

Term Information

Effective Term Summer 2021
Previous Value Spring 2015

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Add DL option

What is the rationale for the proposed change(s)?

The rationale for proposing an DL version of 4564, is to remain consistent with the existing IB online course offerings. This will also allow this course to be offered in the summer, if needed, especially to help students that have been affected by Covid-19 and haven't been able to study abroad.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

Students will have more flexibility in scheduling to meet the requirements of the Spanish Major or Minor program.

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	Spanish
Fiscal Unit/Academic Org	Spanish & Portuguese - D0596
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	4564
Course Title	Spanish Culture During Francoism
Transcript Abbreviation	Spa Cult Francoism
Course Description	Panoramic view of the culture of Spain during the dictatorship of Franco. Use of literary and filmic productions of that period as representations of the historical, social, political & economic experiences Spain lived during those years.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	Yes
Admission Condition	Foreign Language - Level
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites

Prereq: A grade of C- or above in 3450 or 3450H.

Previous Value

Prereq: A grade of C- or above in 3450 (450) or 3450H (450H).

Exclusions

Electronically Enforced

No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code

16.0905

Subsidy Level

Baccalaureate Course

Intended Rank

Sophomore, Junior, Senior

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- The course will provide students with the cultural and historical context to understand everyday life during the Franco's dictatorship years.
- Learn about the hunger years, the international isolation and autarchy, repression and exile, the tourist boom, censorship and gender roles of Francoist ideology as it is represented in novels and films.
- Enhance students' cultural awareness and critical thinking.

Content Topic List

- Literary analysis of time period
- Filmatic analysis of time period
- Cultural analysis of time period
- Historical, social, political and economic experiences
- Censorship & oppression
- Dictatorship
- Taught in Spanish

Sought Concurrence

No

Attachments

- SPAN 4564 DL.docx: Technical Review Checklist
(Other Supporting Documentation. Owner: Sanabria,Rachel A.)
- Spanish 4564 ONLINE Syllabus (SP 2021)Proposal[1].pdf: DL syllabus
(Syllabus. Owner: Sanabria,Rachel A.)
- Span 4564 Autumn 2019.pdf: P syllabus
(Syllabus. Owner: Sanabria,Rachel A.)
- Qualifying differences between F2F course and online in terms of delivery for SPAN.docx: Qualifying difference statement
(Other Supporting Documentation. Owner: Sanabria,Rachel A.)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Sanabria,Rachel A.	10/05/2020 03:18 PM	Submitted for Approval
Approved	Podalsky,Laura	10/05/2020 03:56 PM	Unit Approval
Approved	Haddad,Deborah Moore	10/05/2020 04:06 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Oldroyd,Shelby Quinn Vankeerbergen,Bernadette Chantal	10/05/2020 04:06 PM	ASCCAO Approval

SYLLABUS / SPANISH 4564 DL
Spanish Culture During Francoism
Spring 2021
Online course; 3 credit hours

Course Overview

INSTRUCTOR

Name of the instructor: Dr. Eugenia R. Romero

Email address: romero.25@osu.edu

Phone number: 614-247-6179

Office Hours: I will have open Zoom office hours every **Tuesday from 11:00am to 12:00pm** and **Thursday from 4-5pm** or by appointment (email the instructor to set up an appointment if you are unable to attend the scheduled office hours).



COURSE DESCRIPTION

This course seeks to offer a panoramic view of Spanish culture and society during the dictatorship of Francisco Franco (1939-1975). The course will focus mainly on cultural productions (literature, film, music, television, etc.) as representations of the historical, social, political and economic experiences that were lived in Spain during that period. The different cultural productions that we will study will consist of both those produced during the Franco regime, and those created in contemporary times. Some of the issues we will focus on are gender roles, the years of famine, international isolation and autarky, repression and exile, the tourist boom, censorship and Franco's ideology, etc. One of the central objectives of the course is for students to learn about Spain under the dictatorship of Francisco Franco through the analysis of various cultural productions to establish the connections between culture, history and daily life. Finally, we will study what are the repercussions of the almost 40 years of Franco's dictatorship today and the controversial process of historical / collective memory in Spain.

COURSE EXPECTED LEARNING OUTCOMES

By the end of this course, students should:

1. Become familiar with the historical, political, and social context of the Francoist dictatorship (1939-1975).
2. Learn about the effects of Francoism in Spanish Society through the study, reading and analysis of literary texts, films, and scholarly articles.
3. Develop their abilities to analyze the literature and culture of Francoist Spain and see the connections with present day Spanish politics.
4. Improve their language skills (oral and written) to formulate clear and supported arguments about the literary and visual texts and their relationship to the culture of Francoism

COURSE MATERIALS

REQUIRED:

LITERARY TEXTS (available in Carmen):

Delibes, Miguel *Cinco horas con Mario* (1966).

Marsé, Juan *La Ronda del Guinardó* (1984).

Martin Gaité, Carmen *Cuarto de atrás* (1978).

Méndez, Alberto *Los girasoles ciegos* (2008).

Laforet, Carmen *Nada* (1945).

FILMS (available via Secured Media Library, Kanopy and MediaSite):

Bikini: Una historia real (2014). Dir. Óscar Bernàcer.

Cría cuervos (1975). Dir. Carlos Saura.

El espinazo del diablo (2001). Dir. Guillermo del Toro.

Ha llegado un ángel (1961). Dir. Luíslucía.

Los girasoles ciegos (2008). Dir. José Luis Cuerda.

Raza (1942). Dir. Luis Sáenz de Heredia.

Surcos (1951). Dir. José Antonio Nieves Conde.

Vivan los novios (1969). Dir. Luis García Berlanga.

SECONDARY READINGS (available in Carmen):

Albiac-Blanco, María-Dolores "Ronda del Guinardó: los círculos del infierno." *Bulletin Hispanique* 104.2 (2002): 965-985.

Bonaddio, Federico "'The Unsuspected Truth:' Silence and Trauma in Carmen Laforet's *Nada*." *Memory and Trauma in the Postwar Spanish Novel: Revisiting the Past*. Ed. Sara Leggott and Ross Woods, Bucknell UP, 2005. pp115-126

Boyd, Caroline. "History, politics, and culture 1936-1975." *The Cambridge Companion to Modern Spanish Culture*, ed. David Gies, Cambridge UP, 1999. pp86-103.

Caamaño Tomás, Alejandro. "Una mirada al franquismo desde el posfranquista *Paracuellos*." *Fuentes humanísticas* 39 (2009): 48-58.

Dinverno, Melissa "Dictating Fictions: Power, Resistance and the Construction of Identity in *Cinco horas con Mario*." *Bulletin of Hispanic Studies* 81.1 (2004): 49-76.

García, Carlos Javier. "Sentido figurado y ecos discursivos de la figura de Franco en *Furtivos*." *Ojancano* 22 (2002): 74-94

Hardcastle, Anne. "Ghosts of the Past and the Present." *Journal of the Fantastic in the Arts* 15.2 (2005): 119-131.

Moreda, Eva. "Mujer que no canta no es... ¡ni mujer española!: Folklore and Gender in Earlier Franco Regime." *Bulletin of Hispanic Studies* 89.6 (2012): 627-644.

Moreiras-Menor, Cristina. "War, Postwar, and the Fascist Fabrication of Identity." *Teaching Representations of the Spanish Civil War*. Ed. Noël Valis, MLA, 2007. pp117-129.

Muñoz Velázquez, David. "Música e ideología en el día de la hispanidad durante el primer franquismo." *El canto de la musa, revista digital de humanidades* 4 (2011): 12-20.

Orsini-Saillet, Catherine "La memoria colectiva de la derrota: *Los girasoles ciegos* de Alberto Méndez." *La Guerra Civil española 1936-1939* [Recurso electrónico] (2006): 1-16.

Rabazas Romero, Teresa & Sara Ramos Zamora. "La construcción del género en el franquismo y los discursos educativos de la Sección Femenina." *Encounters on Education* 7 (2006): 43-70

Ramos Rovi, María Josee. "La imagen de la mujer en la historieta del franquismo." *Historia Actual Online* 43.2 (2017): 159-168

Sánchez Rodríguez, Virginia. "Flamenco, niñas prodigio y películas musicales durante el franquismo." *Revista de investigación sobre flamenco La madrugá* 13 (2016): 151-177.

Sebastián, Jordi. "Raza: La historia escrita por Franco." *Film-Historia* 5(2/3) (1995): 160-182.

