



ARIZONA STATE UNIVERSITY

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

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

School of International Letters and Cultures

College/School College of Liberal Arts and Sciences Department Latin American Film
Prefix SPA Number 475 Title Units: 3

Is this a cross-listed course? Yes If yes, please identify course(s) SLC 475/THE 494/FMS 494

Is this a shared course? (Choose one) If so, list all academic units offering this course

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested.

Is this a permanent numbered course with topics? Yes

If yes, all topics under this permanent numbered course must be taught in a manner that meets the criteria for the approved designation(s).

Chair/Director Initials

NB (Required)

Course description:

Requested designation: Global Awareness-G

Mandatory Review: (Choose one)

Note- a separate proposal is required for each designation.

Eligibility:

Permanent numbered courses must have completed the university's review and approval process.

Submission deadlines dates are as follow:

For Fall 2016 Effective Date: October 1, 2015

For Spring 2017 Effective Date: March 10, 2016

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.

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, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SQ/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
Criteria checklist for General Studies designation(s) being requested
Course catalog description
Sample syllabus for the course
Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Cynthia Tompkins E-mail Cynthia.Tompkins@asu.edu Phone 480-727-7275

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Dr. Nina Berman Michael A. Tueller Date: 13 July 2016

Chair/Director (Signature): [Handwritten 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.

Reviewed 4/2014

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 checked="" 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."	

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Course Prefix	Number	Title	Designation
SPA	475	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 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)
SAMPLE: 2d: study the cultural significance of a non-U.S. centered global issue	SAMPLE: The course examines the cultural significance of financial markets Japan, Korea, and the UK.	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.
1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	The course examines the cultural significance of film in Latin American countries.	Movies screened explore issues of cultural identity, ageism, trauma theory, state terror
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.	Given AZ's proximity to Mexico and the shared history of the region, the course examines culture-specific elements of a regio, a continent, and several cultural groups.	Movies come from Argentina, Brazil, Cuba, Mexico, El Salvador, Cuba, Chile,
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	Given that the course is about Latin American Film it is implicitly comparative in nature for it contrasts different national cinematographic traditions. In addition, students do compare the material with Holywoed and indepent productions	All of the screened movies and readings

Latin American Film

SLC 494 line # 84664 FMS 494 line # 91157; SPA 494 line #84683; THE line # 85030

Cynthia Tompkins
LL 424
School of International Letters and Sciences
Arizona State University
Cynthia.Tompkins@asu.edu

Office hours:
M 1:00-3:00
W-TH 3:00-4:00
& by apt.

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

Learning Outcomes:

Upon successful completion of this course students will be able to articulate key film genres, different cinematic national traditions, periods and movements in Latin American film.

Listing of Assignments:

Students are to write 5 essays (3 pages each, font Times New Roman 12, MLA format) on specific topics (different from the ones discussed in class) about the Latin American films screened in class. In addition to the three pages, each essay must include at the very least, a bibliography with three references to academic sources (books, book chapters, refereed articles). Additional citations to reference materials (encyclopedias), film reviews, internet sources, may be included but will not be computed. At least two essays need to be turned in by mid-semester. Students will receive feedback and rewrite these essays if needed.

In addition to the written final exam students will write a research paper (8 pages long and with at least 5 bibliographical references to academic sources). The topic of the final paper & the bibliography must be pre-approved by the instructor by Sept. 29. The draft of the final paper is due Oct. 27. The final paper is due on Nov. 17.

Assessment/Evaluation:

Assessment metric depends on the following skills:

- 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, periods and national traditions in Latin American film.

Points		
5 Short Essays	10 points or 10 % each	500
Final exam	20 %	200
Draft of Research Paper	5%	50
Presentation of the research paper	5%	50
Research paper	20%	<u>200</u>
		1000

Grading Scale:

97%-100%	A+	83%-86%	B	60%-69%	D
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93%-96%	A	80%-82%	B-	59%-0%	E
90%-92%	A-	75%-79%	C+		
87%-89%	B+	70%-74%	C		

In order to figure out your grade, remove one zero, that is: 980 = 98 = A+, etc

Readings and daily/weekly itineraries:

Aug. 18: 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 Willemsen, eds. London: British Film Institute, 2006.

