

UC 12170 12F

CBM003 ADD/CHANGE FORM

APPROVED MAR 27 2013

Undergraduate Council
 New Course Course Change
 Core Category: Creat. Arts Effective Fall 2014

or

Graduate/Professional Studies Council
 New Course Course Change
 Effective Fall 2013

1. Department: Hispanic Studies College: CLASS
2. Faculty Contact Person: Maria Elena Soliño Telephone: (713) 303-8203 Email: msolino@central.uh.edu
3. Course Information on New/Revised course:
 - Instructional Area / Course Number / Long Course Title:
SPAN / 3386 / Screen Memories: Spanish Culture through Film
 - Instructional Area / Course Number / Short Course Title (30 characters max.)
SPAN / 3386 / SPANISH CULTURE THROUGH FILM
 - SCH: 3.00 Level: JR CIP Code: 1609050001 Lect Hrs: 3 Lab Hrs: 0
4. Justification for adding/changing course: To meet core curriculum requirements
5. Was the proposed/revised course previously offered as a special topics course? Yes No
 If Yes, please complete:
 - Instructional Area / Course Number / Long Course Title:
____ / ____ / _____
 - Course ID: _____ Effective Date (currently active row): _____
6. Authorized Degree Program(s): B.A.
 - Does this course affect major/minor requirements in the College/Department? Yes No
 - Does this course affect major/minor requirements in other Colleges/Departments? Yes No
 - Can the course be repeated for credit? Yes No (if yes, include in course description)
7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)
8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title
SPAN / 3386 / Spanish Film
 - Course ID: 42890 Effective Date (currently active row): 20103
9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)
 Cr: 3. (3-0). Prerequisites: ~~SPAN 3301 or SPAN 3307 and SPAN 3302 or SPAN 3308~~ Description (30 words max.): Study of major Spanish films in their social, historical, and aesthetic contexts.
10. Dean's Signature: _____ Date: 10/8/12
 Print/Type Name: Sarah Fishman

RECEIVED OCT 12 2012

REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: Hispanic Studies/CLASS

Person Making Request: María Elena Soliño

Telephone: (713) 303-8203

Email: msolino@central.uh.edu

Dean's Signature: _____

Date: [Click here to enter text.](#)

Course Number and Title: SPAN 3386 Screen Memories: Spanish Culture through Film

Please attach in separate documents:

Completed CBM003 Add/Change Form with Catalog Description

Syllabus

List the student learning outcomes for the course (Statements of what students will know and be able to do as a result of taking this course. See appended hints for constructing these statements):

Learning Outcomes:

Students will be able to write an academic film analysis. Students will be able to write five page analysis using grammatically correct Spanish. Students will be able to demonstrate a comprehensive knowledge of particular periods Spain in the XIX through XXI centuries. Students will have the skills to understand the visual techniques used for communicating through film. Students will develop an appreciation of what distinguishes film as an art form.

Component Area for which the course is being proposed (check one):

Communication

American History

Mathematics

Government/Political

Science

Language, Philosophy, & Culture

Social & Behavioral Science

Creative Arts

Component Area Option

Life & Physical Sciences

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

Critical Thinking

XXX Teamwork

Changes made with instructor approval
Jan. Feb. 12/12

Critical Thinking:

Each student will analyze five of the films viewed by answering a set of questions about the films. Each of these assignments will require the student to react intellectually to both scholarly articles written about the films, as well as to reviews in popular journals. Additionally, the students shall write about both the social context in which the film was produced and the interplay between the images as they are projected on the screen and the words uttered by the characters.

Communication Skills:

In the same assignments, students will demonstrate communication skills. The instructor will evaluate the written work in accordance with the rubric designed to assess student writing posted on the Writing Center's website: www.uh.edu/writecen/Faculty/rubricdevelopment.php

Empirical & Quantitative Skills:

Click here to enter text.

Teamwork:

The class will be divided into small groups in which students will participate in debates about thematic aspects of the films viewed in the class. A video of one such discussion will be uploaded for assessment purposes.

Social Responsibility:

In the same written assignments, students will discuss and analyze topics of global importance as they are represented not only in film, but also in the reviews written on films. They will learn how film represents such socially relevant topics as the impact of colonialism, the representation of social tensions on screen, the impact of Hollywood on world cinema, the impact of censorship on artists, and how funding sources often impact the final artistic product.

Personal Responsibility:

Click here to enter text.

Will the syllabus vary across multiple sections of the course? Yes No

If yes, list the assignments that will be constant across sections:

All of the above

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments

Will the syllabus vary across multiple section of the course? Yes No

If yes, list the assignments that will be constant across sections:

Yes -- All sections will include the essay questions on the exams as well as the research paper.

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Dept. Signature: _____

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Syllabus Spanish 3386
Screen Memories: Spanish Culture Through Film
Fall 2011

Instructor: Dr. María Elena Soliño
Office: 420 AH
email: msolino@central.uh.edu
Office Hours: Thursdays 3:00-5:00 and by appointment.