Sojo Gil, Kepa. "Éxodo rural y emigración al Madrid de los cincuenta. El caso de *Surcos* (1951), de José Antonio Nieves Conde." *Quaderns* 6 (2011): 103-113.

Yarza, Alejandro. "The Petrified Tears of General Franco: Kitsch and Fascism in José Luis Sáenz de Heredia's *Raza*." *Journal of Spanish Cultural Studies* 5.1 (2004): 41-55.

Technology and Equipment Requirements

COURSE TECHNOLOGY

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24x7.

- **Self-Service and Chatsupport:**

- <http://ocio.osu.edu/selfservice>
- **Phone:** 614-688-HELP (614-688-4357)
- **Email:** 8help@osu.edu
- **TDD:** 614-688-8743

BASELINE TECHNICAL SKILLS FOR ONLINE COURSES

- Basic computer and web-browsing skills
- Navigating Carmen [Navigating CarmenCanvas](https://go.osu.edu/canvasstudent) (go.osu.edu/canvasstudent)

TECHNOLOGY SKILLS NECESSARY FOR THIS SPECIFIC COURSE

- General Carmen navigation
- Recording, editing, and uploading videos to Carmen discussions
- Uploading word or pdf files to Carmen assignments
- Use of CarmenZoom to engage in synchronous video discussions with peers and instructor [CarmenZoom virtual meetings](https://go.osu.edu/zoom-meetings) (go.osu.edu/zoom-meetings)
- Basic computer and web-browsing skills

NECESSARY EQUIPMENT

- **Computer:** current Mac (MacOS) or PC (Windows 10) with high-speed internet connection
- **Webcam:** built-in or external webcam, fully installed and tested
- **Microphone:** built-in laptop or tablet mic or external microphone
- **Other:** a mobile device (smartphone or tablet) to use for BuckeyePass authentication

NECESSARY SOFTWARE

- [Microsoft Office 365 ProPlus](https://www.microsoft.com/en-us/education/office365): All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Each student can install Office on five PCs or Macs, five tablets (Windows, iPad® and Android™) and five phones.
 - Students are able to access Word, Excel, PowerPoint, Outlook and other programs, depending on platform. Users will also receive 1 TB of OneDrive for Business storage.
 Office 365 is installed within your BuckeyeMail account. Full instructions for downloading and installation can be found <https://ocio.osu.edu/kb04733>.

CarmenCanvas ACCESS

You will need to use [BuckeyePass](https://buckeyepass.osu.edu) (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you do each of the following:

- Register multiple devices in case something happens to your primary device. Visit the [BuckeyePass - Adding a Device](https://go.osu.edu/add-device) (go.osu.edu/add-device) help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- [Install the Duo Mobile application](https://go.osu.edu/install-duo) (go.osu.edu/install-duo) on all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at [614-688-4357 \(HELP\)](tel:614-688-4357) and IT support staff will work out a solution with you.

TIPS AND STRATEGIES FOR SUCCESSFUL LEARNING IN ONLINE SETTING:

- Connect with your instructors and classmates
 - For example, make sure your Carmen Notifications are set, so you are notified about new announcements, revisions or changes to assignments or deadlines, grade posting or feedback on assignments, etc.
 - Connect with your classmates even if you haven't met, and schedule virtual study sessions.
- Advocate for yourself and others

- Attend your professor's virtual office hours, so he/she can know you.
- Learn how to take advantage of software or any devices you are using.
- If you need special accommodations, discuss it with your instructor and/or request help from [Student Life Disability Services](#)
- Commit to supporting positive and inclusive interactions. [The Office of Institutional Equity](#) is committed to creating an environment - both in person and online - that is equitable, fair, and just.
- Build key skills for personal wellness and overall success
 - Take care of your body and mind
 - Take breaks, take walks, eat balanced meals
 - Sleep
 - Ask for help
- For more on these tips, check out [Keep Learning Tips for Success](#).

Digital Flagship

Digital Flagship is a student success initiative aimed at helping you build digital skills for both college and career. This includes offering an engaging collection of digital tools and supportive learning experiences, university-wide opportunities to learn to code, and a Design Lab to explore digital design and app development. Digital Flagship resources available to help Ohio State students include on-demand tutorials, The Digital Flagship Handbook (your guide for all things tech-related), workshops and events, one-on-one tech consultations with a peer or Digital Flagship staff member, and more. To learn more about how Digital Flagship can help you use technology in your courses and grow your digital skills, visit go.osu.edu/dfresources.

Grading and Faculty Response

CLASS LESSONS, READINGS AND FILMS

Students are expected watch/listen to a series of lessons throughout the semester. Some of these lessons will be introductions to each of the course modules or mosaics in order to better prepare the student to engage with the readings and films in that particular module. Then students must do all the readings (short stories, novels, secondary scholarly articles) and watch the assigned films as scheduled in the course calendar. **All of the readings and films are accompanied by another lesson that further explains or clarifies concepts, ideas, or issues as they are presented in the primary texts (literary or visual).** Students are responsible for watching/listening all of these lessons, also as scheduled in the course calendar, to ensure better comprehension of the course materials. All course assignments (Lesson Checks, Discussion Boards on Carmen, Group Zoom Videos, Film Reactions and Final Paper) will be based on these assigned lessons and works.

CREDIT HOURS AND WORK EXPECTATION

This is a 3-credit-hour course. According to Ohio State policy, students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6+ hours of homework (reading and assignment preparation, for example). [Keep Learning @ OSU](#) provides an excellent guide to scheduling and study expectations for diverse course models as they are offered this semester.

GRADE BREAKDOWN BY ASSIGNMENTS

Lesson Checks (20%): The objective of these lesson checks is to make sure that the student is doing the readings, watching the videos, and overall, actively engaging with the course materials and lessons. **There would be a lesson check about the syllabus and there would be a lesson check for every Lesson video in the schedule (20 total).** Think of this as an "attendance check." Lesson checks could be multiple choice, open ended questions, true or false, or a combination of all of the above. It shouldn't take more than 10-15min to answer the questions for each lesson check.

Discussion Boards (10%): The objective of these Discussion Boards is to stimulate the participation and dialogue among students in the course. Therefore, the Discussion Boards are a way to engage with other students in the course and to exchange thoughts and ideas about the course materials. There's roughly 1 Discussion Board per "mosaic" (only Catalunya's mosaic has 2 discussion boards) for a **total of 6 Discussion Boards**. Discussion Boards will be done in small groups (you will be assigned to a different group for each module) and you are required to

write an original comment or POST, and must **comment or respond to a minimum of 2 posts** (this is within each Discussion Board module). In these posts, students will share a reflection on the particular topic of the module using the film or literary texts that have been studied in that module. **The original post will be worth 50% of each Discussion Board, while the comments/responses to a peer's post will be worth 25% each.** I will always post a prompt as a way to “inspire” or guide your posts, but you are free to discuss any other issues/aspects of the films or literary texts within the scope of the specific module. For example, I might suggest you talk about how a particular novel addresses the idea of Catalan identity (in Catalunya’s module), and you might choose to write about that or you might choose to discuss the novel and connect it with the film or text from another module (like about a Basque novel that you read earlier). Your posts can include citations or quotes, (make sure to use the MLA style), reference to specific passages, etc. There’s only **a minimum requirement of one paragraph of 8-10 sentences for the original post**, but you can write more if you want. The response to a peer’s post can be minimum 4-5 sentences long.

Group Zoom Discussion Videos (15%): The objective of having Zoom Discussions in assigned groups is to give students the space **1. To interact synchronously several times during the semester, and 2. To practice their oral and listening skills.** These Zoom meetings would have to be **scheduled between ALL the members of each group at a convenient time for ALL.** Students will use this “live” time and space to share their thoughts, critical ideas, interpretation and/or opinion in Spanish (about the readings, films, and/or the course in general), and to share them with their peers. There will be a prompt or series of questions for each Zoom Meeting that the students can use to begin their meeting. The meeting should be between 15-20 minutes long. The meeting should be recorded and later uploaded into Carmen, so the professor can watch the meeting and grade the students’ participation and engagement. **There will be a total of 7 meetings that students will have to record and upload.** You can think of your contributions to these Zoom Meetings as interventions you’d have in a Face to Face (F2F) class. For every meeting, a meeting leader would be assigned (early in the week the Group Zoom Discussion video is due), and that person would make sure that 1. The meeting is completely in Spanish, 2. That the discussion is related to the material assigned for that week, and 3. That everybody has a chance to participate. **THERE WILL BE ONE INDIVIDUAL VIDEO (MAKING IT A TOTAL OF 8 VIDEOS) THAT YOU WILL HAVE TO UPLOAD FOR THE ENTIRE CLASS TO SEE. THIS IS THE FIRST VIDEO WHERE YOU’D BE INTRODUCING YOURSELF AND IT WILL BE DUE ON THE FIRST DAY OF CLASSES.**

Coffee Hour with the Instructor (10%): The objective of these coffee hours is to have some **one-on-one conversations about the course materials** with the instructor and some of your peers via CarmenZoom. Students should sign up for a specific date and time for a synchronous videoconference (you can bring your coffee) with the professor and other students. These coffee hours **will last between 30-40min.** You’d have to **sign up for two** of the scheduled coffee hours during the semester to receive credit on this assignment.

