

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) Global Awareness-G **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.

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: DH (Durham Hall) 407-H

Prof. Carlos J. García-Fernández
Office: Durham Hall 407-H
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:

- 1. Demonstrate familiarity with the history of Spain in the European context, and the historical and social trends that impacted Spanish film.
- 2. Assess historical references in the films and place it within its social, cultural and historical context.
- 3. Identify, discuss and demonstrate familiarity with major Spanish film historical periods and trends.

- 4. 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.
- 5. Summarize, compare and contrast films based on themes, value systems, stylistic features, cultural-political contexts and identities, and human agency.
- 6. Compare how films unite a wide range of human activities including religious beliefs, economic activity, language, artistic production, and political activity.
- 7. Find, evaluate, and use information for the purpose of discussing critically on topics in Spanish film.
- 8. Compare and contrast films analyzing the notion of national cinema in our globalized world in connection to the processes of transnational identities. European and Latin-American connections are of special interest.
- 9. 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.

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) (optional reading)

Freud, "Fetichism," (PDF).

Navajas, *Transnational Aesthetics: Literature and Film Between Borders*" (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, Icíar" 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. 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.
- 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.
- Hortelano, Lorenzo. *Directory of World Cinema: Spain*. [entre otras, la parte Spanish Cinema Online]. (Hayden Library Online).
- 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.
- Keown, Dominic. "The critique of reification: a subversive current within the cinema of contemporary Spain." Everett, Wendy. Ed. *European Identity in Cinema*, 67-78. 2005 (Online).
- 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.
- Maule, Rosanna. *Beyond Austerism: New Directions in Authorial Film Practices in France, Italy and Spain Since the 1980s*. 2008 (Online).
- 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. *Blood Cinema: The Reconstruction of National Identity in Spain*. 1993 (Online)
- _____. "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.
- Pavlovic, Tatjana, Inmaculada Álvarez... *100 Years of Spanish Cinema*. Online
- 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) (Hayden Library Online).
- 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. (Online).
- 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 (Online).
- _____. "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

GLOBAL AWARENESS [G]

Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Reviewed 4/2014

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

ASU--[G] CRITERIA			
GLOBAL AWARENESS [G]			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.</p>	Syllabus
		<p>2. The course must match at least one of the following descriptions: (check all which may apply):</p>	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</p>	Syllabus
<input type="checkbox"/>	<input type="checkbox"/>	<p>b. The course is a language course for a contemporary non-English language, and has a significant cultural component.</p>	
<input type="checkbox"/>	<input type="checkbox"/>	<p>c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</p>	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."</p>	

Course Prefix	Number	Title	Designation
SPA	385	Cinema and Culture of Spain	Global Awareness (G)

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)
SAMPLE: 2d: study the cultural significance of a non-U.S. centered global issue	SAMPLE: The course examines the cultural significance of financial markets Japan, Korea, and the UK.	SAMPLE: Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 & 5 do the same for Korea and modules 6 & 7 do the same for the UK.
1	The entire course is dedicated to the study of a foreign history, culture and cinema, specifically, of Spain. It covers the history of Spanish cinema from the silent film to contemporary production.	The entire outline of the syllabus. Throughout the semester, students will watch films from Spain, read chapter books, articles, and entries from dictionaries. The analysis of the material will provide students with in-depth knowledge of how Spanish film shapes national debates about cultural and political identity.
2a	The course provides an in-depth study of formation and development of Spanish film and cultural and historical identity and processes through the 20th century until today. The films and readings have a transnational connection and are designed in a way to examine how and whether culture, immigration, etc. work in these societies/countries.	For example, the topic "The Spanish Civil War. Crisis of Modernity in Spain and Europe". One of the films for that week (1/27), "Soldados de Salamina", deals in detail with the history and culture of the Spanish Civil War and the Second World War, particularly Spain and France. The readings for that week are related to nations, nationalism and memory. The following week (2/3) we analyze material related to historical memory debates and the transnational space where culture could be observed. We will dedicate time to Tony Judt's book, "Postwar: A history of Europe Since 1945". Besides Europe, other focuses of the films/readings are the Peninsular War with Napoleon, the Conquest of America (for example, 3/24), and immigration (4/27).

	<p>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. The readings/films as well as assignments are designed in a way to examine non-U.S. cultures.</p>	<p>The entire course is structured around the examination of these relations. When films travel to different geographical cultures the receptions reflect multiple perspectives. For example, Almodovar' films (3/17 and /3/31) have produced multiple critical responses that scholars have related to different cultural sensibilities.</p>
<p>2.d (interrelated to 2a above)</p>	<p>Films and readings have a transnational connection that is established since the first and second day of class (1/13, 1/20), and are included in the learning outcomes.</p>	<p>-Navajas, "Transnational Aesthetics: Literature and Film Between Borders" (1/20). -Learning outcomes 1, 4, 8 (in syllabus).</p>