



ARIZONA STATE UNIVERSITY

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

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

College/School New College of Interdisciplinary Arts and Sciences Department School of Humanities, Arts & Cultural Studies
Prefix LAS Number 205 Title Deep Roots: Latin America Units: 3
Is this a cross-listed course? No If yes, please identify course(s)

Is this a shared course? No 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? No

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 N/A (Required)

Course description:

Introduces the diversity of Latin-American traditions through its cultural production. The approach is interdisciplinary (art, architecture, literature, film, theater, business and anthropology). Studies the history and culture of Latin America and its concept of identity and nation through a variety of genres.

Requested designation: Global Awareness-G Mandatory Review: No

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 (SO/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 Ilana Luna E-mail ilana.luna@asu.edu Phone 602-543-5681

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Louis G. Mendoza Date: 9/9/16



ARIZONA STATE UNIVERSITY

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Chair/Director (Signature):

*Luigi*

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## 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.

<b>ASU--[G] CRITERIA</b>			
<b>GLOBAL AWARENESS [G]</b>			
YES	NO		<b>Identify Documentation Submitted</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>1.</b> Studies <b>must</b> be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.</p>	Syllabus and Table of Contents of required texts
		<p><b>2.</b> The course must match at least one of the following descriptions: (check all which may apply):</p>	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. <b>The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</b></p>	Syllabus and Table of Contents of required texts
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<p>b. The course is a language course for a contemporary non-English language, and has a significant cultural component.</p>	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>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.</p>	Syllabus and Table of Contents of required texts
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<p>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."</p>	

Course Prefix	Number	Title	Designation
LAS	205	Deep Roots: Latin America	Global Awareness (G)

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

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<p><b>SAMPLE:</b> 2d: study the cultural significance of a non-U.S. centered global issue</p>	<p><b>SAMPLE:</b> The course examines the cultural significance of financial markets Japan, Korea, and the UK.</p>	<p><b>SAMPLE:</b> 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.</p>
<p>1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world OUTSIDE THE U.S.</p>	<p>The subject matter deals exclusively with Latin America and leads to an understanding of Latin America's cultural history from pre-Columbian times to the modern day, focusing on the multiple roots of culture.</p>	<p>See highlighted sections in Course Description, Course Objectives, Learning Outcomes, weekly reading materials, music, visual art, and films in the syllabus. See also Table of Contents of required textbooks.</p>
<p>2a. In-depth area studies concerned with an examination of culture-specific elements of a region, country, or culture group.</p>	<p>Each weekly module addresses a specific historical period or cultural element pertinent to Latin American cultural history.</p> <p>The selection of readings cover a broad range of socio-cultural topics and a broad range of cultural elements from different nations.</p>	<p>See highlighted sections in Course Description, Course Objectives, Learning Outcomes, weekly assignments and presentations, weekly reading materials, music, visual art, and films in the syllabus. See also Table of Contents of required textbooks.</p>
<p>2c. 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.</p>	<p>Each weekly module examines the cultural production from a variety of countries offering rich comparison between different social histories among the Latin American nations. Students focus on individual countries in their ongoing research and compare and contrast these countries and their cultural output during class presentations.</p>	<p>See highlighted sections in Learning Outcomes, weekly assignments and presentations, weekly reading materials, music, visual art, and films in the syllabus. See also Table of Contents of required textbooks.</p>



## LAS 205 Deep Roots: Latin America

Fall 2016 Session C (hybrid)  
Class # 82473  
Location: West CLCC 102  
Time: Tuesday 4:30-5:45pm  
Semester hours: 3

Professor Ilana Luna  
Office: FAB N222  
Tel: (602)543-5681  
Office Hours: Tuesday 12-2:00 pm  
and by Appointment

### Description / Overview of the Course

Deep Roots: Latin America introduces the diversity of Latin-American traditions through its cultural production and studies the history and culture of Latin America and its concept of identity and nation through a variety of genres. The course will focus on many aspects of culture that reveal the complexity of Latin America.

### Course Objectives

- Students will gain an understanding of the roots of Latin American culture and the interplay between indigenous, European, and African cultures as well as influences from Asian cultures through trade and immigration.
- This course will expose students to the diversity of Latin-American traditions through its cultural production and a close examination of its art, architecture, literature, film, theater, business, anthropology, music, and history.
- Students will be able to recognize trends as well as divergences in the socio-cultural histories of Latin American nations.

