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

<table>
<thead>
<tr>
<th>College/School</th>
<th>College of Liberal Arts and Sciences</th>
<th>Department</th>
<th>School of International Letters and Cultures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prefix SPA</td>
<td>Number 475</td>
<td>Title Latin American Film</td>
<td>Units 3</td>
</tr>
</tbody>
</table>

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. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

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). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Requested designation: Global Awareness-G
Mandatory Review: (Choose one)

Eligibility:
Permanent numbered courses must have completed the university’s review and approval process.
For the rules governing approval of omnibus courses, contact Phyllis1.ucie@asu.edu.

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. 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, Arts and Design core courses (HU)
- Social-Behavioral Sciences core courses (SB)
- Natural Sciences core courses (NS/NS)
- 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. Tweller Date: 13 July 2016
Chair/Director (Signature):
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 cultural 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]**

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><strong>1. Studies must</strong> be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>2. The course must match at least one of the following descriptions:</strong> (check all which may apply):</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. <strong>The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>b. The course is a language course for a contemporary non-English language, and has a significant cultural component.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>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.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>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.&quot;</td>
</tr>
</tbody>
</table>
### Global Awareness [G]

#### Page 3

<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPA</td>
<td>475</td>
<td>Latin American Film</td>
<td>Global Awareness (G)</td>
</tr>
</tbody>
</table>

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>2d: study the cultural significance of a non-U.S. centered global issue</td>
<td>SAMPLE: The course examines the cultural significance of financial markets Japan, Korea, and the UK.</td>
<td>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 &amp; 5 do the same for Korea and modules 6 &amp; 7 do the same for the UK.</td>
</tr>
<tr>
<td>1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.</td>
<td>The course examines the cultural significance of film in Latin American countries.</td>
<td>Movies screened explore issues of cultural identity, ageism, trauma theory, state terror</td>
</tr>
<tr>
<td>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.</td>
<td>Given AZ's proximity to Mexico and the shared history of the region, the course examines culture-specific elements of a region, a continent, and several cultural groups.</td>
<td>Movies come from Argentina, Brazil, Cuba, Mexico, El Salvador, Cuba, Chile,</td>
</tr>
<tr>
<td>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</td>
<td>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 Holywood and independent productions</td>
<td>All of the screened movies and readings</td>
</tr>
</tbody>
</table>
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 50 %  500
Final exam  20 %  200
Draft of Research Paper 5%  50
Presentation of the research paper  5%  50
Research Paper 20%  200

1000

Grading Scale:

<table>
<thead>
<tr>
<th>Percentage Range</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>97%-100%</td>
<td>A+</td>
</tr>
<tr>
<td>83%-86%</td>
<td>B</td>
</tr>
<tr>
<td>60%-69%</td>
<td>D</td>
</tr>
</tbody>
</table>
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).


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:


Discuss the structure of González Iñárritu's Amores perros.

Sept. 8: 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.


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


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


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


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


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.


Discuss Chenillo's *Nora's Will* in terms of Black comedy.

Oct. 27: Screen Pablo Larrain's *No* (Chile 2010)


Discuss Pablo Larrain'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).


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

Discuss Transnationalized and Globalized filmmaking.


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](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](http://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.
Readings:


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.


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 light" (177-85) in Experimental Latin American Cinema. Texas: U of Texas P, 2013.


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