Written Film Reactions (20%): The objectives of these film reactions are: 1. That the student practices his/her writing skills in Spanish, and 2. That the student offers a critical or academic analysis of the film in relationship to the overall topic of the course (Spanish nations) or the topic of the specific module that the film belongs (i.e. what is the nation?, Basque Country, Galicia, etc.). We will see several films for the course (4 long films and 3 shorts). **The student will write a total of 5 Film Reactions. Each film reaction (4% each) must be 1.5 pages long.** Although this is a short reaction, it is expected that the paper has a coherent organization with an introduction (and thesis), body, and conclusion. Some of the questions you could have in mind when writing about the films are: how does the movie discuss the idea of the Spanish nation or how does it represent a specific nation? How does the movie connect/compare to the films you have read in the course, etc. Written Reactions must be turned in via Carmen as assigned in the schedule.

Final paper (25%): The objective of this paper, is that the student is able to analyze, in a deeper way, an issue or topic that has been of interest to him/her about the novels and/or films, or about the topics covered in class (hunger years, international isolation and autarky, repression and exile, censorship and Franco's ideology, resistance and survival, gender roles, etc.). The essay should **be approximately 5-7 pages long** (including the bibliography). The essay must be written in Spanish following the MLA style for citation and bibliography. The essay grade will be divided between the content (70%) and the grammar (20%) and style (10%), so students should pay attention to both the ideas and the correct use of the Spanish language. Students are able to use other sources

(included in the course's secondary readings, or after doing some research). The paper must have a clear and effective thesis and must have a minimum of 2 written sources other than the primary text or film. For your sources, make sure that they come from reputable journals/books. In the essay, it will be necessary to propose a clear thesis and then develop it throughout the work using concrete examples and appropriate quotes from the text to be analyzed. **It is highly recommended that the student meet with the teacher to discuss the topic and the thesis.** The meeting can be during office hours or electronically, the idea is to speak directly with the teacher about the subject, and how to work on the essay.

ASSIGNMENT CATEGORY	Percentage
Lessons Check (18)	18
Discussion Boards on Carmen (6)	12
Group Zoom Discussion Videos (8)	15
Coffee Hour with the Instructor (2)	10
Written Reactions (5)	20
Final Paper (1)	25
TOTAL	100

ASSIGNMENT INFORMATION

The course is organized in Carmen by weeks that will help students navigate the content and requirements of the course. You must finish each week IN ORDER, before moving on to the next module. See course schedule below for weekly schedule.

DUE DATES

All assignments are due on Sundays of each week by 11:59pm. The assignments for each week will be available on Mondays at 8am. **THE ONLY EXEPTIONS WOULD BE THE ASSIGNMENTS FOR THE FIRST WEEK AND FOR THE LAST WEEK OF CLASSES.** See course schedule below for these due dates.

LATE ASSIGNMENTS

Assignments must be turned in by the **deadline indicated in the Course Schedule**. If you are unable to submit your work on time **DUE TO ILLNESS OR ANY COVID-19 RELATED REASONS, PLEASE LET ME KNOW, AND WE WILL WORK SOMETHING OUT.** To make up missed work due illness, verifiable documentation will be required.

GRADING SCALE

Percentage%	Letter Grade	Percentage %	Letter Grade
100 – 93	A	77 – 73	C
92 – 90	A-	72 – 70	C-
89 – 88	B+	69 – 68	D+
87 – 83	B	67 – 65	D
82 – 80	B-	64.9 – 0	E
79 – 78	C+		

FACULTY FEEDBACK AND RESPONSE TIME

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-HELP** at any time if you have a technical problem.)

- **Grading and feedback:** For longer assignments (written reactions), you can generally expect feedback within **7 school days**. Other assignments (reading guides, discussion boards, FlipGrid videos and lessons check) will received feedback within 24-48 hours.

- **E-mail:** I will reply to e-mails within **24 hours on school days**.

Student Participation Requirements

Because this is a distance-learning (DL) course, your attendance is based on your online activity and participation. The following is a summary of everyone's expected participation:

- **Logging in: AT LEAST ONCE PER WEEK.** Be sure you are logging in to the course in Carmen each week, including weeks with holidays or weeks with minimal online course activity. (During most weeks you will probably log in many times.) There will be at least one Lesson check per week (some times there might be 2) in which I will ask some questions about either a PowerPoint Lesson, a reading, a film, or all of the above. These will be short quiz-like questions (multiple choice, open ended questions, true and false, etc.). This would be a way to ensure your participation/engagement with the course materials and particularly with the PowerPoint lessons. If you have a situation that might cause you to miss an entire week of class, notify me as soon as possible. *It is particularly critical that you log in at least three times during the first couple of weeks of the semester.*
- **Weekly announcements:** I will be posting weekly announcements (maybe twice if needed), as a way to check in with you. These announcements would either be a clarification of someone's question that I think would be useful for the entire class, or information (links, extra readings, etc.) that I believe would help you with the comprehension of the course materials. I will often ask for a "like" on such announcements to make sure you have read them. So, please make sure you read them and that you give me a like on them.
- **Office hours or student hours:** If you need to discuss an assignment or any course materials with me, please **TRY TO MAKE IT TO MY SCHEDULED ZOOM OFFICE HOUR ON TUESDAYS FROM 11AM-12PM OR THURSDAYS FROM 4PM TO 5PM.** If that time does not work for you and you need/want to talk to me, please make an appointment for a better time. **I RECOMMEND THAT YOU MEET WITH ME INDIVIDUALLY DURING THE FIRST TWO WEEKS OF THE SEMESTER, JUST TO TOUCH BASE.**
- **Live sessions:** There will be no live or synchronous class meetings or lectures, but you do have to attend to two synchronous *Coffee Hours* with the instructor.
- **Participating in discussion forums: REQUIRED.** You will need to follow instructions for participating in a small-group discussion via Carmen's Discussion Boards and via video using Zoom.

DISCUSSION AND COMMUNICATION GUIDELINES

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. Informality (including an occasional emoticon) is accepted in both the discussion boards and the CarmenZoom videos.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. (For course materials, list at author's name and page numbers. For online sources, include a link.)
- **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion board. In case something happens.

Other course policies

STUDENT ACADEMIC SERVICES

Student academic services offered on the OSU main campus <http://advising.osu.edu/welcome.shtml>.

STUDENT SUPPORT SERVICES

Student support services offered on the OSU main campus <http://ssc.osu.edu>.

ACADEMIC INTEGRITY POLICY

POLICIES FOR THIS ONLINE COURSE

- **Written Assignments:** Your written assignments, including discussion posts, should be your own original work.
- **Reusing Past Work:** In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with me.
- **Use of Translation Programs like GoogleTranslate:** while it might seem like these days Google can solve many of our language problems, I would caution you in your use of google. It is still not an effective way to learn the language as it lacks the cultural context of either a word you might need to look up or it offers a literal translation (that is often not accurate) for something you want to say. For the first problem, **I would suggest you consult the Royal Spanish Academy Dictionary www.rae.es.** Here you'd be able to look up words and get their definitions in Spanish, which would enrich your vocabulary. For the second problem, I would recommend to check out the resources I'd be providing for you in Carmen, and ultimately, you can always consult with me if in doubt.
- **Plagiarism and Style Guide:** All academic writing (film reactions and final paper) should make use of the MLA writing style. Make sure you give credit to your sources (even if you are paraphrasing) to avoid any form of plagiarism. If you are unsure as to how to cite using the MLA style, please check <https://cstw.osu.edu/writing-resources/citations/MLA-citations-updated-8th-edition>

If you're unsure about a particular situation in regard to your written work, please feel free just to ask ahead of time.

