

UNDERGRADUATE CURRICULUM PROPOSAL COVER SHEET

Title of Proposal: - Must begin with Department Abbreviation: MCLL MLNG 1500R World Cinema

RECEIVED

Check One: Full Proposal Information Item

SEP 30 2014

Effective Date for Curricular Offering: Fall 2015

UTC Records

FROM: Lynn Purkey MCLL Brock 208B 4147 lynn-purkey@utc.edu
 spokesperson's name Dept. Bldg, office # Phone ext. e-mail

Does this require new resources from the originating department or other department? No

Please attach explanation if yes.

Faculty of the originating department approved this proposal on 9/19/14 (date),
 by a vote of 7 aye votes; 0 nay votes; 0 Abstentions; 0 eligible voting members absent

The following have examined this proposal:

Dept Head/Director: Tasha Davies 9/22/14 Approve Neutral Disapprove*
 Printed Name Signature, date

College Curriculum Committee Date: 2/5/14 Vote: A-1/N/A Signature of Chair: [Signature]
11/0/0

Spokespersons for Affected Departments

Printed Name, Department Signature, Date Approve Neutral Disapprove*

Dean/Director: Joe Wilfent 9/28/14 Approve Neutral Disapprove*
 University Registrar: Linda Orth 10/5/14 Comments: [Signature]
 Provost/Representative: [Signature] Approve Neutral Disapprove*
Copied & stored by Dr. David W. Beards, on UT Dallas server
 Dr. David W. Beards, on UT Dallas server
 on LEAD, email: david.beards@utdallas.edu, on 09/28/2014 11:23:11 AM -0500

Lab/studio fee requested: Yes No

Provost: A. Jerald Alnsworth

Signature, date Approve Disapprove*

*Those who disapprove may attach an explanation.

ACTIONS on this proposal:

Curriculum Committee

Faculty Senate

Date the proposal was considered _____

Vote of the body: _____

Accepted as information item (indicate date) _____

Approved as submitted (indicate date) _____

Approved with amendments (amendments indicated and transmitted to all signatories above, date): _____

Signature of Chair: _____

15-02109

Proposal for a New Course

Department of Modern and Classical Languages and Literatures

MLNG 1500R - World Cinema (3)

CATALOG DESCRIPTION:

MLNG 1500R WORLD CINEMA (3 credit hours) This course will examine foreign language films of a specific director, region, place, time, movement, or cultural, historical, political, or social phenomenon or event. The course may also include films based on minority languages in the US, bilingual films, and the English-language films of foreign directors.

Prerequisites: none

*Standard letter
lecture*

Satisfies requirement for Fine Arts and Humanities: Visual and Performing Arts and Thought, Values & Beliefs Subcategories

PEDAGOGICAL OBJECTIVES

- Students will watch and become familiar with representative foreign films.
- Students will recognize, discuss, and analyze artistic tendencies, film techniques, conventions, and structures of cinema.
- Students will analyze the cultural and intellectual context of movies, as well as the development of different historical, political, and social thought and phenomena.
- Students will evaluate the meaning(s), themes, and implications of films.
- Students will improve oral and written communication skills through classroom discussions, written responses, exams, and oral presentations.
- Students will improve critical thinking skills through their analyses of films.

SYLLABUS

- See Attached.

Evaluation/Assessment

- Students will give an oral presentation, in which they review a film not viewed for class. (15%)
- Students will have a midterm and final exam (20% and 25% respectively).
- Students will write 3 1-2 page (double-spaced, 250-500 word) written responses (30%).
- Students will be given a participation grade based upon their contribution to discussions (10%).

RATIONALE

- The Department of Modern and Classical Languages & Literatures seeks to increase offerings in General Education and to provide students with a global worldview.
- Today's students are interested in cinema, and it can serve as an important vehicle for imparting knowledge and encouraging students to study other cultures and languages.
- Many foreign films are renowned works of art, but most Americans will never see them. Part of a well-rounded education is a sophisticated, broad view of the world.
- Language departments nationwide are increasing their course offerings in film as part of the trend towards Cultural Studies and interdisciplinary approaches.
- Faculty in foreign languages have studied film as part of their academic preparation and are well qualified to teach courses in their field of expertise.
- Film can be combined with a number of other fields, such as geography, art, literature, theater, history, politics and women's studies.
- Film can be used to teach students to think critically.

ECONOMIC CONSEQUENCES

- This course will be taught by current faculty and will have little economic impact upon the department's budget.
- The library already has a substantial number of critical works on film, as well as a number of foreign language films, as does the department's DVD collection, so the cost to the library will be minimal, and will probably come out of the department library budget.