Warning: Some of the films viewed for this course are rated NC17. For decades during the military dictatorship, Spanish film was subjected to heavy censorship which prohibited all sexual content. After the end of the dictatorship, maybe as part of a reaction, it is almost impossible to find a Spanish film made after 1975 that does not have at least one scene with sexual content that is more explicit than most American audiences are accustomed to. I have avoided many films to respect the sensitivity of my students, but it is impossible to teach a course on Spanish film that completely excludes references to adult topics.

Course Description:

May apply to major and minor in Spanish. Taught in Spanish. Provides the student with the basic elements of cinematic language and a critical overview of Spanish film production through study of the films within their historical, cultural, thematic, and aesthetic context.

“Screen Memories” examines cinematic works of both Post-War (1939-1975) and Democratic Spain (1975-present), integrating historical, sociological, political and aesthetic contexts, as well as the history of cinematography as an art form, and the critical analysis of film as artistic expression.

The course consists of the screening, close study, and analysis of at least twelve Spanish films. Additional films will be viewed independently. Each screening is accompanied by reading assignments, preceded by a lecture and followed by a discussion. While readings and lectures aim at presenting the films within their historical, social and aesthetic contexts, the discussions encourage students to respond critically to it. There will also be readings regularly posted on our webct page.

WRITING ASSIGNMENTS; Students are required to write at least five “Film Analysis” that incorporate the appropriate critical content. Homeworks are due the week following the screening (most films are available commercially, or in the Language Acquisition Center, for additional viewings, ignore the date on turnitin.com). Every assignment must be written in Spanish.

This is a blackboard/hybrid course. Since we will take up valuable class time viewing the films, it is crucial that you access the additional content on the web page. You will find the specific assignments for each week there, along with a variety of additional readings and exercises, as well as the instructor’s written notes accompanying the class lectures.

Remember, you only need to write 5 of the assignments, you decide which ones depending on your interest in the specific film, and if you write more than 5, the additional ones will just be factored into the average.

Learning Outcomes:

- Students will be able to write an academic film analysis.
- Students will be able to write five page analysis using grammatically correct Spanish.
- Students will be able to demonstrate a comprehensive knowledge of particular periods Spain in the XIX through XXI centuries.
- Students will have the skills to understand the visual techniques used for communicating through film.
- Students will develop an appreciation of what distinguishes film as an art form.

Grading Procedures:

Attendance and viewing of the films
(The class will be divided into small groups in which students will participate in debates about thematic aspects of the films viewed in the class. Everyone must participate.)

20%

5 of the weekly assignments

50%

Final research paper (10 pages)

30% (5% submitting the paper topic and bibliography by Dec. 5 – 10% submitting the rough draft by Dec. 8 – 85% quality of the final version due on Dec. 15)

You can check on your grades through the Blackboard page.

Course Content:

Introduction to cinematography. Basic film terms.

Cinema as an art form.

History of Spanish Cinema.

Aspects of film production, economics, and reception.

Introduction to methodologies of film criticism.

Cinema as cultural product.

Comparison with other art forms.

Historical, political, economic, sociological contexts for Spanish film.

Establishing a basis for aesthetic judgment of film.

Continual practice of oral and written analytical skills.

The course is divided into three main thematic units that often overlap, in which we will study the following films.

COURSE SCHEDULE

AUGUST

Section 1: Issues of Historical Memory in Democratic Spain

25 Introduction to the course. Introduction to the complexities of recuperating “la memoria histórica” *La niña de tus ojos* (dir Fernando Trueba 1998)

SEPTEMBER

1 *Los soldados de Salamina* (dir David Trueba, 2002)

8 *La lengua de las mariposas* (dir. José Luis Cuerda, 1999)

Section 2: Social and Historical Revisions from the Franco Dictatorship

15 *Rojo y negro* (Carlos Arévalo 1942)

22 *Locura de amor* (Juan de Orduña 1948)

29 *Marcelino, Pan y Vino* (dir Ladislao Vajda 1954)

OCTOBER

6 *Muerte de un ciclista* (dir Juan Antonio Bardem, 1955)

13 *Bienvenido Mister Marshall* (dir Luis García Berlanga 1957)

20 *Viridiana* (Luis Buñuel, 1961)

Section 3: Gendering National Stereotypes in Spanish Film

27 *Mujeres al borde de un ataque de nervios* (dir Pedro Almodóvar 1988)

NOVEMBER

9 *Carmen* (dir Carlos Saura 1983)

16 *Hable con ella* (dir Pedro Almodóvar 2002)

23 *Flores de otro mundo* (dir Iciar Bollaín, 1999)

30 *El laberinto del Fauno* (dir Guillermo del Toro 2006)

Monday, December 5 – Last day to email me the topic of your research paper with a bibliography. I recommend that you consult the MLA bibliography which is one of the databases available through the library to search for appropriate articles and books to read for your project. Give yourself plenty of time since you might have to request readings through interlibrary loan. Your bibliography can't be composed solely of readings assigned by me to the class.

Thursday, December 8 at 5:30 – Last day to submit a rough draft of your final paper. You must give me a paper copy and then submit to turnitin.com.

Thursday, December 15 at 5:30 -- Final version of research paper due. You must give me a paper copy, and also submit it to www.turnitin.com