### Learning Outcomes

- Students will be able to identify major social movements, figures, and events in Latin America.
- Students will demonstrate through their portfolios and presentations a deeper cultural knowledge about a specific Latin American nation regarding a variety of cultural elements such as arts, music, colonial and indigenous history, literature, film, etc.
- Students will be able to compare and contrast major aspects of culture between Latin American countries.

### Required Texts

- The Cambridge Companion to Modern Latin American Culture: Modern Latin American Culture. John King, ed. (ISBN: 0-52163651)
- The Oxford Book of Latin American Short Stories. Roberto González Echevarría. Oxford: Oxford UP, 1997.

Commented [TE1]:  
Course Description supports #1 Subject Matter  
Course Description supports 2a In-depth Area Studies

Commented [TE2]:  
Course Objectives support #1 Subject Matter  
Course Objectives support 2a In-depth Area Studies

Commented [TE3]:  
Learning Outcomes support #1 Subject Matter  
Learning Outcomes support 2a In-depth Area Studies  
Learning Outcomes support 2c Comparative Cultural Study

- The Latin American Cultural Studies Reader. Ana del Sarto, Alicia Ríos, Abril Trigo, Eds. Durham: Duke UP, 2004
- *20<sup>th</sup> Century Latin American Poetry: A Bilingual Anthology*. Steven Tapscott, Ed. Austin: U of Texas P, 1996.
- Online Reader available in Blackboard

**Schedule of Assignments:**

**Week 1- Introduction to Latin American Studies: Colonialism to Globalism**

**August 23:**

**Screen: Panamá Short film (Ana Endara Mislov, 2013) <https://vimeo.com/92573331>**

- **Read:** Alicia Ríos, “Forerunners.” *The Latin American Cultural Studies Reader*. Ana del Sarto, Alicia Ríos, Abril Trigo, Eds. Durham: Duke UP, 2004. 15-34.
- Eduardo Galeano “First Voices” *Memory of Fire, Genesis*. Tans. Cedric Belfrage. NY: Pantheon Books, 1985. (excerpts)

**August 26: ONLINE (work due by midnight)**

**Read:**

- “Pre-Colombian and colonial Latin America” p.9-27 in John King, ed. *The Cambridge Companion to Modern Latin American Culture*.
- Tarea: Take notes on reading. Choose countries for semester research focus. (BEGIN PREPARATION FOR NEXT WEEK’S PRESENTATION ON PRE-COLUMBIAN CULTURE)

**Week 2 - From the Conquest to the Colony: The Indigenous Roots of Latin America**

**August 30:**

**Read:**

- Popul Vuh “A Maiden’s Story” *The Oxford Book of Latin American Short Stories*. Roberto González Echevarría. Oxford: Oxford UP, 1997. 28-30.
- Felipe Guaman Poma de Ayala “*Tocay Capac, The First Inca*” Roberto González Echevarría. Oxford: Oxford UP, 1997. 31-3.

**Commented [TE4]:**

Required Textbooks support #1 Subject Matter.

Required Textbooks support 2a In-Depth Area Studies

**Commented [TE5]:**

Weekly reading materials, assigned films, music, and visual art support #1 Subject Matter.

Weekly reading materials, assigned films, music, and visual art support 2a In-Depth Area Studies

Weekly reading materials, assigned films, music, and visual art support 2c Comparative Cultural Study

- Fray Bartolomé de las Casa. "Plague of Ants" Roberto González Echevarría. Oxford: Oxford UP, 1997. 34-8.

**September 2: ONLINE (work due by midnight)**

**Online Presentation # 1 DUE:** Investigate and prepare a 7-12 slide presentation on present day Indigenous culture and its connection to the pre- Colombian cultures from the region/ country of your selection (utilize outside sources and cite properly in 1-page write up for final portfolio). Information should be researched, presentation logically organized and writing should be your own, proper citations.

