



ARIZONA STATE UNIVERSITY  
GENERAL STUDIES COURSE PROPOSAL COVER FORM

**Course information:**

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

Academic Unit Spanish Department SILC

Subject SLC Number 494 Title Latin American Film Units: 3

Is this a cross-listed course? (Choose one)  
If yes, please identify course(s) SPA 494; SLC 494; FMS 494

Is this a shared course? (choose one) If so, list all academic units offering this course no

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

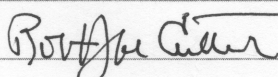
**Contact information:**

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): 

**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, or 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.

<b>ASU - [L] CRITERIA</b>			
<b>TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:</b>			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 1:</b> At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. <i>Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report</i>	<input style="width: 100px; height: 20px;" type="text"/>
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. <b>Also:</b> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px 0;"> <p style="background-color: yellow; padding: 5px;">Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "<b>C-1</b>".</p> </div> <p style="margin-left: 20px;"><b>C-1</b></p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 2:</b> The composition tasks involve the gathering, interpretation, and evaluation of evidence	<input style="width: 100px; height: 20px;" type="text"/>
1. Please describe the way(s) in which this criterion is addressed in the course design			
2. <b>Also:</b> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px 0;"> <p style="background-color: yellow; padding: 5px;">Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "<b>C-2</b>".</p> </div> <p style="margin-left: 20px;"><b>C-2</b></p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 3:</b> The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams	<input style="width: 100px; height: 20px;" type="text"/>
1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements			
2. <b>Also:</b> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px 0;"> <p style="background-color: yellow; padding: 5px;">Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "<b>C-3</b>".</p> </div> <p style="margin-left: 20px;"><b>C-3</b></p>			

ASU - [L] CRITERIA			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 4:</b> 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. <i>Intervention at earlier stages in the writing process is especially welcomed</i></p>	
<p>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</p>			
<p>2. <b>Also:</b></p> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; text-align: center;"> <p>Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "<b>C-4</b>".</p> </div>			
C-4			

Course Prefix	Number	Title	Designation
SLC	454	Latin American Film	L

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

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
C 1: At least 50 percent of the grade in the course is based upon writing.	While students are expected to actively participate in class, their written assignments constitute their grade.	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.
C2: The composition tasks involve the gathering, interpretation, and evaluation of evidence	Use basic critical methodologies and appropriate critical perspectives and research protocols in the study of distinct generic conventions in Latin American filmic production.	Develop a degree of critical thinking: 1) Identify and formulate a problem; 2) Divide de 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
C3: The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams	The course requires 5 short essays on different films, as well as a final research paper and a final exam	<ul style="list-style-type: none"> <li>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.</li> <li>In addition to the final exam students will write a research paper (6-8 pages long and with at least 5 bibliographical references).</li> </ul>

<p>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.</p>	<p>Students rewrite short essays as well as the final research paper.</p>	<p>Students will receive feedback and rewrite these essays if needed. The draft of the final paper is due April 1st. The final paper is due on April</p>
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## 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.C2

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 (C 1).
- Research term paper, following research protocols and appropriate critical idiom.
- Written critical tasks related to major genres in Latin American film.C2

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. C 1; C 3; 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 Obscura* (Argentina, 2008).

*Read:* Lopez, Ana. "Cinema & Modernity" (209-25) in *Theorising National Cinema*. Valentina Vitali and Paul Willemen, eds. London: British Film Institute, 2006.

Tompkins, Cynthia "Introduction" (3-29) in *Experimental Latin American Cinema*. Texas: U of Texas P, 2013.

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:

Kroll, Juli. "The Cinergetic, Experimental Melodrama: Feminism and Neo-Machista National Consciousness in Mexican Film." *Studies in Latin American Popular Culture* 26 (2008): 27-46.

Amaya, Hugo. "Amores perros and racialised masculinities in contemporary Mexico." *New Cinemas: Journal of Contemporary Film*. 5.3 (2007): 201-16.

D'Lugo, Marvin. *Amores perros/Love's a bitch* in *The Cinema of Latin America*. Alberto Elena and Marina Díaz López. London: Wallflower, 2003. 221-30.



Sanchez-Prado, Ignacio. "Amores perros: Exotic Violence and Neoliberal Fear." 15.1  
*Journal of Latin American Cultural Studies* (2006): 39-57.  
Tierney, Dolores. "Alejandro González Iñárritu: director without borders". *New Cinemas:  
Journal of Contemporary Film*. 7.2 (2009): 101-17.

Discuss the structure of González Iñárritu's *Amores perros*

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

*Read:* Grant "Genre and Society" (29-55) & "Auteur Theory: (56-59) in *Film Genre: From  
Iconography to Ideology*. London: Wallflower, 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).

*Read:* Williams, Claire, "Los diarios de motocicleta as Pan-American Travelogue" 11-27 in  
*Contemporary Latin American Cinema*. Deborah Shaw, ed. Rowman & Littlefield:  
Plymouth, UK, 2007. 1-10.  
Bueno, Fernanda, "Motorcycle Diaries: the myth of Guevara in the twenty-first century."  
*Confluencia* 23.1 (Fall 2007): 107-14  
Gilles Deleuze "From Cinema 1 & Cinema 2" (216-39) in *Film Theory and Criticism*. Leo  
Baudry and Marshall Cohen. New York: Oxford UP, 7th ed. 2009 New York:  
Oxford UP, 7th ed. 2009.

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

Feb. 25: Screen Marcos Bechi's *Garage Olimpo* (Argentina, 1999).