OHIO STATE'S ACADEMIC INTEGRITY POLICY

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

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The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

STATEMENT ON TITLE IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu

YOUR MENTAL HEALTH!

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental

health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614- 292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273- TALK or at suicidepreventionlifeline.org

ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue

Accessibility of course technology

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [Carmen \(Canvas\) accessibility](#)
- Streaming audio and video
- Synchronous course tools
- CarmenZoom videos

The Department of Spanish and Portuguese's Statement on Fighting for Racial Justice

Structural, institutionalized racism has a very long history here in the US as well as in Latin America, Europe and other parts of the world. The events surrounding the senseless deaths of George Floyd, Ahmaud Arbery, Breonna Taylor, Tamir Rice and so many other African-Americans have brought the issue and the everyday instances of racial injustice experienced by so many into sharp relief. The Department of Spanish and Portuguese denounces racist violence based on colonial ideologies of white supremacy enacted against the afro-descendent populations in the United States and the entire American continent. We condemn police brutality and support the efforts of the Black Lives Matter movement and the multiracial coalitions that have been built around that movement, along with similar black protest movements in Latin America, Portugal and Spain.

Beyond that condemnation, the department believes that it has an important role to play in finding concrete ways to intervene and help to create the conditions for racial justice. We commit to creating a safe and welcoming environment for all students, faculty and staff. We dedicate ourselves to opening up more sustained dialogue about racism, anti-racism and the coloniality of power.

COVID-19 and Illness Policies

Health and safety requirements

All students, faculty and staff are required to comply with and stay up to date on all university safety and health guidance (<https://safeandhealthy.osu.edu>), which includes wearing a face mask in any indoor space and maintaining a safe physical distance at all times. Non-compliance will be warned first and disciplinary actions will

be taken for repeated offenses.

Student illness or absence

In the event you must quarantine because of exposure to someone diagnosed with COVID-19 OR you are feeling ill with COVID-19 symptoms, you still will be able to make progress in this class. Please contact your instructor right away, as some accommodations may require extra set-up or planning. Since this class is completely online, all the materials are (or will be) available on Carmen. If *you* are too ill to be able to keep up the pace with this course due to COVID-19 or another illness, please contact the instructor **as soon as you are able** to discuss how to best approach deadlines or assignments. Alternate assignments or extensions may be arranged.

Instructor illness or absence

If the *instructor* is well enough to continue grading and/or responding to students' questions or needs even if she is quarantined or is experiencing respiratory symptoms, she will continue doing so. If the *instructor* is too ill to continue grading or assisting students for a period of time, the designated backup for this course will step in. You will be notified via email from the instructor or the Department of Spanish and Portuguese.

Campus closure

This class should not be impacted if shall The Ohio State University Main Campus move to full online instruction due to closure. We will continue to work as scheduled, but in the even that you are impacted by the campus closure, please reach out to me so we can discuss how this should affect your class engagement and participation.

COURSE SCHEDULE

The course is divided into 9 modules or topics. The first two modules would be our "historical" framework corresponding with the first 2 weeks of the semester. All the other modules will vary in length, depending on the amount of materials we will be reading or the films we will watch to study and analyze the years of the dictatorship. **There will be Video Lessons (total of 20) that will either introduce you to a specific period within the Franco regime or that would focus on a specific literary text or film to help you through the analysis of the specific piece of literature or movie.**

There are some texts that would seem more difficult, but the Video lessons and other supporting materials will help you get the most of them. However, they will require you to read more carefully and perhaps a bit slower. **Nevertheless, you'd be able to keep the pace if you focus on reading the assigned materials for each week.**

Since this is a Spanish class, we would also work on improving both our writing and oral skills. Therefore, the discussion boards and the written reactions, will offer you enough opportunity to work on your writing skills. **I will provide specific feedback (comments on content and grammar corrections) on the written reactions, and occasionally on the discussion boards, as they can be more informal, while the written reactions must be more academic (i.e. have a strong thesis, and solid introduction and conclusion).** The Group Zoom Discussion videos will be your opportunity to work on your oral/listening skills. You'd practice your oral skills by working in groups and discussing some prompts/questions for each specific Carmen Zoom Video discussion. You will also have to listen to your peers, and respond, synchronously, as if you were having a F2F conversation.

**For the weekly schedule, please see the attached calendar.
All assignments will be due on the Sunday of each week at 11:59pm.**

Dates	Modules, lessons, readings and films	Assignments
Before the beginning of the course	<p>Read: Syllabus</p> <p>Video: Professor's personal presentation and syllabus</p>	<p>Syllabus and Video Check</p> <p>Presentation Video:</p> <p>DUE JANUARY 11 BY 11:59PM</p>
<p>Week 1 Jan 11-15</p>	<p style="text-align: center;">BEFORE THE DICTATORSHIP</p> <p>Lesson 1: Introducción al curso</p> <p>Artículos: Resumen de la Guerra Civil: Spanish Civil War Payne, Stanley G. "The Franco Regime in Perspective." <i>The Franco Regime: 1936-1975</i>. Madison: University of Wisconsin Press, 1987. (622-641) El régimen franquista</p> <p>Lesson 2: Before the dictatorship</p>	<p>Lesson Check 1</p> <p>Lesson Check 2</p> <p>DUE SUNDAY, JANUARY 17 11:59PM</p>
<p>Week 2 Jan 18-22</p>	<p style="text-align: center;">FRANCOIST IDEOLOGY: GENDER ROLES AND NATIONAL SENTIMENT</p> <p>Boyd, Caroline. "History, politics, and culture 1936-1975" (86-103). Moreiras-Menor, Cristina. "War, Postwar, and the Fascist Fabrication of Identity" (117-129) https://www.youtube.com/watch?v=3zNEe9ITd_c</p> <p>Los orígenes de la Falange y las ideas nacionalsindicalistas El nacimiento de la falange La sección femenina Manuales de educación primaria: http://www.rafaelcastillejo.com/escuela-index.htm http://www.nodo50.org/tortuga/La-educacion-de-la-mujer-bajo-el</p> <p>Rabazas Romero, Teresa & Sara Ramos Zamora. "La construcción del género en el franquismo y los discursos educativos de la Sección Femenina." <i>Encounters on Education</i> 7 (2006): 43-70</p> <p>Lesson 3: Francoism and gender roles</p>	<p>Lesson Check 3</p> <p>Discussion Board 1: Francoist ideology and gender roles</p> <p>DUE SUNDAY, JANUARY 24 BY 11:59PM</p>

Dates	Modules, lessons, readings and films	Assignments
<p>Week 3 Jan 25-29</p>	<p>THE FIRST YEARS OF FRANCOISM: FRANCO'S PHILOSOPHY AFTER THE CIVIL WAR</p> <p>Filme: Franco, Francisco. <i>Raza</i>. Raza Yarza, Alejandro. "The Petrified Tears of General Franco: Kitsch and Fascism in José Luis Sáenz de Heredia's <i>Raza</i>." <i>Journal of Spanish Cultural Studies</i> 5.1 (2004): 41-55. Lesson 4: Raza</p> <p>Méndez, Alberto. <i>Los Girasoles ciegos</i> (2004) (Cuarta derrota) p. 44-65 Orsini-Saillet, Catherine "La memoria colectiva de la derrota: <i>Los girasoles ciegos</i> de Alberto Méndez." (1-16) Lesson 5: Los girasoles ciegos</p>	<p>Lesson Check 4</p> <p>Film Reaction 1</p> <p>Carmen Zoom Video 2: Fraco's Phylosophy and <i>los topos</i></p> <p>Lesson Check 5</p> <p>DUE SUNDAY, JANUARY 31 by 11:59PM</p>
<p>Week 4 Feb 1-5</p>	<p>Filme: <i>Los girasoles ciegos</i> (2008). Los girasoles ciegos ART: TBD</p> <p>Lesson 6: Los girasoles ciegos (film)</p> <p>THE FIRST YEARS OF FRANCOISM: THE YEARS OF HUNGER, EMIGRATION, ISOLATION AND AUTARCHY</p> <p>Marsé, Juan. <i>La ronda del Guinardó</i> (capítulo 1-4)</p> <p>FIRST COFFEE (CAFECITO) MEETING MONDAY Feb 1 @1pm TUESDAY Feb 2 @6pm FRIDAY Feb 5 @9:30am</p>	<p>Lesson Check 6</p> <p>Film Reaction 2</p> <p>Discussion Board 2: Francoist ideology and the church</p> <p>DUE SUNDAY, FEBRUARY 7 BY 11:59PM</p>
<p>Week 5 Feb 8-12</p>	<p>Marsé, Juan. <i>La ronda del Guinardó</i> (capítulo 5-9) Albiac-Blanco, María-Dolores "<i>Ronda del Guinardó: los círculos del infierno</i>." <i>Bulletin Hispanique</i> 104.2 (2002): 965-985. Lesson 7: La Ronda del Guinardó</p> <p>Laforet, Carmen. <i>Nada</i> (1957). (3-40) Prólogo y Parte I.</p>	<p>Lesson Check 7</p> <p>Discussion Board 3: The years of Hunger and hopelessness</p> <p>DUE SUNDAY, FEBRUARY 14 BY 11:59PM</p>
<p>Week 6 Feb 15-19</p>	<p>Laforet, Carmen. <i>Nada</i>. (41-111) Parte II y Parte III. Bonaddio, Federico "'The Unsuspected Truth: Silence and Trauma in Carmen Laforet's <i>Nada</i>.'" (115-126)</p> <p>Lesson 8: Nada</p>	<p>Lesson Check 8</p> <p>Carmen Zoom Video 3: Nada and Isolation in the early years of the dictatorship</p> <p>DUE SUNDAY, FEBRUARY 21 by 11:59PM</p>