PEDAGOGICAL CONSEQUENCES

- Pedagogically the course will teach students to "read" a visual text.
- Students will improve their written and oral communication skills and critical thinking through written responses, presentations, exams, and classroom discussions.
- Students will gain greater familiarity with another culture and understand artistic, social, historical, or political thought and phenomena associated with it.

REQUIREMENTS/RESOURCES IN OTHER DEPARTMENTS

- This proposal should have very little impact upon other departments or programs.

COURSE SYLLABUS | Fall 2015

COURSE: MLNG 1500R.00000
TITLE: World Cinema: All about Almodóvar and Spanish Film
CREDIT: 3 credit hours
SCHEDULE: Section 0 MWF 9:00 - 9:50 p.m. | Brock 205
FACULTY: Dr. Lynn Purkey email: Lynn-Purkey@utc.edu
Office/Phone: 208B Brock Hall | 423.425.4147
Office Hours: MWF 1:00-2:00 and by appointment

PREREQUISITES: None.

COURSE DESCRIPTION: This course will examine foreign language films of a specific director, region, place, time, movement, or cultural, historical, political, or social phenomenon or event. The course may also include films based on minority languages in the US, bilingual films, and the English-language films of foreign directors.

COURSE OUTCOMES:

- Students will watch and become familiar with representative Spanish films from the 1970s through today.
- Students will recognize, discuss, and analyze artistic tendencies, film techniques, conventions, and structures of Spanish cinema.
- Students will analyze the cultural and intellectual context of Spanish movies, as well as the development of different historical, political, and social thought and phenomena, including the Movida and other cinematic movements from the 1970s through today.
- Students will evaluate the meaning(s), themes, and implications of films by Almodóvar and other directors.
- Students will improve oral and written communication skills through classroom discussions, written responses, exams, and oral presentations.
- Students will improve critical thinking skills through their analyses of films.

EVALUATION/ASSESSMENT:

Grade Distribution:

Participation	10%	Midterm Exam	20%
Responses	30%	Final Exam	25%
Movie Review	15%		

Grading Scale:

A	90-100%	B	80-89%	C	70-79%	D	60-69%	F	0-59%
---	---------	---	--------	---	--------	---	--------	---	-------

CLASS PARTICIPATION/ATTENDANCE POLICY: No student who has more than 2 weeks of unexcused absences can receive a grade higher than a B for the course. No student who has more than 4 weeks of unexcused absences can receive a grade higher than a C for the course. Each student is expected to attend class regularly, watch movies and read articles on blackboard, as well as to actively participate in discussions.

LATE ASSIGNMENTS: Late assignments will be dropped 10% per class period late. Exams may not be made up without the prior permission of the instructor or a documented excuse.

REQUIRED TEXTS AND MATERIALS:

UTC Learn (Blackboard)

Movies, listed below in the tentative schedule are available in language laboratory (101 Brock Hall) and/or on reserve in Lupton Library.

Secondary Texts: Articles and short selections from the following posted on UTC Learn or on Reserve in the Library:

Benedict Anderson, *Imagined Communities*

Mikhail Bakhtin, *The Dialogic Imagination*

Mikhail Bakhtin, *Rebelais and His World*

Mieka Bal, *Narratology: Introduction to the Theory of Narrative*

Christopher Butler, *Postmodernism: A very Short Introduction*

Judith Butler, *Gender Trouble*

Sergei Eisenstein, *Film Form*

Sergei Eisenstein, *Film Sense*

Brad Epps and Despina Kakhoudaki, eds. *All About Almodóvar*

Kinder, *Blood Cinema*

Frédéric Strauss, ed. *Almodóvar on Almodóvar*

COMMUNICATION: If you need to talk, drop by during office hours or email me to set up an appointment. I will answer within 24 hours. To enhance student services, the University uses your UTC email address for all communications. Please check your UTC email on a regular basis. If you have problems with accessing your UTC email account, contact the IT Help Desk at 423.425.4000.

ACCOMODATION STATEMENT: If you are a student with a disability (e.g. physical, learning, psychiatric, a vision, hearing, etc.) and need special assistance or accommodation in this or any other class, contact the Disability Resource Center (DRC) at 425-4006 or in 102 Frist Hall.

COUNSELING CENTER STATEMENT: If personal problems, career indecision, study/time management difficulties, etc. are adversely affecting your successful progress at UTC, contact the Counseling and Career Planning Center at 425-4438 or <http://www.utc.edu/Administration/CounselingAndCareerPlanning/>

TEACHING/LEARNING STRATEGIES: This course will use a variety of teaching and learning strategies, to include lectures, group discussions, and written and oral assignments.