**Watch: Ixcanul (on reserve at ASU West and streaming)** Take notes and prepare for discussion.

**Week 3 - Essays on Modernity and the Idea of Latin America**

**September 6:**

**Read:**

- José Martí: *Our America*
- "Latin America since independence" p. 28-59 (Begin preparation for presentation #2 on Independence Movements that include key figures, including at least one woman regarding the country of your selection)
- Benedict Anderson: "Creole Pioneers." *Imagined Communities Reflections on the Origin and Spread of Nationalism*. Revised Edition. London, NY: Verso. 1991. 47-65.

**September 9: ONLINE (work due by Midnight)**

**Read:**

- Roberto Fernández Retamar "Caliban: Notes Toward a Discussion of Culture in Our America" *The Latin American Cultural Studies Reader*. Ana del Sarto, Alicia Ríos, Abril Trigo, Eds. Durham: Duke UP, 2004. 83-99.

**Watch:** "José Martí and Cuba Libre" (José Cruz Girona)

(<https://login.ezproxy1.lib.asu.edu/login?url=http://fod.infobase.com/PortalPlaylists.aspx?wID=11854&xtid=29133>)

Take notes and prepare for discussion.



**Online Presentation # 2 DUE:** Present key information on independence in the Latin American nation of your selection. You must include relevant dates, images, players and important events.

#### **Week 4 - Latin American Narrative: Foundations**

##### **September 13:**

**Read:** From: Roberto González Echevarría. Oxford: Oxford UP, 1997:

- Domingo Faustino Sarmiento. "The Tiger of the Plains." 73-5. (Argentina)
- Horacio Quiroga, "The Decapitated Chicken." 118-24. (Uruguay)
- Rómulo Gallegos, "Peace on High" 153-8. (Venezuela)
- María Luisa Bombal, "The Tree." 233-41. (Chile)
- Miguel Angel Asturias. "The Legend of 'El Cadejo'." 242-6. (Guatemala)
- Rosario Castellanos, "Cooking Lesson." 345-53. (Mexico)
- Mario Vargas Llosa, "The Challenge." 390-9. (Peru)
- Rosario Ferré, "When Women Love Men." 462-72. (Puerto Rico)

Be ready to discuss ALL stories in class, with open notes.

Commented [TE6]:  
This is an example of Comparative Cultural Studies (2c).

##### **September 16: ONLINE (work due by midnight)**

**Read:** Spanish American Narrative 1810-1920 p. 60-82

**Online Presentation # 3 DUE** Presentation: Short story from a writer of the country of your choice not selected on this previous reading. The story's context in literary movements, the writer's importance in her or his country.

#### **Week 5 -The Third Root: Africa in America**

##### **September 20:**

**Read:**

- Sara Cline, Social Dissonance in Eighteenth-Century Mexican Casta Paintings
- Mónica G. Moreno Figueroa, "Historically Rooted Transnationalism: Slightedness and the Experience of Racism in Mexican Families"

- “For Blacks in Peru, There's No Room at the Top”

**View:** Casta Paintings

**September 23: ONLINE (work due by midnight)**

**Watch:**

- “Mexico and Peru: The Black Grandma in the Closet—Black in Latin America” (PBS)

(<https://login.ezproxy1.lib.asu.edu/login?url=http://fod.infobase.com/PortalPlaylists.aspx?wID=11854&xtid=56025>)

- “Cuba: The Next Revolution—Black in Latin America” (PBS)

(<https://login.ezproxy1.lib.asu.edu/login?url=http://fod.infobase.com/PortalPlaylists.aspx?wID=11854&xtid=56023>)

**Online Presentation # 4 DUE:** Investigate the history of African slavery (or other immigration) in the country of your selection. Give historical/ social background, current demographic information and highlight at least one important cultural icon or public figure who is an Afro-descendant

**Week 6 - Latin American Poetry: Form and Content**

**September 27:**

**Read:**

- Nezahualcoyotl: Untitled poem  
<http://quetzal.asu.edu/Quetzal/Art/Nezahualcoyotl.html> (Mexico)
- Sor Juana Inés de la Cruz, “Poem 145,” “Philosophical Satire” In *The Answer/ La Respuesta*, Electa Arenal, Amanda Powell Eds. Trans. New York: The Feminist Press, 1994. (Mexico)
- José Martí Simple Verse 1 (Cuba)
- Ruben Darío, “The Swan” “To Roosevelt” (Nicaragua)
- Delmira Augustini “The ineffable” (Uruguay)
- Gabriela Mistral “Decalogue of the Artist” “The House” “Close to me” (Chile)
- Cesar Vallejo, “The Black Messengers” “El pan nuestro” (Peru)
- Alfonsina Storni, “Me at the Bottom of the Sea” (Argentina)
- Luis Palés Matos, “Pueblo” (Puerto Rico)

