Course information:
Copy and paste current course information from Class Search/Course Catalog.

<table>
<thead>
<tr>
<th>Academic Unit</th>
<th>Spanish</th>
<th>Department</th>
<th>SILC</th>
<th>Units:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>SLC</td>
<td>Number</td>
<td>494</td>
<td>Title</td>
</tr>
<tr>
<td>Is this a cross-listed course?</td>
<td>(Choose one)</td>
<td>SPA 494; SLC 494; FMS 494</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Is this a shared course?</td>
<td>(choose one)</td>
<td>If so, list all academic units offering this course</td>
<td>no</td>
<td></td>
</tr>
</tbody>
</table>

Course description:
Examines the role of film in contemporary Latin American culture; films viewed and analyzed as casebook examples. This course focuses on the aesthetics and generic conventions of contemporary Latin American films.

Requested designation: (Choose One)

Note: a separate proposal is required for each designation requested

Eligibility:
Permanent numbered courses must have completed the university’s review and approval process.
For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

Area(s) proposed course will serve:
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:
Complete and attach the appropriate checklist
- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Fine Arts and Design core courses (HU)
- Social and Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SQ/SG)
- Global Awareness courses (G)
- Historical Awareness courses (H)
- Cultural Diversity in the United States courses (C)

A complete proposal should include:
- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Syllabus
- Table of Contents from the textbook, and/or lists of course materials

Contact information:
Name: Cynthia Tompkins
Phone: 480 727 7275
Mail code: 0202
E-mail: cynthia.tompkins@asu.edu

Department Chair/Director approval: (Required)
Chair/Director name (Typed): Robert Joe Cutter
Date: August 16, 2013
Chair/Director (Signature): [Signature]

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08, 11/11/12/11, 7/12
Arizona State University Criteria Checklist for

LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence in written and oral discourse. Critical inquiry involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills which have little to do with language in the usual sense (words), but the analysis of spoken and written evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skills become more expert, as well as more secure, as the student learns challenging subject matter. Thus, the Literacy and Critical Inquiry requirement stipulates two courses beyond First Year English.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Students must complete six credit hours from courses designated as [L], at least three credit hours of which must be chosen from approved upper-division courses, preferably in their major. Students must have completed ENG 101, 107, or 105 to take an [L] course.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.
Proposer: Please complete the following section and attach appropriate documentation.

**ASU - [L] CRITERIA**

TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
</table>

**CRITERION 1:** At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. *Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report.*

1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.

2. Also:

   Please **circle, underline, or otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".

**CRITERION 2:** The composition tasks involve the gathering, interpretation, and evaluation of evidence

1. Please describe the way(s) in which this criterion is addressed in the course design

2. Also:

   Please **circle, underline, or otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".

**CRITERION 3:** The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams

1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements

2. Also:

   Please **circle, underline, or otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3".
## ASU - [L] CRITERIA

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>X</td>
<td>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <em>Intervention at earlier stages in the writing process is especially welcomed</em></td>
</tr>
</tbody>
</table>

1. Please describe the sequence of course assignments—and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments.

2. Also:

   Please **circle, underline, or otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies **this description** of the grading process—and label this information "C-4".

C-4
Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>C1:</td>
<td>While students are expected to actively participate in class, their written assignments constitute their grade.</td>
<td>Students write 5 essays; submit the topic of their final paper with bibliography; submit draft of final paper, revise and submit final paper. In addition, students have a final exam.</td>
</tr>
<tr>
<td>C2:</td>
<td>Use basic critical methodologies and appropriate critical perspectives and research protocols in the study of distinct generic conventions in Latin American filmic production.</td>
<td>Develop a degree of critical thinking: 1) Identify and formulate a problem; 2) Divide the problem into parts; 3) Analyze the parts; 4) Synthesize the parts into a conclusion. Research term paper, following research protocols and appropriate critical idiom. Written critical tasks related to major genres in Latin American film.</td>
</tr>
</tbody>
</table>
| C3:                       | The course requires 5 short essays on different films, as well as a final research paper and a final exam | • Students are to write 5 essays (3 pages each, font Times New Roman 12, MLA format) on topics about specific Latin American films. Each essay must include at the very least, a bibliography with three references to articles or books. Additional internet references may be included but will not be computed.  
• In addition to the final exam students will write a research paper (6-8 pages long and with at least 5 bibliographical references). |
| C4 | These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. | Students rewrite short essays as well as the final research paper. | Students will receive feedback and rewrite these essays if needed. The draft of the final paper is due on April 1st. The final paper is due on April |
FMS/ SLC /SPA/THE 494 Latin American Film

SLC 494 line # 89331; FMS 494 line # 89338; SPA 494 line 89328; THE 494 line to be determined

Cynthia Tompkins
School of International Letters and Sciences
Arizona State University

Catalog Description: Examines the role of film in contemporary Latin American culture; films viewed and analyzed as casebook examples. This course focuses on the aesthetics and generic conventions of contemporary Latin American films.

SLC494, SPA 494, FMS 494 focuses on aesthetics and generic conventions of contemporary Latin American films

Objectives:

Knowledge Expectations

- Demonstrate awareness of the conventions of film genres
- Demonstrate awareness of the different cinematic national traditions in Latin America
- Demonstrate awareness of periods and movements in Latin American film.

