



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: 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.

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**  
**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

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

## 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:

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 1:</b> 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. <i>In-class essay exams may not be used for [L] designation.</i></p>	<p>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%).</p>

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".

C-1

<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 2:</b> The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p>	<p>Essays involve gathering, interpreting, and evaluating evidence. Students are to gather information from academic sources, using databases such as MLA, PRISMA and HAPI. pon 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).</p>
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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".

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.

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".

C-3

## ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 4:</b> These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i></p>	<p>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</p>

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

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

Course Prefix	Number	Title	General Studies Designation
SPA	475	Latin American Film	L

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

Criteria (from 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)
C 1	Over 50%, in fact 90% of the grade results from written assignments	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%).
C 2	Written assignments involve gathering, interpreting and evaluating evidence . They reflect critical inquiry	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).
C 3	Syllabus should include a minimum of two substantial written assignments that allow for in depth, quality and quantity ..	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.
C 4	The substantial writing assignments should be arranged so that the students will get timely feedback to help them do better on subsequent assignments.	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

## 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](mailto: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 (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.(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 (C2)(C 3). 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 - C1
Final exam	20 %		200	
Draft of Research Paper	5%		50	
Presentation of the research paper	5%	50		
Research paper	20%		200	L - C1

**Grading Scale:**

97%-100%	A+	83%-86%	B	60%-69%	D
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).(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:

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*. (C 1)

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. (C 1)

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. (C 1)

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 (C 1).

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. (C 1)

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 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. (C 1)

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. (C1)

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. (C 1)

Oct. 27: Screen Pablo Larrain'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 Larrain'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).

*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. (C 1)

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 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. (C 1)

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

Read: 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.

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.(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>

**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.

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