

**GENERAL STUDIES COURSE PROPOSAL COVER FORM**

**Course information:**

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

College/School (Select One) College of Liberal Arts and Sciences Department/School SILC

Prefix: SPA Number: 385 Title: Cinema and Culture 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 critically view how films are constructed, how films create meanings and values, and how films are connected to the cultural and historical contexts in which they are created and they are watched.**

Is this a cross-listed course? (Choose one) Yes If yes, please identify course(s): Yes **SILC**

Is this a shared course? (Choose one) 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 (Choose one)

If **yes**, each topic requires **an individual submission**, separate from other topics.

**Requested designation:** (Choose One) Humanities, Arts and Design-HU **Mandatory Review:** (Choose one) 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 2021 Effective Date: October 2, 2020
For Spring 2022 Effective Date: March 5, 2021

**Area 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. 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.

**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

**Proposals must be submitted electronically with all files compiled into one PDF.**

**Contact information:**

Name Carlos Garcia Fernandez E-mail carlos.javier@asu.edu Phone 5-9491

**Department Chair/Director approval: (Required)**

Chair/Director name (Typed): Nina Berman Date: 10/27/2020

Chair/Director (Signature):

*W. Bene*

**SPA/SLC 385 Cinema and Culture of Spain**  
**Spring 2021, W: 4:30-7:15**  
**Room: Durham Hall XXX**

**Prof. Carlos J. García-Fernández**  
**Office: Durham Hall 407H**  
**Office Hours: MW 1:30-2:30 & by apt**  
**E-Mail: carlos.javier@asu.edu**

## **Course Texts**

Course readings made available as electronic texts via Canvas.

## **Course Description**

The goal of Cinema and Culture of 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 films create meanings and values, and how films are connected to the cultural and historical contexts in which they are created and are watched.

## **Course Objectives**

Through the 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 will 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 in our globalized world in connection to the processes of transnational identities.

## **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, cultural-political contexts and identities, and human agency.
- Compare how films unite a wide range of human activities including religious beliefs, economic activity, language, artistic production, and political activity.
- Find, evaluate, and use information for the purpose of discussing critically on topics in Spanish film.
- Use writings and orally presentations and demonstrate critical analysis of topics, to include scholarly concepts and a bibliography.

### Assignments

Students will be notified of their grade within a week of the assignment deadline and informed how it relates to the total course grade:

1. **Critical Presentation (20%):** (10 to 12 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.
2. **Exams (20% each X 2 = 40%):** 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.
3. **Final Project (20%: Class Presentation 10%; Draft: 40% of the Final Project):** (12 pages). This project 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 materials and topics of the course. The final project includes: 1) an in-class PowerPoint presentation with a bibliography and an outline describing how you will integrate a theoretical approach and course materials 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), parallels, and contrasts. Additional guidelines about the project will be provided as we approach the date for in-class project work.
4. **Participation (20%):** 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.

### 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 Schedule

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

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

01/13: **Introduction. Course Overview.**

Culture in a Multi-Transcultural and Transnational World  
**Nations and nationalism. Spanish Nationalism.**

01/20: **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).

01/27: **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)

02/3: **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).

2/10

### **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)

2/17

### **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).

2/24

### **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)

3/3

### **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:

Evans, Peter William. "Splitting Doubles. Ángela Molina and the Art of Screen Acting in *Cet obscur objet du désir.*" Canvas. [Optional reading]

3/10

### **Spring Break**

3/17

### **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:

Mira, Alberto. *Historical Dictionary of Spanish Cinema* (online):

- "Almodóvar" 54-56
- "Mujeres al.../Women on the Verge..." 196-197
- "Movida" 195-196

Zurián, Francisco. "La piel que habito" (PDF) Canvas

3/24

### **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).

Mira, Alberto. *Historical Dictionary of Spanish Cinema* (online):

- "Bollaín, Iciar" 82-83
- "Goya", pp. 151-152

Monterroso, Augusto. *El eclipse/The eclipse* (PDF) Canvas

Britannica. "Peninsular War" (Guerra de la Independencia) PDF Canvas

Holden, Stephen. *Goya en Burdeos* (NYT Review). PDF Canvas

3/31

### **Visualizing Relationships within History and the City.**

Pre-Screen for Class:

*All About My Mother* (1999)  
*Talk to Her/Hable con ella* (2002)

Readings Due:

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

Mira, Alberto. *Historical Dictionary of Spanish Cinema* (online):

- "Hable con ella/Talk to Her" 155-156
- "Todo sobre mi madre/All About My Mother" 253-254

Jordan, Barry. "Tesis" (PDF) Canvas [Optional reading]

Smith, Paul Julian. "Narrative, Themes, and Technique" [*All About My Mother*] (PDF) Canvas [Optional reading]

Loureiro, Ángel. "Freaking *Talk to Her*" (PDF) Canvas

Lev, Leora. "Our Rapist, Ourselves. Women and the Staging of Rape in the Cinema of Pedro Almodóvar" (PDF) Canvas [Optional reading]