Dates	Modules, lessons, readings and films	Assignments
<p>Week 7 Feb 22-26</p>	<p>Film: <i>Surcos</i>. (en Secured Media Library). Sojo Gil, Kepa. "Éxodo rural y emigración al Madrid de los cincuenta. El caso de <i>Surcos</i> (1951), de José Antonio Nieves Conde." <i>Quaderns</i> 6 (2011): 103-113. Lesson 9: Surcos</p> <p>SOUNDS AND IMAGES OF THE FRANCO REGIME: MUSIC AND FILM</p> <p>Moreda, Eva. "Mujer que no canta no es... ¡ni mujer española!: Folklore and Gender in Earlier Franco Regime." <i>Bulletin of Hispanic Studies</i> 89.6 (2012): 627-644. Memorias del cine español -el cine folclórico Lesson 10: Women in the Dictatorship</p>	<p>Lesson Check 9</p> <p>Film reaction 3</p> <p>Lesson Check 10</p> <p>Discussion board 4: Women in the dictatorship</p> <p>DUE SUNDAY, FEBRUARY 27 BY 11:59PM</p>
<p>Week 8 Mar 1-5</p>	<p>Film: <i>Ha llegado un ángel</i> (in YouTube and in 8 parts). https://www.youtube.com/watch?v=gVNfgj-87Tc&list=RDgVNfgj-87Tc&index=1 (other links in Carmen) Sánchez Rodríguez, Virginia. "Flamenco, niñas prodigio y películas musicales durante el franquismo." <i>Revista de investigación sobre flamenco La madrugá</i> 13 (2016): 151-177. Lesson 11: Child actors and Spanish society in the Dictatorship</p>	<p>Lesson Check 11</p> <p>Carmen Zoom Video 4: Prodigy Children and Francoism</p> <p>DUE SUNDAY, MARCH 7 BY 11:59PM</p>
<p>Week 9 Mar 8-12</p>	<p>Últimas décadas del régimen franquista: consumismo, apertura económica (turismo) y transformaciones sociales</p> <p>Delibes, Miguel <i>Cinco horas con Mario</i>. (2-51) (Capítulos I-XVIII)</p> <p>SEGUNDO CAFECITO MONDAY March 8 @11am TUESDAY March 9 @5pm FRIDAY March 12 @9:30am</p>	<p>Discussion board 5: Family relations in the dictatorship</p> <p>DUE SUNDAY, MARCH 14 BY 11:59PM</p>
<p>Week 10 Mar 15-19</p>	<p>Delibes, Miguel <i>Cinco horas con Mario</i>. (80-121) (Capítulos XIX-XXVII) Dinverno, Melissa "Dictating Fictions: Power, Resistance and the Construction of Identity in <i>Cinco horas con Mario</i>." (49-76) Lesson 12: Cinco horas con Mario</p>	<p>Lesson Check 12</p> <p>Carmen Zoom Video 5: Discussing <i>Cinco horas con Mario</i></p> <p>DUE SUNDAY, MAR 21 BY 11:59PM</p>

Dates	Modules, lessons, readings and films	Assignments
<p>Week 11 Mar 22-26</p>	<p>Filmes: <i>Vivan los novios</i> (1969). <i>Bikini: Una historia real</i> https://osu.kanopy.com/video/bikini-una-historia-real Gómez Alonso, Rafael. "El turismo no es un gran invento: aperturismo y recepción del ocio y consumo a través del cine español de los 60." <i>Área Abierta</i> 15 (2006): 1-10. <i>Cómo hemos cambiado. Turismo</i> (RTVE) http://www.rtve.es/alacarta/videos/como-hemos-cambiado/como-hemos-cambiado-turismo/993356/ Lesson 13: Tourism in the late Franco years</p>	<p>Lesson Check 13</p> <p>Film Reaction 4</p> <p>DUE SUNDAY, MAR 28 BY 11:59PM</p>
<p>Week 12 Mar 29-APR 2</p>	<p><i>La muerte de Franco y el tambaleo de la sociedad española</i> Martin Gaité, Carmen <i>El cuarto de atrás</i>. (9-174) Capítulos 1-5 Lesson 14: Gaité and her works</p>	<p>Carmen Zoom Video 6: What kind of novel is this?</p> <p>DUE SUNDAY, APRIL 4 BY 11:59PM</p>
<p>Week 13 Apr 5-9</p>	<p>Martin Gaité, Carmen <i>El cuarto de atrás</i>. (175- 211) Capítulos 6-7 Palerm, Carmiña. "Re-inhabiting Private Space: Carmen Martín Gaité's <i>El cuarto de atrás</i>." <i>Feminismo/s</i> 5 (2005): 1170-131 Lesson 15: El cuarto de atrás</p>	<p>Lesson Check 15</p> <p>Discussion Board 6: Past, memory and women</p> <p>DUE SUNDAY, APRIL 4 BY 11:59PM</p>
<p>Week 14 Apr 12-16</p>	<p>Film: <i>Cría cuervos</i> (1975). (en casa) https://osu.kanopy.com/video/cria-cuervos Gámez Fuentes, María José. "Maternidad y Ausencia en <i>Cría cuervos</i> de Carlos Saura." <i>Hispanic Research Journal</i> 2:2 (2001): 157-168. Lesson 16: Cría cuervos</p> <p style="text-align: center;">THE GHOSTS OF FRANCOISM</p> <p>Film: <i>El espinazo del diablo</i> (2001). (Secured Media Library) Hardcastle, Anne. "Ghosts of the Past and the Present" (119-131). Lesson 17: El espinazo del diablo</p>	<p>Lesson Check 16</p> <p>Lesson Check 17</p> <p>Film reaction 5 (about either film)</p> <p>Carmen Zoom Video 7: The Ghost of the past and the silence of democracy</p> <p>DUE SUNDAY, APRIL 18 BY 11:59PM</p>
<p>Week 15 Apr 19-21</p>	<p style="text-align: center;">Conclusions</p> <p>Lesson 17: Final Conclusions</p>	<p>Carmen Zoom Video 6: Reacciones finales sobre el curso</p> <p>DUE WEDNESDAY, APRIL 21 BY 11:59PM</p>

FINAL PAPER DUE DATES:

GRADUATING SENIORS MUST SUBMIT FINAL PAPER BY APRIL 23, 2021.
NON-GRADUATING STUDENTS MUST SUBMIT FINAL PAPER BY APRIL 27, 2021.