**Commented [TE7]:**  
Example of In-Depth Area Studies concerned with an examination of culture-specific elements of a region (2a) as well as Comparative Cultural Study (2c).

- Nicolás Guillén, "My Last Name" (Cuba)
- Pablo Neruda, "Tonight I can write.." "La United Fruit Company" (Chile)
- Juan Gelman, "History" (Argentina)
- Roque Dalton, "Soldier's Rest" (El Salvador)
- [All selections from: *20<sup>th</sup> Century Latin American Poetry: A Bilingual Anthology*. Steven Tapscott, Ed. Austin: U of Texas P, 1996.)

Commented [TE8]: Example of Comparative Cultural Study (2c).

### **September 30: ONLINE (work due by midnight)**

#### **Read:**

- Latin American Poetry p. 136-170

**Online Presentation # 5 DUE:** Close-reading of two poems by poets from your selected country. What does the poem mean? What is its social and/or political context? What sort of imagery or sound does it evoke? Why is that important? What sentiments does it draw on?

### **Week 7 - Latin American Testimonial: Documenting Difficult Realities**

#### **October 4:**

#### **Read:**

- Rigoberta Menchú. *I, Rigoberta Menchú: An Indian Woman in Guatemala*. Elisabeth Burgos Debray, Ed. Intro. London, NY: Verso. 1984. (Selection)
- Daniel Rothenberg, Ed. *Memory of Silence: The Guatemalan Truth Commission Report*. NY: Palgrave, 2012. (Introduction)

#### **October 7: ONLINE (work due by midnight)**

#### **Watch:**

- *When the Mountains Tremble* (dir. Patricia Yates, Thomas Sigel, USA, 1983) (on reserve at ASU West and streaming)

#### **Read:**

- Maureen Shea "When the Mountains Tremble: Documentary Film and Testimonial in Latin America" *Film Criticism*.18: 2 (Winter 1994). 3-14.
- Elena Poniatowska: *The Night of Tlatelolco* (selection with Introduction by Octavio Paz and Poem by Rosario Castellanos) Massacre in Mexico Trans. Helen R. Lane. New York : Viking Press, 1975. (Selection)

**NO PRESENTATION – TAKE HOME MIDTERM ASSIGNED, DUE OCTOBER 14**

**Week 8:** Revolution and Art in 20<sup>th</sup> Century Latin America

**October 11: NO CLASS MEETING, FALL BREAK**

**October 14: ONLINE (work due by midnight)**

**Read:**

- Schifra Goldman, “Under the Sign of the Pava: Puerto Rican Art and Populism in International Context” *Dimensions of the Americas : art and social change in Latin America and the United States*. Chicago: University of Chicago Press, 1994. 416-32.

**Watch:**

- “Castro and the Cuban Revolution”

([http://fod.infobase.com.ezproxy1.lib.asu.edu/p\\_ViewVideo.aspx?xtid=2558&tScript=0](http://fod.infobase.com.ezproxy1.lib.asu.edu/p_ViewVideo.aspx?xtid=2558&tScript=0))

- “A Cuban Legend: The Story of Artist Salvador Gonzalez”

[http://fod.infobase.com.ezproxy1.lib.asu.edu/p\\_ViewVideo.aspx?xtid=92094&tScript=0](http://fod.infobase.com.ezproxy1.lib.asu.edu/p_ViewVideo.aspx?xtid=92094&tScript=0)

**\*\*\*MIDTERM DUE BY MIDNIGHT- COVERS MATERIAL STUDIED THROUGH WEEK 7\*\*\***

**Week 9 - Popular Culture: From Telenovelas to Public Ofrendas**

**October 18:**

**Read:** Jean Franco, “Plotting Women: Popular Narratives for Women in the United States and Latin America.” *The Latin American Cultural Studies Reader*. Ana del Sarto, Alicia Ríos, Abril Trigo, Eds. Durham: Duke UP, 2004. 183-202.