4/7

### **Immigration and Cultural Community as a Space.**

Pre-Screen for Class:

*Flores de otro mundo* (1999)  
*Amador* (2010)  
*La comunidad* (2000)

Readings Due:

Mira, Alberto. *Historical Dictionary of Spanish Cinema* (online):

- “*Flores de otro.../Flowers from Another...*” 134-135

Tim Cresswell, “Defining Place,” (PDF) Canvas [Optional reading]

4/14

### **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:

Burgen, Stephen. “Basque terrorist group ETA to be dissolved” (PDF) Canvas  
Britannica. ETA, “Basque Separatism, terrorist group” (PDF) Canvas  
Nationalpost. “Seven things to know about the Basque terror group ETA and why it killed 853 people” (PDF) Canvas  
Martínez-Expósito, Alfredo. “Elements of Place and nation branding in *Ocho apellidos vascos*. 2014” (PDF) Canvas  
Larrea, Carlota. “Introduction” [About *Ocho apellidos vascos*] (PDF) Canvas  
Gabilondo, Joseba. “Populism, Postimperialism, and the Politics of Affect in Spain. On *Ocho apellidos vascos*, Pablo Iglesias, Belén Esteban, Laclau, and the 15M”. (PDF) Canvas [Optional reading]

4/21

### **Archetypes revised within Spain and European History.**

#### **Mérimée, Carmen, and Don Juan.**

Pre-Screen for Class:

*Carmen* (1983)

Readings Due:

Mérimée, Prosper. *Carmen* (novella, 1845) Britannica (PDF) Canvas  
Mira, Alberto. *Historical Dictionary of Spanish Cinema* (online):

- “Españolada” 126-127
- “Bullfighting” 85-87

4/28

### **Exam 2**

5/5

### **Final Project Paper Submission**

**Paper Due by 5:00 pm, Wednesday, May 5, 2021 via Canvas Assignment Link.**

**Printed copy also due no later than the same date and time, or earlier, at my office Durham 407 (if I'm not in my office leave the paper under the door).**

## **Course Policies and Needs**



### **Drop/Add Withdrawal Dates**

Be aware of course [drop/add deadlines](#). Consult with your advisor and notify your instructor if you plan to add or drop this course. If you are considering a withdrawal, review the following ASU policies: [Withdrawal from Classes](#), [Medical/Compassionate Withdrawal](#), and a [Grade of Incomplete](#).

### **Grade Appeals**

Grade disputes must first be addressed by discussing the situation with the instructor. If the dispute is not resolved with the instructor, the student may appeal to the department chair per the [University Policy for Student Appeal Procedures on Grades](#).

### **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 you will earn a failing grade.

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 and close computers. You may use computers at my discretion, only in explicitly indicated moments for reading materials on Canvas, but not for taking notes, 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 removes one from 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 that 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 used in quotations or paraphrases, including page numbers, using the following in-text format: “Four score and seven years ago” (304). Feel free to write in the first person. Most importantly, a paper is an argument; no argument, no paper. Support your thesis with evidence.

## **Technology Policy**

The student is responsible to protect the material of the course and the research paper from computer problems and viruses. No late work will be accepted.

## **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 each message.

## **Accessibility Statement**

In compliance with the Rehabilitation Act of 1973, Section 504, and the Americans with Disabilities Act as amended (ADAAA) of 2008, professional disability specialists and support staff at the Disability Resource Center (DRC) facilitate a comprehensive range of academic support services and accommodations for qualified students with disabilities.

[Qualified students with disabilities may be eligible to receive academic support services and accommodations.](#) Eligibility is based on qualifying disability documentation and assessment of individual need. Students who believe they have a current and essential need for disability accommodations are [responsible for requesting accommodations and providing qualifying documentation](#) to the DRC. Every effort is made to provide reasonable accommodations for qualified students with disabilities. Qualified students who wish to request accommodation for a disability should contact the DRC by going to <https://eoss.asu.edu/drc>, calling (480) 965-1234 or emailing [DRC@asu.edu](mailto:DRC@asu.edu). To speak with a specific office, please use the following information:

### **ASU Online and Downtown Phoenix Campus**

University Center Building, Suite 160  
602-496-4321 (Voice)

### **Polytechnic Campus**

480-727-1165 (Voice)

### **West Campus**

University Center Building (UCB), Room 130  
602-543-8145 (Voice)

### **Tempe Campus**

480-965-1234 (Voice)

## **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>

## **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.

## **Student Conduct and Appropriate Behavior**

Additionally, required behavior standards are listed in the [Student Code of Conduct and Student Disciplinary Procedures, Computer, Internet, and Electronic Communications policy, SSM 104-02](#) policy against threatening behavior, per the *Student Services Manual*, "Handling Disruptive, Threatening, or Violent Individuals on Campus", and outlined by the [Office of Student Rights & Responsibilities](#). Anyone in violation of these policies is subject to sanctions.