Español 4564
The Ohio State University
Department of Spanish and Portuguese
Otoño de 2019
Aula: HH 062
Horario: 11:10am-12:30pm

Dr. Eugenia R. Romero
Oficina: 244 Hagerty Hall
Teléfono: 614-247-6179
Horas de oficina:
lunes 11:00am-12:00pm y
viernes 12:30pm-1:30pm
email: romero.25@osu.edu

La cultura española durante el franquismo

Descripción: Este curso busca ofrecer una mirada panorámica de la cultura y sociedad española durante la dictadura de Francisco Franco (1939-1975). El curso se enfocará principalmente las producciones culturales (literatura, cine, música, televisión, etc.) como representaciones de las experiencias históricas, sociales, políticas y económicas que se vivieron en España durante ese periodo. Las diferentes producciones culturales que estudiaremos consistirán tanto en aquellas producidas durante el Franquismo, como en las creadas en la época contemporánea. Algunos de los temas en los que nos enfocaremos son los papeles de género, los años del hambre, el aislamiento internacional y la autarquía, la represión y el exilio, el boom turístico, la censura y la ideología franquista, etc. Uno de los objetivos centrales del curso es que los estudiantes aprendan sobre la España bajo la dictadura de Francisco Franco mediante el análisis de diversas producciones culturales para establecer las conexiones entre la cultura, la historia y la vida diaria. Finalmente, estudiaremos cuáles son las repercusiones de los casi 40 años de dictadura franquista en la actualidad y el controvertido proceso de la memoria histórica/colectiva en España.

Objetivos específicos del curso:

1. familiarizar a los estudiantes con el contexto histórico, político y social del periodo de la dictadura franquista (1939-1975) y los efectos del franquismo en la sociedad española a través del estudio, lectura y análisis de textos literarios, películas y artículos académicos.
2. desarrollar las capacidades de los estudiantes para analizar la literatura y la cultura de la España franquista.
3. mejorar las habilidades (orales y escritas) de los estudiantes para construir argumentos claros y bien sostenidos acerca de textos literarios y visuales y su relación con la cultura del franquismo.
4. ofrecer un espacio para que los estudiantes practiquen estas habilidades en español tanto de manera oral como escrita.
5. fomentar el pensamiento crítico (siempre con respeto).

Textos primarios:

Delibes, Miguel *Cinco horas con Mario* (1966).
Marsé, Juan *La Ronda del Guinardó* (1984).
Martin Gaité, Carmen *Cuarto de atrás* (1978).
Méndez, Alberto *Los girasoles ciegos* (2008).
Laforet, Carmen *Nada* (1945).

Películas:

Bikini: Una historia real (2014). Dir. Óscar Bernàcer.
Cría cuervos (1975). Dir. Carlos Saura.
El espinazo del diablo (2001). Dir. Guillermo del Toro.
Ha llegado un ángel (1961). Dir. Luí Lucía.
Los girasoles ciegos (2008). Dir. José Luis Cuerda.
Raza (1942). Dir. Luis Sáenz de Heredia.
Surcos (1951). Dir. José Antonio Nieves Conde.
Vivan los novios (1969). Dir. Luis García Berlanga.

Textos secundarios:

Albiac-Blanco, María-Dolores "Ronda del Guinardó: los círculos del infierno." *Bulletin Hispanique* 104.2 (2002): 965-985.
Bonaddio, Federico "'The Unsuspected Truth: Silence and Trauma in Carmen Laforet's *Nada*.'" *Memory and Trauma in*

- the Postwar Spanish Novel: Revisiting the Past*. Ed. Sara Leggott and Ross Woods, Bucknell UP, 2005. pp115-126
- Boyd, Caroline. "History, politics, and culture 1936-1975." *The Cambridge Companion to Modern Spanish Culture*, ed. David Gies, Cambridge UP, 1999. pp86-103.
- Caamaño Tomás, Alejandro. "Una mirada al franquismo desde el posfranquista *Paracuellos*." *Fuentes humanísticas* 39 (2009): 48-58.
- Dinverno, Melissa "Dictating Fictions: Power, Resistance and the Construction of Identity in *Cinco horas con Mario*." *Bulletin of Hispanic Studies* 81.1 (2004): 49-76.
- García, Carlos Javier. "Sentido figurado y ecos discursivos de la figura de Franco en *Furtivos*." *Ojancano* 22 (2002): 74-94
- Hardcastle, Anne. "Ghosts of the Past and the Present." *Journal of the Fantastic in the Arts* 15.2 (2005): 119-131.
- Moreda, Eva. "Mujer que no canta no es... ¡ni mujer española!: Folklore and Gender in Earlier Franco Regime." *Bulletin of Hispanic Studies* 89.6 (2012): 627-644.
- Moreiras-Menor, Cristina. "War, Postwar, and the Fascist Fabrication of Identity." *Teaching Representations of the Spanish Civil War*. Ed. Noël Valis, MLA, 2007. pp117-129.
- Muñoz Velázquez, David. "Música e ideología en el día de la hispanidad durante el primer franquismo." *El canto de la musa, revista digital de humanidades* 4 (2011): 12-20.
- Orsini-Saillet, Catherine "La memoria colectiva de la derrota: *Los girasoles ciegos* de Alberto Méndez." *La Guerra Civil española 1936-1939* [Recurso electrónico] (2006): 1-16.
- Rabazas Romero, Teresa & Sara Ramos Zamora. "La construcción del género en el franquismo y los discursos educativos de la Sección Femenina." *Encounters on Education* 7 (2006): 43-70
- Ramos Rovi, María Josee. "La imagen de la mujer en la historieta del franquismo." *Historia Actual Online* 43.2 (2017): 159-168
- Sánchez Rodríguez, Virginia. "Flamenco, niñas prodigio y películas musicales durante el franquismo." *Revista de investigación sobre flamenco La madrugada* 13 (2016): 151-177.
- Sebastián, Jordi. "Raza: La historia escrita por Franco." *Film-Historia* 5(2/3) (1995): 160-182.
- Sojo Gil, Kepa. "Éxodo rural y emigración al Madrid de los cincuenta. El caso de *Surcos* (1951), de José Antonio Nieves Conde." *Quaderns* 6 (2011): 103-113.
- Yarza, Alejandro. "The Petrified Tears of General Franco: Kitsch and Fascism in José Luis Sáenz de Heredia's *Raza*." *Journal of Spanish Cultura Studies* 5.1 (2004): 41-55.

DISTRIBUCIÓN DE LA NOTA FINAL

- Asistencia (5%).** Esta clase está diseñada a modo de seminario (con un poco de lecturing), por lo tanto se espera que todo estudiante asista a clase listo para participar activamente en la discusión. **Sin embargo, reconociendo cualquier eventualidad que pueda ocurrir a lo largo del semestre, se permitirán 2 ausencias sin justificar (2 unexcused absences).** Cada ausencia posterior será causa de reducción de la nota final de un 2% por ausencia. La Universidad reconoce "illness, family tragedy, religious observance, [and] travel for intercollegiate athletics [if you're on a team]" como causas oficiales de ausencias. Por lo que estar resfriado, salir de viaje o tener que trabajar no son consideradas justificaciones oficiales para faltar a clase. Además, para recibir una justificación es necesario presentar una nota médica u otro documento oficial. Un correo electrónico diciéndome que están enfermos no es considerado una justificación oficial. **Faltar a clase no es una excusa para no venir a la siguiente clase sin haber leído o venir preparado para participar en clase.**
- Discusiones en Carmen (10%):** El programa del curso está dividido en unidades 8 temáticas. Al final de cada tema, los estudiantes compartirán una reflexión sobre ese tema en particular (haciendo referencia a las películas o textos estudiados sobre ese tema). El post se puede enfocar a cualquier aspecto del tema del curso (la cultura del franquismo) en relación con las obras estudiadas dentro del tema específico de cada unidad. La discusión será en grupos pequeños (5 estudiantes por grupo) y cada estudiante deberá **ESCRIBIR UN COMENTARIO** o POST y también deberá **hacer comentarios/respuestas en por lo menos 2 posts por unidad**. El post valdrá 50% de la nota para cada unidad, mientras que los comentarios/respuestas al post de un compañero, tendrán un valor de 25%. En las primeras unidades yo propondré una idea o tema (ya sea teniendo en cuenta un pasaje de un texto o una escena de una película, etc.) para que los estudiantes vean ejemplos de posts de discusión. El objetivo de estas discusiones es estimular la participación y el diálogo entre los estudiantes.