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

---. "Wild Naked Ladies: Shifting Paradigms. Gendered Approaches to María Victoria Menis' *Cámara oscura* [Camera Obscura] (2008), and Albertina Carri's *La rabia* [Anger] (2008)." *Teaching Gender through Latin American, Latino and Iberian Texts and Culture*. Rotterdam, The Netherlands: Sense Publishers, 2015. 141-156.

Discuss intermediality or the relationship between the main plot of the movie (diegesis) and the animated sequences (stream of thought including the Surrealist pictures).

Aug. 25: 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.

Sept. 1: 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*.

Sept. 8: 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.

Sept. 15: 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.

Sept. 22: Screen Claudia Llosa's *La teta asustada* (Peru 2009)

Read: Barrow, Sarah. "New configurations for Peruvian cinema: The rising star of Claudia Llosa." *Transnational Cinemas*. 4.2 (2013):197-215.

Discuss Claudia Llosa's *La teta asustada* in terms of the sequelae of state violence.

Sept. 29: 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.

Topic of final paper & bibliography due

Oct. 6: 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 ad 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.

Oct. 13: 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.

Oct. 20: 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* in terms of Black comedy.

Oct. 27: Screen Pablo Larraín's *No* (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 Pablo Larraín's *No* in terms of state terror and internalized violence.

Draft of the final paper due

Nov. 3: 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.

Nov. 10: 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' Grim Underworld. *Con-Textos* 22.45 (2010): 141-46.
Fraser, Benjamin. "A Beautiful 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.

Nov. 17: Screen Damián Szifrón's *Relatos Salvajes* (Argentina, 2014).

Read: Sadler, Darlene J. "A Short History of Film Melodrama in Latin America" in *Latin American Melodrama*. Darlene Sadler, ed. Urbana: U of Illinois P, 2009. 1-18.
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.

Discuss the juxtaposition of comedy and violence.

Final paper due

Thanksgiving

Dec. 1: Presentation - Summary of your final research paper.

Dec. 8: Final Exam Due

Please become familiar with this section:

Absences:

A maximum of two absences is allowable. Excused absences related to religious observances/practices that are in accord with ACD 304-04, "Accommodation for Religious Practices" and to university sanctioned events/activities that are in accord with ACD 304-02, "Missed Classes Due to University-Sanctioned Activities"

Academic integrity:

Academic honesty is expected of all students in all examinations, papers, and laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>

Accommodating students with disabilities:

Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. The DRC Tempe office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: (480) 965-1234 (V) or (480) 965-9000 (TTY). For additional information, visit: www.asu.edu/studentaffairs/ed/drc.

Expected classroom behavior:

Be sure to arrive on time for class. Excessive tardiness will be subject to sanctions. Under no circumstances should you allow your cell phone to ring during class. Any disruptive behavior, which includes ringing cell phones, listening to your mp3/iPod player, text messaging, constant talking, eating food noisily, reading a newspaper will not be tolerated. The use of laptops (unless for note taking), cell phones, MP3, IPOD, etc. are strictly prohibited during class.

Policy against threatening behavior:

All incidents and allegations of violent or threatening conduct by an ASU student (whether on-or off campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances. (See Student Services Manual [SSM 104-02](#) "Handling Disruptive, Threatening or Violent Individuals on Campus"):

Information in the syllabus, other than grade and absence policies, may be subject to change with reasonable advance notice.