*Read:* Kaminsky, Amy, "Marcos Bechi's *Garage Olimpo*: A Cinema of Witness." *Jump Cut* 48  
(2006): 1-18.  
Tabanelli, Roberta. "The Violence of History in Marco Bechi's Argentina." *New Cinemas:  
Journal of Contemporary Film*. 9. 2-3 (2011): 127-46.  
Sadlier, Darlene J. "A Short History of Film Melodrama in Latin America" in *Latin  
American Melodrama*. Darlene Sadlier, ed. Urbana: U of Illinois P, 2009. 1-18.

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).

*Read:* Van Der Kolk, Bessel A. and Onno Van Der Hart "The Intrusive Past: The Flexibility of  
Memory and the Engraving of Trauma" (158-78) in *Trauma: Explorations in  
Memory*. Cathy Caruth, ed., Baltimore: Johns Hopkins, 1995.

Elsaesser, Thomas, "Tales of Sound and Fury: Observations on the Family Melodrama" (433-62) in *Film Genre Reader IV*. Grant, Keith, ed. Austin: U of Texas P, 2012.  
Nowell-Smith, Geoffrey "How Films mean, or, from aesthetics to semiotics and half-way back again" (8-17) in *Reinventing Film Studies*. Christine Gledhill & Linda Williams, eds. Hodder Arnold: London, 2000.

Discuss trauma theory in testimonial docudramas.

Spring Break

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

*Read:* Schrader, Paul. "Notes on Film Noir" (265-78) in Grant, Keith. *Film Genre Reader IV*. Austin: U of Texas P, 2012.

Copertari, Gabriela. "Nine Queens: A Dark Day of Simulation and Justice. *Journal of Latin American Cultural Studies* 14.3 (Dec. 2005): 279-93.

Lusnich, Ana Laura. "Electoral Normality, Social Abnormality: *The Nueve Reinas/Nine Queens* Paradigm and Reformulated Argentine Cinema, 1989-2001" (117-29) in *New Trends in Argentine and Brazilian Cinema*. Cacilda Rêgo and Carolina Rocha, eds. Bristol, UK: Intellect Books, 2010.

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

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

*Read:* Hortiguera, Hugo, "Perverse Fascinations and Atrocious Acts: An Approach to *The Secret in their Eyes* by Juan José Campanella. *Studies in Latin American Popular Culture* 30 (2012): 110-23.

Hardy, Phil. "Crime Movies" (304-12) in *The Oxford History of World Cinema*. Geoffrey Nowell-Smith, ed. New York: Oxford UP, 1996.

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).

*Read:* Nichols, Bill. "Film Theory and the Revolt against Master Narratives" (34-49) in *Reinventing Film Studies*. Christine Gledhill & Linda Williams, eds. Hodder Arnold: London, 2000.

Lopez, Ana María. "Facing Up to Hollywood" (419-37) in *Reinventing Film Studies*. Christine Gledhill & Linda Williams, eds. Hodder Arnold: London, 2000.

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)

*Read:* Branston, Gill. "Why Theory?" (18-33) in *Reinventing Film Studies*. Christine Gledhill & Linda Williams, eds. Hodder Arnold: London, 2000.

Gledhill, Christine, "Rethinking Genre" (221-43) in *Reinventing Film Studies*. Christine Gledhill & Linda Williams, eds. Hodder Arnold: London, 2000.  
Williams, Linda. "Film Bodies: Gender, Genre, Excess" (602-16) in *Film Theory and Criticism*. Leo Baudry and Marshall Cohen. New York: Oxford UP, 7th ed. 2009.

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).

*Read:* Jesus Martin-Barbero, "The Processes: From Nationalisms to Transnationalisms" (626-57) in *Media and Cultural Studies*. Meenakshi Gigi Durham and Douglas M. Kellner, eds. Malden, MA: Blackwell, 2006.

Modleski, Tania. "The Terror of Pleasure: The Contemporary Horror Film and Postmodern Theory" (617-26) in *Film Theory and Criticism*. Leo Baudry and Marshall Cohen. New York: Oxford UP, 7th ed. 2009.

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

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

*Read:* Brown, William L. "Alejandro González Iñárritu's *Biutiful*: Resistance, Rebellion, and Redemption in the Depiction of Barcelona's Grim Underworld." *Con-Textos* 22.45 (2010): 141-46.

Fraser, Benjamin. "A *Biutiful* city: Alejandro González Iñárritu's filmic critique of the 'Barcelona model.'" *Studies in Hispanic Cinemas* 9.1 (2012): 19-34.

Appadurai, Arjun. "Disjuncture and Difference in the Global Cultural Economy" (584-603) in *Media and Cultural Studies*. Meenakshi Gigi Durham and Douglas M. Kellner, eds. Malden, MA: Blackwell, 2006.

Discuss Transnationalized and Globalized filmmaking.

April 29: Screen Inés de Oliveira Cézár's *Cassandra* (Argentina, 2012).

*Read:* Stam, Robert and Ella Habiba Shohat, "Film theory and spectatorship in the age of the 'posts'" (381-401) in *Reinventing Film Studies*. Christine Gledhill & Linda Williams, eds. Hodder Arnold: London, 2000.

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

Tompkins, "The Irrevocable Nature of Curses: Inés de Oliveira Cézár's *El recuento de los daños*" (196-205).

Discuss Oliveira Cézár's *Cassandra* (Argentina, 2012) in terms of auteur theory and experimental film.

**Final paper due**

May 6: Final Exam