GENERAL STUDIES COURSE PROPOSAL COVER FORM

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>
<tr>
<td>Is this a cross-listed course?</td>
<td>Yes</td>
<td>if yes, please identify course(s) SLC 475/THE 494/FMS 494</td>
<td></td>
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<tr>
<td>Is this a shared course?</td>
<td>(Choose one)</td>
<td>if so, list all academic units offering this course</td>
<td></td>
</tr>
</tbody>
</table>

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.

Chair/Director Initials NB (Required)

Course description:
Requested designation: Literacy and Critical Inquiry—L
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.
For the rules governing approval of omnibus courses, contact Phyllis.Lucie@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 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/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. Tweller Date: 13 July 2016

Chair/Director (Typed): [Signature]

Rev. 4/2015
Arizona State University Criteria Checklist for

LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence—that is, 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 that have little to do with language in the usual sense (words), but the analysis of written and spoken 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 skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

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.

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.

Revised April 2014
ASU - [L] CRITERIA

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

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

**CRITERION 1:** At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. *In-class essay exams may not be used for [L] designation.*

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

2. Also:

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

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**CRITERION 2:** The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.

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

2. Also:

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

---

Students are to write 5 essays (10% each, 50% of the grade). In addition to the written take-home final exam (20%) students will write a research paper (20% of the grade). The topic of the final paper & the bibliography must be pre-approved by the instructor. The draft of the final paper is worth (05%).

Essays involve gathering, interpreting, and evaluating evidence. Students are to gather information from academic sources, using databases such as MLA, PRISMA and HAPI. 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. (C 2).
### ASU - [L] CRITERIA

**CRITERION 3:** The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.

Though the 5 essays are relatively short (3 pages each) they offer in depth treatment of a topic not discussed in class, as preparation for the final paper. Please note that an oral presentation of the topic of the final paper is also due.

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

2. **Also:**

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

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td></td>
<td>In order to provide timely feedback on each assignment in time to help students do better in subsequent assignments, two of the short essays need to be turned in by mid-semester. All of the five short papers can be rewritten following instructor feedback. The final paper is the culmination of a process that involves turning in the topic and the bibliography, and the draft. Students receive feedback on each and every opportunity.</td>
</tr>
</tbody>
</table>

**CRITERION 4:** These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. *Intervention at earlier stages in the writing process is especially welcomed.*

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

2. Also:

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

C-4
<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>General Studies Designation</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPA</td>
<td>475</td>
<td>Latin American Film</td>
<td>L</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>C 1</td>
<td>Over 50%, in fact 90% of the grade results from written assignments</td>
<td>Students are to write 5 essays (10% each, 50% of the grade). In addition to the written take-home final exam (20%), students will write a research paper (20% of the grade). The topic of the final paper &amp; the bibliography must be pre-approved by the instructor. The draft of the final paper is worth (05%).</td>
</tr>
<tr>
<td>C 2</td>
<td>Written assignments involve gathering, interpreting and evaluating evidence. They reflect critical inquiry</td>
<td>Essays involve gathering, interpreting, and evaluating evidence from academic sources, using databases such as MLA, PRISMA and HAPI. Critical inquiry is reflected in the articulation of key film genres, different cinematic national traditions, periods and movements in Latin American film. (C 2).</td>
</tr>
<tr>
<td>C 3</td>
<td>Syllabus should include a minimum of two substantial written assignments that allow for in depth, quality and quantity.</td>
<td>Though the 5 essays are relatively short (3 pages each) they offer in depth treatment of a topic not discussed in class, as preparation for the final paper. Please note that there is an oral presentation of the final paper, which also allows for in-depth engagement with the material.</td>
</tr>
<tr>
<td>C 4</td>
<td>The substantial writing assignments should be arranged so that the students will get timely feedback to help them do better on subsequent assignments.</td>
<td>In order to provide timely feedback on each assignment in time to help students do better in subsequent assignments, two of the short essays need to be turned in by mid-semester. All of the five short papers can be rewritten following instructor feedback. The final paper is the culmination of a process that involves turning in the topic and the bibliography, and the draft. Students receive feedback on each and every opportunity.</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. (C 2)

Listing of Assignments:
Students are to write 5 essays (C 3)(3 pages each, font Times New Roman 12, MLA format) on specific topics (different from the ones discussed in class (C 2) about 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). Please use databases MLA, PRISMA, and HAPI to identify material (C 2). Additional citations to reference materials (encyclopedia), 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. (C 1-C 4)

In addition to the written take-home final exam students will write a research paper (C2-C3) 8 pages long and with at least 5 bibliographical references to academic sources (C3). The topic of the final paper & the bibliography must be pre-approved by the instructor by Sept. 24. The draft of the final paper is due Oct. 22. The final paper is due on Nov. 19. (C 1 & C 4)

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. (C 1)
- Research term paper, following research protocols and appropriate critical idiom. (C 2)
- Written critical tasks related to major genres, periods and national traditions in Latin American film (C 2)

Points
5 Short Essays 10 points or 10 % each 50 % 500 L - C 1
Final exam 20 % 200
Draft of Research Paper 5% 50
Presentation of the research paper 5% 50
Research paper 20% 200 L - C 1
Grading Scale:

<table>
<thead>
<tr>
<th>Percentage Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>97%-100%</td>
<td>A+</td>
</tr>
<tr>
<td>93%-95%</td>
<td>A</td>
</tr>
<tr>
<td>90%-92%</td>
<td>A-</td>
</tr>
<tr>
<td>87%-88%</td>
<td>B+</td>
</tr>
<tr>
<td>83%-86%</td>
<td>B</td>
</tr>
<tr>
<td>60%-69%</td>
<td></td>
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<tr>
<td>59%-0%</td>
<td>E</td>
</tr>
<tr>
<td>75%-79%</td>
<td>C+</td>
</tr>
<tr>
<td>70%-74%</td>
<td>C</td>
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</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). (C 1)

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. (C 1)

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*. (C 1)

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. (C 1)

Sept. 15: Screen Walter Salles' *The Motorcycle Diaries* (Brazil, 2004).


Discuss adaptation theories and biopics in Salles' adaptation of the novel. (C 1)

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


Discuss Claudia Llosa's *La teta asustada* in terms of the sequelae of state violence (C 1).


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. (C 1)

Topic of final paper & bibliography due


Copertani, Gabriela. "Nine Queens: A Dark Day of Simulation and Justice. Journal of Latin American Cultural

Discuss noir conventions in Nueve reinas & its final paradox. (C 1)

Oct. 13: Screen Juan José Campanella’s The Secret in their Eyes (Argentina, 2009).

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

Discuss shots, structure and the nature of punishment suggested by the ending. (C1)

Oct. 20: Screen Mariana Chenillo’s Nora’s Will (Mexico, 2008).


Discuss Chenillo’s Nora’s Will in terms of Black comedy. (C 1)

Oct. 27: Screen Pablo Larraín’s No (Chile, 2010)


Discuss Pablo Larraín’s No in terms of state terror and internalized violence. (C 1)

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. (C 1)
Nov. 10: Screen González Iñárritu's *Biutiful* (Mexico/Barcelona, 2012).


Discuss Transnationalized and Globalized filmmaking. (C 1)


Discuss the juxtaposition of comedy and violence. (C 1)

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/Pod 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.


Tompson, "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" (177-95) 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
Reinventing Film Studies.