**Watch: (in class)**

- Bolivar soy yo (Jorge Alí Triana, Colombia 2002) (<https://vimeo.com/41391507>)

**October 21: ONLINE (work due by midnight)**

**Read:**

- Popular Culture in Latin America p.171-201

**Watch:**

- Festivals: Day of the Dead, Mexico

[http://fod.infobase.com.ezproxy1.lib.asu.edu/p\\_ViewVideo.aspx?xtid=111619&tScript=0](http://fod.infobase.com.ezproxy1.lib.asu.edu/p_ViewVideo.aspx?xtid=111619&tScript=0)

**Online Presentation # 6 DUE:** Investigate a public display, parade, pastime, artisanal creation or other cultural manifestation that can be considered “pop culture,” that is, something that is not considered “high art” by the academy but that is an extremely popular cultural expression enjoyed by the masses.

### **Week 10 - Latin American Music: Studies in Popular Genres**

**October 24:**

**Read:**

- Jose Anazagasty-Rodriguez “Colonial Capitalism, Hegemony, and Youth Praxis in Puerto Rico: Fiel a la Vega’s Rock en Español”
- José Pablo Villalobos, Juan Carlos Ramírez-Pimienta “Corridos and la pura verdad: Myths and Realities of the Mexican Ballad”

**Listening:** Selections of major genres, including Salsa, Bachata, Merengue, Cumbia, Vallenato, Banda

**October 27: ONLINE (work due by midnight)**

**Online Presentation # 7 DUE:** Presentation: Investigate a major musical genre specific to your chosen country, give examples of its sound, its social context and discuss important figures in its creation. Embed at least one video and discuss.

\*\*\*Select topic for final research project and submit for approval to professor with a bibliography of at least 1 primary source and 5 secondary (historical/ critical) sources\*\*\*

### **Week 11 - Latin American Music: New Song Movement and Social Protest**

**November 1:**

**Read:**

- Jeffrey Taffet “My Guitar is not for the Rich.” *The Journal of American Culture*. 20: 2, 1997. 91-103.

**Listen:** Mercedes Sosa, Pablo Milanés, Silvio Rodríguez, Victor Jara, Violeta Parra, Facundo Cabrales, Alfí Primero, Los Guaraguao, Ricardo Arjona, Los Fabulosos Cadillacs, Cultura Profética, Ana Tijoux

**November 4:**

**Watch:** *Violeta se fue a los cielos* (Andrés Wood, Chile 2011)

**Online Presentation # 8 DUE:** Research a popular singer/ songwriter/ musical group of social protest in your country. Share a clip of their music and discuss the meanings of the song.

## **Week 12 - Latin American Theater and Performance**

### **November 8:**

#### **Read:**

- Griselda Gambaro “The Walls” in Gambaro, Griselda and Marguerite Feitlowitz, *Information for Foreigners: Three Plays*, Evanston, Ill: Northwestern University Press, 1992.
- Francine A'ness *Resisting Amnesia: Yuyachkani, Performance, and the Postwar Reconstruction of Peru*”

Watch: <https://www.youtube.com/watch?v=gHI156AmfCo>

### **November 11: ONLINE (work due by midnight)**

#### **Read:**

- The Theatre Space in Latin America p.245-265

**Online Presentation # 9 DUE:** Select a play from the country of your choosing. Read the play or watch it online. Resource: <http://hemisphericinstitute.org/hemi/en/hidvl> Present about its social and historical context.

## **Week 13 - Third Cinema, New Latin American Cinema**

### **November 15:**

**Reader:** Fernando Solanas and Octavio Getino, “Towards a Third Cinema.” *New Latin American Cinema: Theory, Practices and Transcontinental Articulations*. Volume 1. Detroit: Wayne State UP, 1997. 33-58.

Julianne Burton, “The Camera As ‘Gun’: Two Decades of Culture and Resistance in Latin America.” *Latin American Perspectives* 5:1, Culture in the Age of Mass Media. (Winter, 1978). 49-76.

