

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	SILC
Prefix:	SPA	Number:	394
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):	SLC
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Is this a shared course?	No	If so, list all academic units offering this course:
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*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
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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. _____ (Required)

Requested designation: Humanities, Arts and Design–HU **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.

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):

W. J. Berg

SPA/SLC 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 phenomenon (food, memory, worship, etc.) or artifact (film, short story, clothing, 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, and 2) 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%)**

Grading scale: 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. 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/alacarta/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
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

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

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	Syllabus
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	Syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	Syllabus
<input type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		• Courses devoted primarily to developing skill in the use of a language.	
		• Courses devoted primarily to the acquisition of quantitative or experimental methods.	
		• Courses devoted primarily to teaching skills.	

Course Prefix	Number	Title	General Studies Designation
SPA/SLC	394	The Cinema of Spain	HU

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)
1. Emphasizes the study of values; the development of mentalities, belief systems and historical awareness and aesthetics.	Focus on formation and development of Cinema in Spain and the relations to historical and cultural transformations and projects as well as changing mentalities (cca. 1920s to present).	The entire syllabus content.
2. Concerns the interpretation and analysis of visual texts, the historical development of filmic traditions, and the analysis of key texts and figures related to the cinema of Spain.	All the films are original with English subtitles. The primary focus involves primary source analysis and its interpretations by historians, film critics and theorists.	The course throughout examines directly approaches to analytical interpretations of visual texts and the historical developments of filmic traditions. Two days on the syllabus (1/31, 2/14) are specifically assigned to introduce students to the practice of analysis.
4a/Development of thought.	Follows the development of film responses to tensions between modernity and conflict that will characterize Spain through the 20th century, where history turns into culture and film stands close to politics and resistance.	Philosophical thought and mentalities are studied as part of developments in film culture on the entire syllabus content.
4b. Systems of values.	The course studies aesthetic systems and values, especially in film and its response to modernity challenges and crisis in Spain. Mentalities and the relations of cinema to historical and cultural transformations are studied as part of the definitions of movements and periods.	The entire syllabus content.