- 3. Participación Activa (15%).** Siendo esta una clase de español avanzado, la asistencia no es suficiente. Es decir, para alcanzar un nivel avanzado/superior de dominio de la lengua es necesario usarla tanto de manera pasiva (leyendo, escuchando) como de manera activa (hablando y escribiendo). De modo que se espera que el estudiante haya leído y analizado todo el material asignado, y que asista a clase preparado con preguntas, comentarios y reflexiones con respecto a los materiales leídos, vistos, escuchados, etc. para **PARTICIPAR ACTIVAMENTE en las discusiones USANDO EL ESPAÑOL**. Estar presente en clase sin participar en las discusiones y/o preguntas de la profesora ya sea de manera general o en grupos pequeños, puede resultar en una nota de participación baja. Debido a la importancia de la participación, se espera la asistencia constante del estudiante a clase. **IF YOU ARE NOT SURE IF YOUR PARTICIPATION IN CLASS IS CONSIDERED ACTIVE, PLEASE ASK ME.**
- 4. Presentación en grupo (15%):** En parejas, los estudiantes deberán hacer una presentación oral sobre un artículo secundario asignado. La presentación, de NO MÁS de 15 minutos, debe ofrecer un resumen del artículo (i.e. ideas principales, posición del autor, etc. con respecto a uno de los textos leídos o películas vistas para discutir ese día). La presentación debe ayudar también a iniciar la discusión de clase, por lo que los estudiantes deben preparar 5 preguntas de análisis/discusión para el resto de los compañeros. Estas preguntas serán el punto de partida de la discusión de clase y deben enviarlas a la profesora, por lo menos 1 día antes de la presentación. Para la presentación se recomienda hacer uso de PowerPoint, y deben enviarla a la profesora (junto con las preguntas) un día antes para que la profesora corrija la gramática, o de sugerencias para la presentación. La presentación debe incluir 1) un título, 2) un resumen de la tesis y de las ideas principales del artículo, 3) un análisis de por lo menos 2 secciones del artículo, 4) una conexión entre el artículo y el texto o película que analiza, y 5) las 5 preguntas de análisis sobre el artículo y/o su conexión con el texto o película que analiza para iniciar la discusión de clase.
- 5. Reacciones a un film (25%).** Se verán cinco (5) filmes en clase (o deberán verse antes de clase según lo indique el programa del curso). El estudiante deberá escribir una reacción de 1-1.5 páginas a las películas (5% por cada reacción). La reacción debe entregarse el día de la discusión de clase. Se espera que el estudiante escriba reacciones críticas. El objetivo de estas reacciones es que el estudiante ponga atención a la película y que venga con una aproximación crítica (académica) para poder participar en clase. El estudiante debe analizar, criticar o comentar sobre la relevancia de la película al tema del curso (la cultura del franquismo). Algunas preguntas que pueden tener en mente son ¿cómo la trama de la película aborda el tema de la dictadura? ¿Qué dice la película sobre la sociedad española durante la época que representan? ¿cómo se compara/conecta la película con los textos que se han leído hasta el momento? **Las reacciones deberán entregarse vía Carmen antes de la clase el día asignado en el programa.**
- 6. Ensayo crítico (30%):** Al final del semestre el estudiante entregará un **ensayo crítico/analítico de investigación** uno de los temas tratados en clase (el hambre, el aislamiento internacional y la autarquía, la represión y el exilio, la censura y la ideología franquista, resistencia y sobrevivencia, la mujer, etc.). El ensayo debe tener una extensión de aproximadamente 4-5 páginas (incluyendo la bibliografía). El ensayo **debe estar escrito en español siguiendo el estilo MLA**. La nota del ensayo se dividirá entre el contenido (70%) y la gramática (20%) y estilo (10%), así que deben poner atención tanto a las ideas como al uso correcto del idioma español. **En el ensayo será necesario proponer una tesis clara y luego desarrollarla a lo largo del trabajo utilizando ejemplos concretos y citas apropiadas del texto a analizar.** Es muy recomendable que el estudiante se reúna con la profesora para discutir el tema y la tesis. La reunión puede ser durante las horas de oficina o por vía electrónica, la idea es hablar directamente con la profesora sobre el tema, y la manera de trabajar en el ensayo.

<u>Asistencia</u>	5%
<u>Discusiones en Carmen</u>	10%
<u>Participación</u>	15%
<u>Presentación</u>	15%
<u>Reacciones a un filme</u>	25% (5 reacciones)
<u>Ensayo crítico</u>	30%
Total	100%

Fechas de entrega: **NO se aceptará** la entrega de trabajos tarde. Es la responsabilidad del estudiante hacer los arreglos pertinentes para entregar sus trabajos a tiempo. No se harán excepciones ni se cambiará la fecha de entrega de ningún trabajo ni de pruebas a estudiantes en particular. En casos o situaciones especiales, el estudiante deberá comunicarse directamente con la profesora.

A note about grades on Carmen: I use Carmen mostly for taking attendance and for the written assignments (reactions and final essay). There would also be a box for the presentations, but the participation grade and the discussion grade will not be posted on Carmen, so the grade that you'd see in Carmen will not be your final grade.

ESCALA DE PUNTUACIÓN

Porcentaje %	Nota en letra	Porcentaje %	Nota en letra
100 – 93	A	77 – 73	C
92 – 90	A-	72 – 70	C-
89 – 88	B+	69 – 68	D+
87 – 83	B	67 – 65	D
82 – 80	B-	64.9 – 0	E
79 – 78	C+		

ACADEMIC INTEGRITY AND ACADEMIC MISCONDUCT

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

If I suspect that a student has committed academic misconduct in this course, I am obligated by University Rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University’s Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University. One way to avoid academic misconduct is to follow the MLA (Modern Language Association) format/style.

https://library.osu.edu/documents/english/FINALlibrary_MLA.pdf

If you have any questions about using the MLA style, the above policy or what constitutes academic misconduct in this course, please contact me.

STUDENTS WITH DISABILITIES

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

MENTAL HEALTH

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student’s ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the

Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

DIVERSITY

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

USO DE ORDENADORES Y TELÉFONOS MÓVIL

Los estudiantes deben traer un ordenador o tableta a clase para acceder a los materiales del curso, o para consultar en el internet sobre temas o asuntos pertenecientes a la discusión de clase. De hecho, con un intento ecológico (go Green), los estudiantes no necesitarán imprimir los textos de lectura siempre y cuando tengan acceso electrónico a ellos durante clase. Sin embargo, los ordenadores y/o teléfonos móviles NO SON PERMITIDOS para uso personal (para conectarse a redes sociales como Facebook, Twitter o para enviar mensajes de texto). **Quien use su ordenador o su teléfono móvil para uso personal verá su nota de participación reducida.**

PROGRAMA DEL CURSO (SUJETO A CAMBIOS SEGÚN SEA NECESARIO)

Semana 1

21 de agosto

Introducción al curso e introducción al Franquismo

Detalles administrativos. ¿Por qué estudiar el franquismo?

Características generales del franquismo.

¿Cómo se llegó al franquismo?: La Segunda República y La Guerra Civil (1936-1939)

Resumen de la Guerra Civil: [Spanish Civil War](#) (ver en clase).

23 de agosto

Payne, Stanley G. "The Franco Regime in Perspective." *The Franco Regime: 1936-1975*. Madison: University of Wisconsin Press, 1987. (622-641)

[El régimen franquista](#) (ver en clase)

Semana 2

28 de agosto

Ideología franquista: cuestiones de género, raza y nación

Boyd, Caroline. "History, politics, and culture 1936-1975" (86-103).

Moreiras-Menor, Cristina. "War, Postwar, and the Fascist Fabrication of Identity" (117-129).

https://www.youtube.com/watch?v=3zNEe9ITd_c

[Nuestro Cine= Raza](#) (ver en clase)

30 de agosto

Filme: Franco, Francisco. *Raza*. (ver en casa)

[Raza](#)

Yarza, Alejandro. "The Petrified Tears of General Franco: Kitsch and Fascism in José Luis Sáenz de Heredia's *Raza*." *Journal of Spanish Cultural Studies* 5.1 (2004): 41-55.