#### **Screening:**

- Clips from *The Hour of the Furnaces* (Solanas, Getino, Argentina, 1969)
- Shorts from Santiago Álvarez (Cuba)

**Commented [TE9]:**  
Example of In-Depth Area Studies concerned with an examination of culture-specific elements of a region (2a) as well as Comparative Cultural Study (2c).

**November 18: ONLINE (work due by midnight)**

**Online Presentation # 10 DUE:** Outside viewing of contemporary film from your selected country (see me for recommendations), presentation on the film and its significance in that country. You must cite at least two external critical sources in addition to your own commentary on the film.

**Week 14 - Global Media, Politics of Postmodernity**

**November 22:**

**Read:** Elizabeth Fox and Sergio Waisbord, "Latin Politics, Global Media" *Latin Politics, Global Media*. Austin : University of Texas Press, 2002. 1x-21.

**Watch:** *With My Eyes Wide Open*. (Dir. Gonzalo Arijón. Uruguay, France, 2010)

<https://www.youtube.com/watch?t=12&v=s8qL38CMtyw>

**November 25: ENJOY THANKSGIVING BREAK**

**WORK ON FINAL RESEARCH PROJECT**

**Week 15 - Global Flows and Migrations: Latino-Americans and the New Millenium**

**November 29:**

**Read:**

- Gloria Anzaldúa. "La conciencia de la mestiza: Towards a New Consciousness." *Borderlands*. San Francisco: Aunt Lute, 1980. 77-91.
- Coco Fusco, "The Other History of Intercultural Performance." *English is Broken Here*. NY: Norton and Co, 1995. 37-63.

**Watch:**

- *7 Cajas* (Dir. Juan Carlos Maneglia, Tana Schembori, Paraguay, Spain, 2012)

**December 2: ONLINE**

Research a typical food from the country of your selection. Obtain recipe and prepare for final exam day.

**Final Exam:**

**December 7:**

- Portfolio DUE including research paper, Share Food, Take open notes exam

### Course Grading/Grades and Grading Scale

Assignment of letter grades is based on a percentage of points earned. The letter grade will correspond with the following percentages achieved. All course requirements must be completed before a grade is assigned.

Attendance and Participation	10%
Weekly Presentations and homework (online)	20%
Research Portfolio (including final research project)	30%
Midterm Exam	20%
Final Exam	20%

### Course Requirement / Methodology

This course is centered on textual and visual analyses. Therefore, students must read the assigned material and give written answers to the study questions in order to be active participants in class discussions. This is a hybrid course, so weekly readings must be completed for this class discussion on Tuesdays and Research Presentations will be uploaded by Friday at 5 pm. Two responses (questions/comments/ reference to class readings) are required of each student to classmates' presentation. On weeks where a film viewing is assigned, students will be expected to watch outside of class and discuss in class.

### Grading Scale

A+ = 100 - 97.5	A = 97.49 - 94.5	A- = 94.49 - 90.0
B+ = 89.99 - 87.5	B = 87.49 - 83.5	B- = 83.49 - 80.0
C+ = 79.99 - 77.5	C = 77.49 - 73.5	C- = 73.49 - 70
D+ = 69.99 - 67.5	D = 67.49 - 63.5	D- = 63.49 - 60
E = 59.99 - 0		

### Participation/Presentations

**Daily participation** is mandatory. Students **MUST** attend class and arrive prepared. More than two absences without a written medical excuse will result in a reduction in the participation grade: 5% for every subsequent absence. **EVERY** week students **will present** a small outside research presentation (power point, prezi etc.) based on the country of their choosing and relating to that week's topic.

### Homework

Students must type all assignments (use 10-12 pt. fonts). Students must hand in the assignment on the day it is requested: **NO LATE HOMEWORK IS ACCEPTED!!!** Students are



responsible for the material they miss if they are absent from a class. Call or e-mail classmate for the information:

### Phone numbers and e-mails

Classmate #1: \_\_\_\_\_ Classmate #2: \_\_\_\_\_

### Weekly presentations/ Final portfolio

At the beginning of the course, each student will choose or be assigned a country to explore in depth during the course. All weekly research assignments will be submitted online in a ppt or prezi format and other students will be asked to engage with these presentations.

