodernism and the Problem of Cultural Identity." In: Graham Helen and Jo Labanyi (eds.), *Cultural Studies. An Introduction*, Oxford UP, pp. 396-406.
- Loureiro, Ángel. "Pathetic Arguments." *Journal of Spanish Cultural Studies* 9.2 (2008): 225-237.
- Marsha, Kinder. "Death of a Cyclist. Creating a Modern Spanish Cinema." *The Criterion Collection* (online), 2008.
- Mira, Alberto. "Belle Epoque." In: Alberto Mira (ed.), *The Cinema of Spain and Portugal*. Wallflower Press, pp. 199-207.
- \_\_\_\_\_. *The A to Z of Spanish Cinema*, Scarecrow Press, 2010.
- \_\_\_\_\_. "El Verdugo/The Executioner." In: Alberto Mira (ed.), *The Cinema of Spain and Portugal*. Wallflower Press, pp. 109-117.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." In: Antony Esthope (ed.), *Contemporary Film Theory*. Longman, pp. 111-124.
- Núñez, Juan Carlos. "Memory, Politics, and the Post-Transition in Almodóvar's Cinema." In: D'Lugo, Marvin and Kathleen M. Vernon (eds.). *A Companion to Pedro Almodóvar*. John Wiley & Sons, pp. 153-175.
- Pérez Melgosa, Adrián. "The Ethics of Oblivion: Personal, National, and Cultural Memories in the Films of Pedro Almodóvar." In: Marvin D'Lugo and Kathleen M. Vernon (eds.). *A Companion to Pedro Almodóvar*. John Wiley & Sons, pp. 176-199.
- Prout, Ryan, "Cría cuervos. Raise Ravens." In: Alberto Mira (ed.), *The Cinema of Spain and Portugal*. Wallflower Press, pp. 149-156.
- Resina, Joan Ramon. *Burning darkness. A Half Century of Spanish Cinema*. (¡Bienvenido, Mister Marshall!, *Viridiana*, *El espíritu de la colmena*, *El corazón del bosque*, *Tesis*, *Todo sobre mi madre*, el documental *En construcción*, de Guerin)
- Sánchez-Conejero, Cristina. "Ethics and the Law: A Happy Marriage or a Dysfunctional Relationship." *Sex and Ethics in Spanish Cinema*, Palgrave MacMillan, 2015, pp. 75-89.
- Smith, Paul Julian, "Narrative, Themes, and Technique." In: Jeffrey Geiger and R. L. Rutsky (eds.), *Film Analysis: A Norton Reader*. Second Edition. W.W. Norton, 948-965.
- Triana-Toribio, Nuria. "Comedy and nationalism: the fluctuating fortunes of Pedro Almodóvar as national filmmaker of the 1980s." *Spanish National Cinema*. Routledge, pp. 132-142.

\_\_\_\_\_. "Nations and nationalism." *Spanish National Cinema*. Routledge, pp. 2-4.

\_\_\_\_\_. *Spanish National Cinema*. Routledge, 2003.

\_\_\_\_\_. "Spanish cinema of the 1990s onwards: looking north but heading west." *Spanish National Cinema*. Routledge, pp. 143-163

\_\_\_\_\_. "Spanish nationalism." *Spanish National Cinema*. Routledge, pp. 4-6.

Vernon, Kathleen M. "Culture and cinema to 1975." In: David T. Gies (ed.), *The Cambridge Companion to Modern Spanish Culture*. Cambridge UP, pp. 248-266.

## Arizona State University Criteria Checklist for

### **HISTORICAL AWARENESS [H]**

#### **Rationale and Objectives**

Recent trends in higher education have called for the creation and development of historical consciousness in undergraduates now and in the future. History studies the growth and development of human society from a number of perspectives such as—political, social, economic and/or cultural. From one perspective, historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of identity and of values, which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is that knowledge of history helps us to learn from the past to make better, more well-informed decisions in the present and the future.

The requirement of a course that is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent both the relationship between events and change over time. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.

The justifications for how the course fits each of the criteria need to be clear both in the application tables and the course materials. The Historical Awareness designation requires consistent analysis of the broader historical context of past events and persons, of cause and effect, and of change over time. Providing intermittent, anecdotal historical context of people and events usually will not suffice to meet the Historical Awareness criteria. A Historical Awareness course will instead embed systematic historical analysis in the core of the syllabus, including readings and assignments. For courses focusing on the history of a field of study, the applicant needs to show both how the field of study is affected by political, social, economic, and/or cultural conditions AND how political, social, economic, and/or cultural conditions are affected by the field of study.

Revised October 2015



Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU--[H] CRITERIA</b>			
<b>THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:</b>			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. History is a major focus of the course.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. The course examines and explains human development as a sequence of events influenced by a variety of factors.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. There is a disciplined systematic examination of human institutions as they change over time.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	syllabus
		<b>THE FOLLOWING ARE NOT ACCEPTABLE:</b>	
		• Courses that are merely organized chronologically.	
		• Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.	
		• Courses whose subject areas merely occurred in the past.	

Course Prefix	Number	Title	General Studies Designation
SPA	394	The Cinema of Spain	H

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
History related to Spanish is a major focus of the course.	The course covers the history of Spanish cinema from the silent film to contemporary production.	Throughout the syllabus; the course is organized chronologically, typically by historical periods or movements.
The course examines and explains film development as a sequence of events influenced by a variety of factors	The course is not only organized sequentially but incorporates study of a number of factors that influence the development of film, from specific historical events to cultural periods and their connections to specific filmic themes and forms.	Throughout the syllabus. I would especially point out the various days on culture, nationalism, history and memory (1/10, 1/17, 1/24, 1/31, 2/7, 2/21, 2/28, 3/21, 3/28, 4/11, 4/18).
There is a disciplined systematic examination of human institutions as they change over time.	The course broadly observes the changes in the Spanish film over a 115-year period. More specifically, it studies the relations of particular historical events to films in areas such as political ideologies, religion, the law, etc.	Throughout the syllabus. I would especially point out that each lecture on an individual film, director or period considers the changes wrought or symbolized by that, film, director or historical period. These changes are studied throughout the syllabus, more specifically on the following dates: (1/10, 1/17, 1/24, 1/31, 2/7, 2/21, 2/28, 3/21, 3/28, 4/11, 4/18).
The course examines the relationship among events, ideas, and cinema and the broad	The course views events not just as linear, but also as simultaneous, so, for instance, changes in culture are viewed along with political changes and the influence between the two are considered	Throughout the syllabus. Every day has at least one primary source studied in the course. These include films, the writings of historians, thinkers, film critics, and documents in the form of inscriptions. The syllabus also balances out movement through historical periods with frequent discussions on specific films and textualities.

**Historical Awareness [H]**

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social, political, and economic context		
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