UNIVERSITY HONOR CODE: *I pledge that I will neither give nor receive unauthorized aid on any test or assignment. I understand that plagiarism constitutes a serious instance of unauthorized aid. I further pledge that I will exert every effort to ensure that the Honor Code is upheld by others and that I will actively support the establishment and continuance of a campus-wide climate of honor and integrity.*

URL for course: Enter your UTC ID and password to access the website, <http://www.utc.edu/learn>.

Computer Requirements for the course: You will need to post daily assignments on UTC Learn. You can use your personal computer or one in the language lab, 101 Brock Hall.

Assignments:

Responses: Students will write three 1-2 page responses (typed, double-spaced, 250-500 words) on the following topics:

Response 1 (select 1 topic):

- a. Compare and contrast two characters or two narrative worlds (settings, not the series of events).
- b. Compare and contrast the themes of two or more movies.
- c. Compare and contrast surrealist and expressionist tendencies in two or more Spanish films.
- d. Compare and contrast the ideological positions of 2 films.
- e. Discuss the theme of monsters and the grotesque in two or more films.

Response 2 (select 1 topic):

- a. Analyze gender in Almodóvar's and/or Trueba's films.
- b. Analyze the theme of violence in Almodóvar's films.
- c. Analyze the image of the family in Almodóvar's and/or Trueba's films.
- d. Define the "Movida" and analyze elements evident in Almodóvar's films (give some specific examples).
- e. Examine the "carnavalesque" in two or more films.

Response 3 (select 1 topic):

- a. Compare and contrast the theme of war and violence in 2 or more Spanish films.
- b. Analyze the importance of the transition to democracy for Spanish film from the 1970s to today, giving concrete examples.
- c. Analyze the theme of "españolada" in 2 or more Spanish films.
- d. Analyze time and diegesis in two or more films.
- e. Discuss the use of "defamiliarization" in 2 or more films.

Midterm and Final Exams: There will be a midterm (during the week listed below) and a comprehensive final examination on the day and time assigned by the university.

Movie Review: Students will give an oral presentation reviewing a Spanish film made between 1970 and the present, which was not seen for class. The review format is posted on blackboard.

UTC Online: Please check blackboard daily for announcements and assignments.

Tentative Course Schedule (Subject to change)

Week 1	Introduction to the course A brief history of 20 th -century Spain An overview of the development of Spanish cinema from its inception
--------	---

- Week 2 Víctor Erice, *The Spirit of the Beehive* (1973)
Expressionism: *The Cabinet of Dr. Caligari* (1920, short fragment in class)
James Whale, *Frankenstein* (1931, short fragment in class)
- Week 3 Carlos Saura, *Cría cuervos* (1976)
Surrealism: Luis Buñuel, *Un chien andalou* (1929, short fragment in class)
Ideological cinema: Sergei Eisenstein, *The Battleship Potemkin* (short fragment in class)
Response 1
- Week 4 Pedro Almodóvar, *What have I done to deserve this?* (1984)
- Week 5 Pedro Almodóvar, *Women on the Verge of a Nervous Breakdown* (1988)
- Week 6 Julio Medem, *Cows* (1992)
Midterm Exam
- Week 7 Fernando Trueba, *La Belle Époque* (1992)
- Week 8 Fernando Trueba, *The Girl of your Dreams* (1998)
Response 2
- Week 9 Pedro Almodóvar, *All About my Mother* (1999)
- Week 10 José Luis Cuerda, *Butterfly* (1999)
Response 3
- Week 11 Pedro Almodóvar, *Talk with Her* (2002)
- Week 12 Isabel Coixet, *The Secret Life of Words* (2005)
Movie Review
- Week 13 Guillermo del Toro, *Pan's Labyrinth* (2006)
- Week 14 Pablo Berger, *Snow White and the Seven Dwarfs* (2012)