Final portfolio will include 1-2 page write-ups of these weekly presentation materials, **WITH PROPER CITATION** as well as a final research paper.

Must be typed 8-10 pages, 12 pt. Times New Roman font in analyzing an aspect of culture in the country of their choosing. Students are reminded that their essays must be organized, coherent and show depth of thought as well as correct grammar. The grade for the essays takes all of these components into consideration. Students are also reminded of the ASU policies on academic integrity and plagiarism. MLA Format.

Commented [TE10]:  
Example of In-Depth Area Studies concerned with an examination of culture-specific elements of a region, country, or culture group (2a).

### Midterm and Final Exams

NO MAKE-UP EXAMS WILL BE ADMINISTERED!! The exams ~~may~~ consist of the following:  
~~True/False questions, Matching, Identification~~ of key people, events, and concepts, and  
~~Short answer and Essays.~~

### Attendance/Participation

*Preparation* for class means reading the assigned readings & reviewing all information required for that week.

### Studying and Preparation Time

The course requires you to spend time preparing and completing assignments. A three-credit course requires 135 hours of student work. Therefore, expect to spend approximately 9 hours a week preparing for and actively participating in this course.

### Late or Missed Assignments

All assignments must be finished and turned in to complete the course. No late work will be accepted, unless prior permission is granted.

### Subject to Change Notice

All material, assignments, and deadlines are subject to change with prior notice. It is your responsibility to stay in touch with your instructor, review the course site regularly, or communicate with other students, to adjust as needed if assignments or due dates change.

### **Academic Integrity**

ASU expects and requires all its students to act with honesty and integrity, and respect the rights of others in carrying out all academic assignments. For more information on academic integrity, including the policy and appeal procedures, please visit <http://provost.asu.edu/academicintegrity> and the *Student Conduct Statement* below.

### **Syllabus Disclaimer**

The instructor views the course syllabus as an educational contract between the instructor and students. Every effort will be made to avoid changing the course schedule but the possibility exists that unforeseen events will make syllabus changes necessary. The instructor reserves the right to make changes to the syllabus as deemed necessary. Students will be notified in a timely manner of any syllabus changes face-to-face, via email or in the course site Announcements. Please remember to check your ASU email and the course site Announcements often.

### **Technical Support Contact Information**

For technical assistance 24 hours a day, 7 days a week, contact the [University Technology Office Help Desk](#): Phone 480-965-6500, email [helpdesk@asu.edu](mailto:helpdesk@asu.edu).

### **Campus Network or Blackboard Outage**

When access to Blackboard is not available for an extended period of time (greater than one evening – 6:00pm – 11:00pm) you can reasonably expect that the due date for an assignment will be extended. This is up to the discretion of the instructor and will be posted as a Blackboard announcement.

### **Student Success/Writing Centers**

[Student Success Writing Centers](#), located on all four ASU campuses, offer free in-person and online tutoring for enrolled ASU students. They help students organize and structure papers, cite sources, proofread and edit.

### **Student Conduct Statement**

Students are required to adhere to the behavior standards listed in Arizona Board of Regents Policy Manual Chapter V – Campus and Student Affairs: Code of Conduct, which states that students are entitled to receive instruction free from interference by other members of the class. If a student is disruptive, an instructor may ask the student to stop the disruptive behavior and warn the student that such disruptive behavior can result in withdrawal from the course. An instructor may withdraw a student from a course when the student’s behavior disrupts the educational process under [USI 201-10](#).

### **Course/Instructor Evaluation**

The course/instructor evaluation for this course will be conducted online 7-10 days before the last official day of classes each semester. An email will be sent to your ASU email address with “ASU Course/Instructor Evaluation” in the subject heading. Your response(s) to the course/instructor evaluation are anonymous and will not be returned to your instructor until after grades have been submitted. The use of this assessment is an important process that allows our college to (1) help faculty improve their instruction; (2) help administrators evaluate instructional quality; (3) ensure high standards of teaching; and (4) ultimately improve instruction and student learning over time. Completion of the evaluation is not required for you to pass this class and will not affect your grade, but your evaluation is appreciated.

