



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 Scien 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) N/A

Is this a shared course? No If so, list all academic units offering this course N/A

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: Mandatory Review: No

Humanities, Arts and Design-HU

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 543-5681

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Louis Mendoza Date: 10/3/16



ARIZONA STATE UNIVERSITY

Chair/Director (Signature):

- *Landy*

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

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

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Syllabus and Table of Contents
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Syllabus and Table of Contents
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	Syllabus and Table of Contents
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	Syllabus and Table of Contents
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	Syllabus and Table of Contents
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	Syllabus and Table of Contents
<input type="checkbox"/>	<input checked="" type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	Syllabus and Table of Contents
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	General Studies Designation
LAS	205	Deep Roots: Latin America	HU

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

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<p>1 Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.</p> <p>2: Concerns the interpretation and analysis of written, aural, or visual texts; and/or the historical development of textual traditions.</p>	<p>1 This course focuses on tracing philosophical histories in the creation of "Latin America". These philosophies intersect with religious practices of the region and are thus a central focus of the foundation of this course.</p> <p>2 Deep Roots is centered on textual and visual analyses. Students will be exposed to the diversity of Latin American traditions through its cultural production and a close examination of its art, architecture, literature, film, theater, anthropology, music, and history.</p>	<p>1 Syllabus: Course Description, Objectives, Learning Outcomes, Required Texts, Weekly Readings and Assignments. For example, Weeks 1 and 2 lay the foundation for understanding Latin America's historical development through study of Colonialism to Globalism and the Indigenous Roots of Latin America through literature, history, and film. There are discussions of spiritual conquest and indigenous cosmovision and subsequent miscegenation and the syncretic practices that emanated from this contact.</p> <p>2 Specifically, each weekly module will examine a different aspect of cultural history; literature, narrative, poetry, drama, music, film, visual art - all of which are put into context with regard to historical processes.</p>
<p>3: Concerns the interpretation, analysis, and engagement with aesthetic practices; and/or the historical development of artistic or design traditions.</p>	<p>Each weekly module addresses a specific historical period or cultural element pertinent to Latin American cultural history. The selection of readings cover a broad range of socio-cultural topics and cultural elements.</p>	<p>Syllabus: Course Objectives, Learning Outcomes, Weekly Readings and Assignments. For example, Week 6 focuses on several readings of Latin American Poetry and culminates in an online presentation assignment requiring analysis and interpretation of the meaning and context of two poems.</p>
<p>4A Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.</p>	<p>4A Deep Roots focuses on the cosmovision of indigenous peoples as it intersected with the European Catholic tradition. Readings address the changing relationship and subsequent syncretism that developed as these philosophies and worldviews collided.</p>	<p>4A Syllabus: Course Objectives, Learning Outcomes, Weekly Readings and Assignments. For example, Week 5 discusses racial hierarchy from the Colonies to present day Latin America and discusses both the aesthetics of the portrayal of race and the social values assigned to phenotype.</p>

Humanities and Fine Arts [HU]

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<p>4B Concerns aesthetic systems and values, especially in literature, arts, and design.</p>	<p>4B: Through portfolios and presentations, students will learn about various Latin American countries and their significant cultural contributions to the arts, music, literature, poetry, and film.</p>	<p>4B: Weekly modules incorporate discussions, readings, and/or assignments that deal with the development of aesthetics, especially literature, drama, music, and visual art.</p>
<p>4D: Concerns the analysis of literature and the development of literary traditions.</p>	<p>Students will read a variety of literature throughout the course and submit online notes and reflections that demonstrate their understanding of each reading and how each cultural contribution relates to the development of Latin American literature today.</p>	<p>See Weekly Schedule for assigned readings, online presentation assignments, and essays. For example there are modules that explore essay, poetry, short story, theatre/drama.</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.

- The Latin American Cultural Studies Reader. Ana del Sarto, Alicia Ríos, Abril Trigo, Eds. Durham: Duke UP, 2004
- *20th Century Latin American Poetry: A Bilingual Anthology*. Steven Tapscott, Ed. Austin: U of Texas P, 1996.
- Rigoberta Menchú. *I, Rigoberta Menchú: An Indian Woman in Guatemala*. Elisabeth Burgos Debray, Ed. Intro. London, NY: Verso. 1984.
- 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.

- 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.

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)
- 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: *20th Century Latin American Poetry: A Bilingual Anthology*. Steven Tapscott, Ed. Austin: U of Texas P, 1996.)

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 20th 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)

- "A Cuban Legend: The Story of Artist Salvador Gonzalez"

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

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, Alí Primera, 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=gHl156AmfCo>

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)

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. Ix-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.

Midterm and Final Exams

NO MAKE-UP EXAMS WILL BE ADMINISTERED!! The exams consist of the following: 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.

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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 "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