MLNG 1500R

Discussion questions for *Cría cuervos*

1. The title of the movie, *Cría cuervos*, is part of a proverb, “Cría cuervos y te sacarán los ojos” (Raise ravens and they will pluck out your eyes). How can you relate this to the movie on a literal level (with Ana’s actions)? Is Ana truly a danger to anyone? How might the phrase be interpreted metaphorically?
2. What aesthetic directions do you see in the movie? Give examples from the movie.
3. When does the movie take place?
4. What is the family’s socioeconomic level? What does it imply?
5. What is the father’s occupation? How does this relate to the Franco Regime?
6. What are the principal themes of the movie?
7. How are the following themes made manifest?
 - Frustrated love
 - Infidelity
 - Hypocrisy
 - Death; the preoccupation with death
 - The family
 - Family secrets (infidelity, death, etc.)
 - Dreams/the childish imaginary world vs. stark reality/the adult world
 - The world beyond the real (Surrealism – literally beyond realism)
8. Discuss the fact that the grandmother is mute. Whose mother is she? Why is that important? What is the implication of her lack of voice?
9. Discuss the juxtaposition of the private, interior world and the outer public space. Where do children belong? Where do women belong? Where are men? What does this say about Spanish society?
10. Describe the following characters.
 - María, Ana’s mother
 - Ana’s father
 - Ana
 - Ana’s grandmother
 - Aunt Paulina
11. From a figurative standpoint, what or whom does each of these represent?
12. At what point in the movie does the spectator realize that Ana’s mother is dead? What effect does this have?
13. The same actress plays María (Ana’s mother) and Ana. What does this imply? What type of time do we find in the work? Is it linear or circular? Explain. How does this play into the surrealist aspect of the work?

MLNG 1500

Questions for *What have I done to deserve this?*

1. Compare and contrast *Cría cuervos* and *What have I done to deserve this?*
2. What other movie has a famous shower scene? What happens in it? How is it different from the shower scene in Almodóvar's movie?
3. What are other examples of metacine and metaliterature?
4. Who is Doris Day and what does she have to do with this movie?
5. What do the comments about literature between the grandmother and her grandson? Which one knows more about literature?
6. Compare and contrast Gloria and Cristal. What do their differences imply about feminine agency?
7. What stereotypes are being subverted in this movie and how?
8. How does Gloria's husband Antonio die? What is another Almodóvar film, in which a man who transgresses social norms dies (there are more than one)? Compare the two films.
9. What are the central themes of this movie?
10. Site two or three examples of humor, and explain how they are used in the movie.
11. Discuss Antonio's statement, "Hitler, may he rest in peace."
12. What is the family's socioeconomic level?
13. What is Almodóvar's attitude about traditions?
14. Why is technology (radios, TVs, etc.) so apparent in this movie?
15. There is a cameo of Almodóvar and his fellow band member McNamara in the movie. When? What happens? How does this relate to Almodóvar's oeuvre in general.
16. Discuss inversions and reversals in the movie.
17. What is magical realism? How is it used in the movie? What importance does this have?
18. What are some general characteristics of Almodóvar's films?
19. What is the family like? What are the relationships between adults and children like? Between grandparents and grandchildren? Between the married couple? What does this imply?

20. What is the image of the typical Francoist family in *Cria Cuervos* compared to that of Almodóvar? What are the implications of this?

Group Discussion Topic: Carnavalesque Humor in Almodóvar and Trueba

Mikhail Bakhtin, *Rabelais and His World*. Trans. Hélène Iswolsky. Kristina Pomorska, Intro., Michael Holoquist, prolog. Bloomington: Indiana UP, 1984.

In *Rabelais and His World*, Bakhtin traces laughter to folk culture and popular rituals in medieval Europe, which re-elaborated man's relationship to man, laying the groundwork for the modern novel. This is evident in the literary production of the French Renaissance writer François Rabelais whom the Russian critic associates with carnivalesque humor. In contrast with "the official and serious tone of medieval ecclesiastical and feudal culture," laughter "belong[s] to one culture of folk carnival humor" (Bakhtin 4). The Russian critic categorizes humorous forms in the following way:

1. *Ritual spectacles*: carnival pageants, comic shows of the market place,
2. *Comic verbal compositions*: parodies both oral and written, in Latin and in the vernacular,
3. *Various genres of billingsgate*: curses, oaths, popular blazons. (5)

Official religious and feudal feasts of the Middle Ages "looked back to the past and used [it] to consecrate the present," and thereby maintained the status quo and uphold "existing religious, political, and moral values, norms, and prohibitions"; yet popular feasts such as the carnival were characterized by "the temporary liberation" of "the established order," and instead signified "the suspension of all hierarchical rank, privileges, norms, and prohibitions." This "created a special type of communication impossible in everyday life," which Bakhtin refers to as "a carnivalesque, marketplace style of expression" and which he associates with "change and renewal," noting their ability to challenge established hierarchies, even after the carnival ends and order has been reestablished (10-11).