Reacción 1

Semana 3

4 de septiembre

Los orígenes de la Falange y las ideas nacionalsindicalistas

[El nacimiento de la falange](#) (en casa)

[La sección femenina](#) (en casa)

Manuales de educación primaria:

- <http://www.rafaelcastillejo.com/escuela-index.htm>
- <http://www.nodo50.org/tortuga/La-educacion-de-la-mujer-bajo-el>

Rabazas Romero, Teresa & Sara Ramos Zamora. "La construcción del género en el franquismo y los discursos educativos de la Sección Femenina." *Encounters on Education* 7 (2006): 43-70

PRESENTACIÓN GRUPO 1

6 de septiembre

Los primeros años del franquismo: después de la Guerra Civil española

Filme: *Los girasoles ciegos* (2008). (en casa)

[Los girasoles ciegos](#)

Reacción 2

Semana 4

11 de septiembre

Méndez, Alberto. *Los Girasoles ciegos* (2004) (Cuarta derrota) p. 44-65
Orsini-Saillet, Catherine "La memoria colectiva de la derrota: *Los girasoles ciegos* de Alberto Méndez." (1-16)

PRESENTACIÓN GRUPO 2

Los primeros años del franquismo: los años del hambre, emigración, aislamiento, autarquía

13 de septiembre

Marsé, Juan. *La ronda del Guinardó* (capítulo 1-4)

Semana 5

18 de septiembre

Marsé, Juan. *La ronda del Guinardó* (capítulo 5-9)
Albiac-Blanco, María-Dolores "Ronda del Guinardó: los círculos del infierno." *Bulletin Hispanique* 104.2 (2002): 965-985.

PRESENTACIÓN GRUPO 3

20 de septiembre

Laforet, Carmen. *Nada* (1957). (3-40) Prólogo y Parte I.

Semana 6

25 de septiembre

Laforet, Carmen. *Nada*. (41-85) Parte II.

27 de septiembre

Laforet, Carmen. *Nada*. (86-111) Parte III.
Bonaddio, Federico "'The Unsuspected Truth: Silence and Trauma in Carmen Laforet's *Nada*.'" (115-126)

PRESENTACIÓN GRUPO 4

Semana 7

2 de octubre

Filme: *Surcos*. (en casa).

Discusión de la película.

Sojo Gil, Kepa. "Éxodo rural y emigración al Madrid de los cincuenta. El caso de *Surcos* (1951), de José Antonio Nieves Conde." *Quaderns* 6 (2011): 103-113.

Reacción 3

PRESENTACIÓN GRUPO 5

Sonidos e imágenes del régimen franquista: música y cine

4 de octubre

Moreda, Eva. "Mujer que no canta no es... ¡ni mujer española!: Folklore and Gender in Earlier Franco Regime." *Bulletin of Hispanic Studies* 89.6 (2012): 627-644.

[Memorias del cine español -el cine folclórico](#)

Semana 8

9 de octubre

Filme: *Ha llegado un ángel* (en YouTube y en 8 partes).

<https://www.youtube.com/watch?v=gVNfgj-87Tc&list=RDgVNfgj-87Tc&index=1> (otros enlaces en Carmen)

Sánchez Rodríguez, Virginia. "Flamenco, niñas prodigio y películas musicales durante el franquismo." *Revista de investigación sobre flamenco La madrugada* 13 (2016): 151-177.

PRESENTACIÓN GRUPO 6

11 de octubre

FALL BREAK

Últimas décadas del régimen franquista: consumismo, apertura económica (turismo) y transformaciones sociales**Semana 9**

16 de octubre Delibes, Miguel *Cinco horas con Mario*. (2-51) (Capítulos I-X)

18 de octubre

Delibes, Miguel *Cinco horas con Mario*. (52-79) (Capítulos XI-XVIII)

Semana 10

23 de octubre

Delibes, Miguel *Cinco horas con Mario*. (80-121) (Capítulos XVIII-XXVII)

25 de octubre

Discusión de *Cinco horas con Mario*

Dinverno, Melissa "Dictating Fictions: Power, Resistance and the Construction of Identity in *Cinco horas con Mario*." (49-76)

PRESENTACIÓN GRUPO 7**Semana 11**

30 de octubre

Filmes: *Vivan los novios* (1969).

Bikini: Una historia real <https://osu.kanopy.com/video/bikini-una-historia-real>

Gómez Alonso, Rafael. "El turismo no es un gran invento: aperturismo y recepción del ocio y consumo a través del cine español de los 60." *Área Abierta* 15 (2006): 1-3.

Cómo hemos cambiado. Turismo (RTVE) (en clase)

<http://www.rtve.es/alacarta/videos/como-hemos-cambiado/como-hemos-cambiado-turismo/993356/>

Reacción 4**PRESENTACIÓN GRUPO 8*****Mujeres y niños: papeles de género y las artes visuales***

1 de noviembre

Los Tebeos (historietas o comics) durante el franquismo

<http://tebeoyfranquismo.blogspot.com/p/introduccion.html>

Altarriba, Antonio and Kim. "Antonio (1950-1985)" en *El ala rota*. (en Carmen)

Ramos Rovi, María Josee. "La imagen de la mujer en la historieta del franquismo." *Historia Actual Online* 43.2 (2017): 159-168

La muerte de Franco y el tambaleo de la sociedad española**Semana 12**

6 de noviembre

Martin Gaité, Carmen *El cuarto de atrás*. (9-98) Capítulos 1-3

8 de noviembre

Martin Gaité, Carmen *El cuarto de atrás*. (99-174) Capítulos 4-5

Semana 13

13 de noviembre

Martin Gaité, Carmen *El cuarto de atrás*. (175- 211) Capítulos 6-7

15 de noviembre

Discusión de *El cuarto de atrás*

Palerm, Carmiña. "Re-inhabiting Private Space: Carmen Martín Gaité's *El cuarto de atrás*." *Feminismo/s*. 5 (2005): 117-131

PRESENTACIÓN GRUPO 9**Semana 14**

20 de noviembre

Filme: *Cría cuervos* (1975). (en casa)

<https://osu.kanopy.com/video/cria-cuervos>

Gámez Fuentes, María José. "Maternidad y Ausencia en *Cría cuervos* de Carlos Saura." *Hispanic Research Journal* 2:2 (2001): 157-168.

Reacción 5**PRESENTACIÓN GRUPO 10*****Los fantasmas del franquismo o por qué olvidar o quiénes deben recordar***

22 de noviembre

Filme: *El espinazo del diablo* (2001). (Secured Media Library)

Hardcastle, Anne. "Ghosts of the Past and the Present" (119-131).

PRESENTACIÓN GRUPO 11

Semana 15

27 de noviembre

THANKSGIVING BREAK

29 de noviembre

THANKSGIVING BREAK

Semana 16

4 de diciembre

Conclusiones finales

11 de diciembre

Entregar el ensayo final via Carmen a las 5:00pm

Qualifying differences between F2F course and online in terms of delivery for SPAN 4564: There is no difference in content between F2F and DL courses. The DL course require the same amount of rigorous study and analysis of literary texts and films. The amount of written work (written reactions, discussion boards, and final paper) is the same.

There are couple of differences, however, between F2F and DL delivery, The first difference is that both DL courses have PowerPoint Video lessons that the students must watch, and then respond to a Lesson Check. This is done instead of in-class lectures and class discussion that would happen during F2F instruction. The second difference is that in F2F courses, participation is graded based on oral interventions during class time, either by responding to the instructor's questions during a lecture or by pair/group work to encourage oral production in Spanish. The DL version will put students into groups, and then students will have to schedule their own Carmen Zoom meeting (no more than 20 minutes) to discuss (synchronously) a prompt or question(s). They will record the meeting and later upload it to Carmen for the instructor to see. The instructor will then watch the video and provide the group with feedback and comments in a similar way. This activity is to stimulate spontaneous oral production in Spanish, as it would happen in the classroom.

Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: Spanish 4564

Instructor: Eugenia Romero

Summary: Spanish Culture During Francoism

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> Carmen Office 365
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> Carmen Discussion Boards Zoom
6.3 Technologies required in the course are readily obtainable.	X			All are available for free via OSU agreements.
6.4 The course technologies are current.	X			All are updated regularly
6.5 Links are provided to privacy policies for all external tools required in the course.	X			No third party tools requiring an account are used.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Links to 8HELP are provided.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.	X			b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.	X			c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	X			All technologies are covered by OSU policies.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Instructions are present.
8.4 The course design facilitates readability	X			

8.5 Course multimedia facilitate ease of use.	X		All assignments and activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser
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Reviewer Information

- Date reviewed: 10/5/20
- Reviewed by: Ian Anderson

Notes: Good to go!

^aThe following statement about disability services (recommended 16 point font):
 Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, slds@osu.edu; slds.osu.edu.

^bAdd to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus.
<http://advising.osu.edu/welcome.shtml>

^cAdd to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <http://ssc.osu.edu>. Also, consider including this link in the “Other Course Policies” section of the syllabus.