Skills Expectations

- Develop a degree of critical thinking: 1) Identify and formulate a problem; 2) Divide the problem into parts; 3) Analyze the parts; 4) Synthesize the parts into a conclusion.
- Use basic critical methodologies and appropriate critical perspectives and research protocols in the study of distinct generic conventions in Latin American filmic production.
- Develop an overall advanced competence in analyzing, speaking and writing about film.

Assessment/Evaluation

The aforementioned skills expectations will be measured through the appropriate use of some of the following types of assessment procedures. The choice of assessment metric will depend on the skills expectation in question:

- Objective and essay-type examinations. At least 50 percent of the grade of this course depends upon writing, including prepared essays.
- Research term paper, following research protocols and appropriate critical idiom.
- Written critical tasks related to major genres in Latin American film.

Student Responsibilities

- Students are to write 5 essays (3 pages each, font Times New Roman 12, MLA format) on topics about specific (and different) Latin American films (watched in class). Each essay must include at the very least, a bibliography with three references to articles or books. Additional internet references may be included but will not be computed. At least two essays need to be turned in.
prior to Spring Break. Students will receive feedback and rewrite these essays if needed. C1; C3; C4

• In addition to the final exam students will write a research paper (6-8 pages long and with at least 5 bibliographical references). The topic of the final paper & the bibliography must be pre-approved by the instructor by Feb 25. The draft of the final paper is due April 1st. The final paper is due on April 29 C1; C3; C4

GRADES: Points
5 Short Essays 10 points or 10 % each 50 % 500
Final exam 25 % 200
Research paper 25% 200

Plagiarism: the strictest policies to prevent plagiarism will be enforced.
STA 104-01: Student Code of Conduct (http://www.asu.edu/aad/manuals/sta/sta104-01.html)
ACD 125: Computer, Internet, and Electronic Communications (http://www.asu.edu/aad/manuals/acd/acd125.html)
ASU Student Academic Integrity (http://www.asu.edu/studentlife/judicial/integrity.html)

Schedule

Jan. 21: Introduction: This course focuses on the aesthetics and generic conventions of contemporary Latin American films.
Screen: Maria Victoria Menis's Camera Obscra (Argentina, 2008).


Jan. 28: Screen Walter Salles's Central Station (Brazil, 1998).

Read: Grant, Barry Keith. "Introduction" (1-3) and "Approaching Film Genre" (4-28) in Film Genre: From Iconography to Ideology. London: Wallflower, 2007.
Tompkins, Cynthia. The paradoxical nature of the documentary: Walter Salles's Central do Brasil (91-105).

Discuss the way Central Station inscribes the conventions of road movies.

Feb. 4: Screen Alejandro González Iñárritu's Amores perros (Mexico, 2000). Drama & thrillers.

Read: two of the following articles:


Discuss the structure of González Iñárritu's Amores perros

Feb 11: Screen Carlos Reygadas's Stellet Licht (Mexico, 2007).

Tompkins, "The Miracle of Female Bonding in Patriarchal Society: Carlos Reygadas's Stellet licht" (177-85);
Tompkins, "Whether or Not to End One's Life: Carlos Reygadas's Japón" (159-67);
Tompkins, "Crime and Self-Inflicted Punishment:Carlos Reygadas's Batalla en el cielo" (168-74).

Discuss Reygadas as auteur.

Feb. 18: Screen Walter Salles' The Motorcycle Diaries (Brazil, 2004).


Discuss adaptation theories and biopics in Salles' adaptation of the novel


Discuss the portrayal of state violence.

Topic of final paper & bibliography due

March 4: Screen Tatiana Huezo's El lugar más pequeño (El Salvador, 2011).

Discuss trauma theory in testimonial docudramas.

**March 18:** Screen Fabián Bielinsky's *Nueve reinas* (Argentina, 2000).


Discuss noir conventions in *Nueve reinas* & its final paradox

**March 25:** Screen Juan José Campanella's *The Secret in their Eyes* (Argentina, 2009).


Williams, Christopher, "After the Classic, the classical and ideology: the differences of realism" (206-20) in *Reinventing Film Studies*.

Discuss shots, structure and the nature of punishment suggested by the ending.

**April 1:** Screen Mariana Chenillo's *Nora's Will* (Mexico, 2008).


Discuss Chenillo's *Nora's Will* (Mexico, 2008) in terms of Black comedy.

**Draft of the final paper due**

**April 8:** Screen Pablo Larraín's *Post Mortem* (Chile, 2010)

Discuss Larraín's *Post Mortem* (Chile, 2010) in terms of state terror and internalized violence.

April 15: Screen Alejandro Brugués's *Juan of the Dead* (Cuba, 2011).


Discuss the allegorical implications of the film and the conventions of horror movies.

April 22: Screen González Iñárritu's *Biutiful* (Mexico/Barcelona, 2012).


Discuss Transnationalized and Globalized filmmaking.


Tompkins, "Cyclical Scapegoating: Inés de Oliveira Cézar's *Extranjera*" (186-95);


**Final paper due**

May 6: Final Exam