### **Accessibility Statement**

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[West Campus](#), 602-543-8145 (Voice)

[Downtown Phoenix Campus](#), 602-496-4321 (Voice), 602-496-0378 (TTY)

# The Cambridge Companion to Modern Latin American Culture: Modern Latin American Culture

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DUKE UNIVERSITY PRESS DURHAM AND LONDON 2004

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THE OXFORD BOOK OF  
Latin American  
Short Stories

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EDITED BY  
ROBERTO GONZÁLEZ ECHEVARRÍA

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## Preface

When Oxford asked me to prepare this anthology, I knew at once that I would be unable to refuse. I have been a devoted reader of Latin American short stories since grade school, but there was another reason. Beginning language teachers on their way to becoming professors of literature read many short stories with their students. The genre is made for the classroom because of the brevity of the texts and the excitement that they can generate. For years I taught mostly short stories, as did many of my colleagues in foreign-language departments. I would venture that we learned to teach literature by teaching short stories. I accepted the invitation, and here is the product.

A question that will immediately arise in the reader's mind concerns the title and scope of the book. What is meant by Latin America? To think that the name of a region, nation, or ethnic group can accurately reflect its history or demography is a kind of naïveté often feigned for political purposes. Debates about the term Latin America have not been spared. In my introduction and headnotes I refer to Latin America when I include Brazil in what I say, and Spanish America when alluding only to the countries where that language is spoken. A few instances may arise where the words, as they are prone to, will refuse to reflect differences accurately, but I have done my best to be precise. As can be imagined, what to call Latin America has been a vehemently debated issue, with some proposing the awkward but perhaps most accurate Iberoamérica for the entire continent, and others Hispanoamérica, Indoamérica, and so forth. Common usage (and sense) compels me to use Latin America, with all the caveats implicitly assumed, and not forgetting that it was the French, in their imperialist zeal during the nineteenth century, who coined the term. They opposed Latin to Anglo America to claim for political gain a historical and linguistic kinship with regions recently freed from Spanish domination. The name has stuck, although clearly many of the cultures in the region had no significant connection with the Roman Empire. Some cultures, in which Spanish or Portuguese are not spoken, still have none.

I am also aware that though cognate, Brazilian and Spanish American

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## PREFACE

This collection is weighted slightly toward values of representativeness and toward lyric forms. I have tried to choose poems, excellent on their own terms, that also represent some of the major patterns or stages of each author's development and that embody some of the terms and tendencies of the literary movements or moments in which the poems were written. This principle of representative selection allows me to include the most famous set pieces of individual writers and of various schools and movements (by and large, the selections do not differ significantly from those found in anthologies published exclusively in Spanish or Portuguese). I hope my choices also provide some context for those major and famous poems: within the individual career, within the intertextual conversation of poems and poets and movements, and within social and literary histories, including (in the translations) some North American traditions.

Nevertheless, I have never been particularly interested in the "Greatest Hits" approach to literary anthologies. Accordingly, I have preferred to offer several major and representative poems by each author included in the following pages. Because of limits of space, this decision to try to include more than one or two poems by each poet has meant that many excellent poems who deserve to be included are not, and that some fine poems here assume the extra pressure of serving as synecdoches, indicating not only the worth of a particular

piece but also something of the richness of tradition around and behind it. I regret not being able to include more works by writers in exile or in the "Hispanic diaspora" (e.g., Chicano and Chicana poems, migrant worker songs, and poems by Hispanic writers living in the United States), more poems by politically engaged Nicaraguan and Salvadoran women, poems in indigenous languages (representing therefore different ethnic and class groups), more experimental poems and more poems in multisemic language combinations, more poems that challenge the hegemony of traditional Latin American gender roles—to cite only a few examples. I hope the biographical notes will indicate the clusters of association that surround and underlie those poems in this anthology which do represent the foregoing tendencies.

Limitations of space have resulted also in a preference for lyric forms as a principle of choice. I do believe that lyric forms are the most important mode of the Latin American poetic tradition. Assembling this collection, I found that in many cases to include a single longer epic or lyric sequence would demand the exclusion of so many important shorter lyrics that I reluctantly decided in most cases to favor the autonomous lyric examples. By rights, many poems of "epic" or of "lyrical epic" proportions—often poems that question the very dominance of the lyric structure or of the lyric voice—could have been included in an anthology that