SPA/SLC 475 Latin American Film

Readings:

- Amaya, Hugo. "Amores perros and racialised masculinities in contemporary Mexico." *New Cinemas: Journal of Contemporary Film*. 5.3 (2007): 201-16.
- 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.
- Barrow, Sarah. "New configurations for Peruvian cinema: The rising star of Claudia Llosa." *Transnational Cinemas*. 4.2 (2013):197-215.
- Branston, Gill. "Why Theory?" (18-33) in *Reinventing Film Studies*. Christine Gledhill & Linda Williams, eds. Hodder Arnold: London, 2000.
- Brown, William L. "Alejandro González Iñárritu's *Biutiful*: Resistance, Rebellion, and Redemption in the Depiction of Barcelona' Grim Underworld." *Con-Textos* 22.45 (2010): 141-46.
- Bueno, Fernanda, "*Motorcycle Diaries*: the myth of Guevara in the twenty-first century." *Confluencia* 23.1 (Fall 2007): 107-14
- Copertari, Gabriela. "*Nine Queens*: A Dark Day of Simulation and Justice." *Journal of Latin American Cultural Studies* 14.3 (Dec. 2005): 279-93.
- 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.
- 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.
- Fraser, Benjamin. "A *Biutiful* city: Alejandro González Iñárritu's filmic critique of the 'Barcelona model.'" *Studies in Hispanic Cinemas* 9.1 (2012): 19-34.
- 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. 2009New York: Oxford UP, 7th ed. 2009.
- Gledhill, Christine, "Rethinking Genre" (221-43) in *Reinventing Film Studies*. Christine Gledhill & Linda Williams, eds. Hodder Arnold: London, 2000.
- Grant, Barry Keith. "Introduction" (1-3), "Approaching Film Genre" (4-28), "Genre and Society" (29-55) & "Auteur Theory: (56-59) in *Film Genre: From Iconography to Ideology*. London: Wallflower, 2007.
- Hardy, Phil. "Crime Movies" (304-12) in *The Oxford History of World Cinema*. Geoffrey Nowell-Smith, ed. New York: Oxford UP, 1996.
- 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.
- 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.

- Lopez, Ana. "Cinema & Modernity" (209-25) in *Theorising National Cinema*. Valentina Vitali and Paul Willemsen, eds. London: British Film Institute, 2006.
- Lopez, Ana María. "Facing Up to Hollywood" (419-37) in *Reinventing Film Studies*. Christine Gledhill & Linda Williams, eds. Hodder Arnold: London, 2000.
- 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.
- Martin-Barbero, Jesus. "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.
- 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.
- 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.
- Sadler, Darlene J. "A Short History of Film Melodrama in Latin America" in *Latin American Melodrama*. Darlene Sadler, ed. Urbana: U of Illinois P, 2009. 1-18.
- Sanchez-Prado, Ignacio. "Amores perros: Exotic Violence and Neoliberal Fear." 15.1 *Journal of Latin American Cultural Studies* (2006): 39-57.
- Schrader, Paul. "Notes on Film Noir" (265-78) in Grant, Keith. *Film Genre Reader IV*. Austin: U of Texas P, 2012.
- 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.
- Tierney, Dolores. "Alejandro González Iñárritu: director without borders". *New Cinemas: Journal of Contemporary Film*. 7.2 (2009): 101-17.
- Tompkins, "Introduction" (3-29); "The paradoxical nature of the documentary: Walter Salles's *Central do Brasil*" (91-105). "Whether or Not to End One's Life: Carlos Reygadas's *Japón*" (159-67); Crime and Self-Inflicted Punishment: Carlos Reygadas's *Batalla en el cielo*" (168-74) & "The Miracle of Female Bonding in Patriarchal Society: Carlos Reygadas's *Stellet licht*" (177-85) in *Experimental Latin American Cinema*. Texas: U of Texas P, 2013.
- . "Wild Naked Ladies: Shifting Paradigms. Gendered Approaches to Maria Victoria Menis' *Cámara oscura* [Camera Obscura] (2008), and Albertina Carri's *La rabia* [Anger] (2008)." *Teaching Gender through Latin American, Latino and Iberian Texts and Culture*. Rotterdam, The Netherlands: Sense Publishers, 2015. 141-156.
- 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.
- Williams, Christopher, "After the Classic, the classical and ideology: the differences of realism" (206-20) in

Reinventing Film Studies.

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.

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.