[Students are entitled to receive instruction free from interference](#) by other members of the class. An instructor may withdraw a student from the course when the student's behavior disrupts the educational process per [Instructor Withdrawal of a Student for Disruptive Classroom Behavior](#).

Netiquette --appropriate online behavior-- is defined by the instructor and includes keeping course discussion posts focused on the assigned topics. Students must maintain a cordial atmosphere and use tact in expressing differences of opinion. Inappropriate discussion posts may be deleted by the instructor.

If you deem content shared by an instructor or student offensive, bring it to the attention of the instructor or, alternatively, to the unit chair or director.

The Office of Student Rights and Responsibilities accepts [incident reports](#) from students, faculty, staff, or other persons who believe that a student or a student organization may have violated the Student Code of Conduct.

## **Prohibition Against Discrimination, Harassment, and Retaliation (Title VII and Title IX)**

### **Policy on 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.

## **Title VII**

Title VII of the Civil Rights Act of 1964 is a federal law that provides that no person be discriminated against based on certain specified characteristics: sex, race, color, national origin and religion, age, disability, veteran status, sexual orientation, gender identity, and genetic information. ASU expressly prohibits [discrimination](#), [harassment](#), and [retaliation](#) by employees, students, contractors, or agents of the university based on any protected status. Inappropriate conduct need not rise to the level of a violation of federal or state law to constitute a violation of this policy and to warrant disciplinary action/sanctions.

## **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 <http://sexualviolenceprevention.asu.edu/faqs>.

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 to discuss any concerns confidentially and privately.

## **Computer Requirements**

This course requires a computer with Internet access and the following:

- Web browsers ([Chrome](#), [Mozilla Firefox](#), or [Safari](#))
- [Adobe Acrobat Reader](#) (free)
- [Adobe Flash Player](#) (free)
- Webcam, microphone, headset/earbuds, and speaker
- Microsoft Office or Google Drive ([Microsoft 365](#) and Google Drive are free for all currently-enrolled ASU students)
- Reliable broadband internet connection (DSL or cable) to stream videos.

*Note:* A smartphone, iPad, Chromebook, etc. may not be sufficient for completing your work in ASU courses. While you will be able to access course content with mobile devices, you must use a computer for all assignments, quizzes and exams, and virtual labs.

## **Technical Support**

This course uses Canvas to deliver content. It can be accessed through MyASU at <http://my.asu.edu> or the Canvas home page at <https://myasucourses.asu.edu>. To monitor the status of campus networks and services, visit the System Health Portal at <http://syshealth.asu.edu/>. To contact the help desk, call toll-free at 1-855-278-5080.

## Course Evaluation

Students are expected to complete the course evaluation. The feedback provides valuable information to the instructor and the college and is used to improve student learning. Students are notified when the online evaluation form is available.

## Syllabus Disclaimer

The syllabus is a statement of intent and serves as an implicit agreement between the instructor and the student. Every effort will be made to avoid changing the course schedule but the possibility exists that unforeseen events will make syllabus changes necessary. Please remember to check your ASU email and the course site often.

## Course Texts (additional course readings made available as electronic texts via Blackboard)

Jordan, Barry, and Mark Allison. *Spanish Cinema. A Student's Guide*. London: Hodder Arnold, 2005. (Optional)

Epps, Brad and Despina Kakoudaki (eds.). *All About Almodóvar*. Online Hayden Library.

D'Lugo, Marvin and Kathleen M. Vernon (eds.). *A Companion to Pedro Almodóvar*. Online Hayden Library.

Mira, Alberto. *Historical Dictionary of Spanish Cinema*. Online Hayden Library.

Triana-Toribio, Nuria. *Spanish National Cinema*. Online Hayden Library.

## 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.

Deveny, Thomas G. *Migration in Contemporary Hispanic Cinema*. The Scarecrow Press, 2012.

(Online)

- 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 (Hayden Library Online).
- 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.
- Everett, Wendy. Ed. *European Identity in Cinema*. 2005 (Online).
- 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 Journal on Film and Literature*, vol. 3 (1997): 73-88.
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**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.

<b>ASU - [HU] CRITERIA</b>			
<b>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.</b>			
YES	NO		<b>Identify Documentation Submitted</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> 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"/>	<b>2.</b> 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"/>	<b>3.</b> 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"/>	<b>4.</b> 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"/>	<b>a.</b> 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>b.</b> Concerns aesthetic systems and values, especially in literature, arts, and design.	Syllabus
<input type="checkbox"/>	<input type="checkbox"/>	<b>c.</b> Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input type="checkbox"/>	<input type="checkbox"/>	<b>d.</b> Concerns the analysis of literature and the development of literary traditions.	
		<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to developing skill in the use of a language.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to the acquisition of quantitative or experimental methods.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to teaching skills.</li> </ul>	

Course Prefix	Number	Title	General Studies Designation
SPA/SLC	385	Cinema and Culture 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 checksheet)	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 (2/3, 2/17) 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.