The Russian critic enumerates several techniques that relate to the carnivalesque, such as "the familiar language of the marketplace," comic images, depictions of "the material body" and consumption, as well as grotesque and exaggerated images of the body, particularly the lower body, and above all laughter (16-18). Other aspects of carnivalesque humor include donning the fool's cap, revealing the "unvarnished truth" in all its brutality, and turning hierarchies up-side down, inside out, or backwards.

Bakhtin's theory of the carnivalesque can be used to analyze all types of narratives, including film.

1. Which of the following elements associated with the carnivalesque do you find in Almodóvar and Trueba:
 - The use of fools, clowns, and buffoons
 - The act of unmasking
 - Wearing the fool's cap as a sign of public humiliation
 - Revealing the unvarnished truth under false claims and the veil of arbitrary ranks
 - Turning something (especially hierarchies) inside out, upside down, and backwards
 - Humor associated with the lower part of the body, especially bodily functions
 - Grotesque humor
2. *Belle Époque* has a carnival scene in which a great deal of humor is evident. Explain some examples and relate them to Bakhtin. How does this relate to gender roles and stereotypes? What does it say about Carlism and conservative values?

3. Compare and contrast the vision of the family in *What have I done to deserve this?* and *La Belle Epoque*. How do they both relate to the carnivalesque? What are Trueba and Almodóvar trying to say about Spanish society through the use of humor? Which director is most subversive? How might Trueba and Almodóvar challenge Francoist thought and traditional Catholic values?
4. Discuss the importance of gazpacho in *Women on the Verge of a Nervous Breakdown*. Why is it a funny scene? Why would Almodóvar pick such a typically Spanish dish as the vehicle for his humor? What is he trying to say about Spanish society and traditions?
5. Almodóvar has been both praised and criticized for his stance on gender. *Women on the verge of a nervous breakdown* is a reference to a gender-based stereotype. How does carnivalesque humor play in this work and other films in general and in regards to gender stereotypes? What is the intent of this movie? Is it intentionally sexist? How does Almodóvar portray men in the film? How does he portray women in this and other films?

MLNG 1500R

Group Discussion Questions

Judith Butler. *Gender Trouble* [excerpt]. *The Norton Anthology: Theory and Criticism*. Vincent B. Leitch et al, eds. New York, London: W. W. Norton, 2001. 2488-501.

Vincent Leitch et al, eds. *The Norton Anthology: Theory and Criticism*. New York, London: W. W. Norton, 2001.

As a whole, Judith Butler's work has been noted for the deconstruction of culturally assigned gender roles. For this critic gendered behavior is the result of societal norms and is not innate. She "argues that even anatomical differences can be experienced only through the categories and expectations set out by the culture's signifying order," which resides in both the individual subject's psyche and the "dominant institutions of political and social life" (Leitch 2485).

Butler bases her belief on theories of the performative, which allows her to speculate that the differences in behavior of the two sexes are not "natural," but rather a function of roll playing or performing within a culturally imbedded context.

Female Trouble is also the title of the John Walters film that features Devine, the hero/heroine of *Hairspray* as well, whose impersonations of women implicitly suggests that gender is a kind of persistent impersonation that passes as the real. Her/his performance destabilizes the very distinctions between the natural and the artificial, depth and surface, inner and outer through which discourse about genders almost always operates. Is drag the imitation of gender, or does it dramatize the signifying gestures through which gender itself is established? Does being female constitute a "natural fact" or a cultural performance, or is

“naturalness” constituted through discursively constrained performative acts that produce the body through and within the categories of sex? (Butler 2489)

1. One thematic constant in Almodóvar and in Trueba is metacine or metatheater, the movie within the movie, or the play within the movie, or overt acting within the movie. The two films of Trueba both include metacinematic episodes. What are they? How do they function? What purpose do they serve?
2. How can we relate “performativity” both in regards to gender and in broader terms to Trueba?
3. What is Trueba’s position regarding the traditional Spanish patriarchy and gender in *La Belle Epoque*?
4. How might we relate “performativity” to “españolada” or exaggerated “Spanishness” in *The Girl of your Dreams*? How are gender and “Spanishness” performed? What is Trueba criticizing? How does this relate to the so called paper mache films produced during the Franco era? How might this be another carnivalesque inversion? What might he be saying about Spanish politics?
5. Almodóvar almost always has a movie within a movie. Name some of the movies that he is in dialogue with. What are the implications of specific films? What is the importance of metacine and performativity in Almodóvar in general?
6. How can we relate Butler’s idea of performativity to Almodóvar’s cinematic production? What do his films say about gender? How do male characters perform gender? How do female characters perform gender? What is Almodóvar saying about traditional gender roles through such performances?