



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

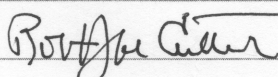
Contact information:

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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

GLOBAL AWARENESS [G]

Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[G] CRITERIA			
GLOBAL AWARENESS [G]			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	
		2. The course must match at least one of the following descriptions: (check all which may apply):	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.	
<input type="checkbox"/>	<input type="checkbox"/>	b. The course is a language course for a contemporary non-English language, and has a significant cultural component.	
<input type="checkbox"/>	<input type="checkbox"/>	c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.	
<input type="checkbox"/>	<input type="checkbox"/>	d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."	

Course Prefix	Number	Title	Designation
SLC	494	Latin American Film	Global Awareness (G)

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 checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<p>SAMPLE: 2d: study the cultural significance of a non-U.S. centered global issue</p>	<p>SAMPLE: The course examines the cultural significance of financial markets Japan, Korea, and the UK.</p>	<p>SAMPLE: Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 & 5 do the same for Korea and modules 6 & 7 do the same for the UK.</p>
<p>2a: In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group, The area or culture must be non-U.S. and the study must contribute to an understanding of the contemporary world.</p>	<p>The course examines Latin American culture by focusing on different generic conventions such as melodrama, thrillers, noir & crime films, road movies, docu-dramas, zombie movies, and comedy.</p>	<p>The movies screened in this class allow for focusing on a number of topics such: human trafficking and organ sale and rural exodus in the Brazilian film Central Station. Religion: Jewish culture in early 20th C Argentina in Camera Obscura and in contemporary Mexico in Norah's Will, as well as Mormon culture in Mexico in Stellet licht. Politics appear in the rendition of Che Guevara's diaries in The Motorcycle Diaries. State terrorism appears in Argentina's Garage Olimpo, as well as in the Oscar winning The Secret in their Eyes. In El Salvador's El lugar más pequeño and in Chile's Post-mortem. Mexico's Amores perros/Love's a Bitch underscores the contrast between 1960s politics and neoliberalism, and Juan de los muertos offers an allegorical rendition of contemporary Cuba. Similarly, while 9 reinas is noir, it alludes to the contemporary political turmoil. Finally the transnational Beautiful presents the distopia of</p>

		globalization

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.

- 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.

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