



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 481 Title Dictatorships and Dirty Wars: Latin American Cinema from Resistance to Reconciliation Units: 3
Is this a cross-listed course? Yes If yes, please identify course(s) SPA 481 Dictatorships and Dirty Wars: Latin American Cinema from Resistance to Reconciliation
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. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a permanent numbered course with topics? 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). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines. Chair/Director Initials N/A (Required)

Course description: Examines aspects of Latin American politics and culture of and through the optic of social unrest. Examines films focusing on the period(s) of recent Latin American history in which there have been social upheavals, dictatorships and state repression, "dirty wars": understood as clandestine wars waged on the citizenry by the government, social movements from below.

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. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (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 Ilana Luna E-mail ilana.luna@asu.edu Phone 602-543-5681

Department Chair/Director approval: (Required)



ARIZONA STATE UNIVERSITY

Chair/Director name (Typed): Louis Mendoza Date: 3/30/17

Chair/Director (Signature): *Louis Mendoza*

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.

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

Course Prefix	Number	Title	Designation
LAS	481	Dictatorships and Dirty Wars: Latin American Cinema from Resistance to Reconciliation (crosslisted with SPA 481)	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 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)
SAMPLE: 2d: study the cultural significance of a non-U.S. centered global issue	SAMPLE: The course examines the cultural significance of financial markets Japan, Korea, and the UK.	SAMPLE: Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 & 5 do the same for Korea and modules 6 & 7 do the same for the UK.
1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world OUTSIDE THE U.S.	The course subject matter deals exclusively with Latin America and leads to an understanding of Latin America's cultural history through the study of film industries and political movements in Argentina, Chile, Cuba, Brazil, Venezuela, and Mexico.	See highlighted sections in Course Description, Course Objectives, Learning Outcomes, weekly reading materials and films in the syllabus. See also Table of Contents of required readings.
2a. In-depth area studies concerned with an examination of culture specific elements of a region, country, or culture group.	The films that we examine address three distinct periods of contemporary Latin American history in which there have been social upheavals, dictatorships and state repression, "dirty wars": understood as clandestine wars waged on the citizenry by the government, social movements from below.	See syllabus for the breakdown of different periods in regional Latin American history: The Camera as a Gun: Resistance and Revolution (1960's and 1970's); Violence and repression: Reflection /Reaction (1980's to 1990's); Reconciliation /Reconstruction/Memory (late 1990's to 2000's).
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.	This course is a comparative cultural study of film industry responses to repressive cultural regimes across Latin America. We discuss film as a tool to effect change within society, a mode of cultural and social expression, and a vehicle for reconciling collective trauma and preserving memory. The selections that have been made are aimed at both giving a broad understanding of major	See highlighted sections in Course Description, Course Objectives, Learning Outcomes, weekly reading materials and films in the syllabus. See also Table of Contents of required readings.

	historical trends and specific attention to seminal events in the region's varied histories.	



LAS 481/SPA 481 Dictatorships and Dirty Wars: Latin American Cinema from Resistance to Reconciliation

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Email: ilana.luna@asu.edu

Office Hours: Wednesday 2:30-4:00

Or by Appointment

Criteria 1 and 2C

Description / Overview of the Course

This course aims to look at certain aspects of Latin American politics and culture through the optic of social unrest. The films that we will examine in this class focus on the period(s) of recent Latin American history in which there have been social upheavals, dictatorships and state repression, “dirty wars”: understood as clandestine wars waged on the citizenry by the government, social movements from below. We will discuss film as an art form with specific aesthetic goals, as well as a tool to effect change within society, a mode of cultural and social expression and a vehicle for reconciling collective trauma and preserving memory. The selections that have been made are aimed at both giving a broad understanding of major historical trends and specific attention to seminal events in the region’s varied histories. Additionally, attention will be paid to industrial practices and film as a national cultural product. Some major topics of interest will be the cold war and U.S. intervention in Latin America, cultural imperialism, neo-liberalism and its effect on Latin America, autochthonous aesthetic movements, repressive state regimes, the use of spectacle as both a repressive apparatus and a tool for resistance, the potential of art to heal collective trauma.

Course Objectives

Learning Outcomes

- Students will have gained an understanding of major social movements and political upheavals in many Latin American countries that occurred from the 1960s through the 1980s, understanding the tendencies towards dictatorial rule, and subsequent rebellion.
- Students will be aware of the fundamental relationship between (artistic) representation and political control, both in terms of the ways art was used by governments to polarize (or reconcile) populations and by those who wished to espouse social movements from below.
- Students will be able to discuss the ways in which film, as an art, is and has been deployed to address questions of social inequity, repression and civil unrest.

- Students will also be aware of major industrial practices in the film industries of Latin America and how those practices affected the cultural production of the time, and, in some cases, effected social change.
- Students will be able to critically analyze the visual, sonorous and semantic qualities of films and discuss how meaning is made and projected.
- Students will hone their critical writing skills.
- This course will focus on developing research skills, critical reading and writing. The interdisciplinary nature of the course furthers the goals of General Studies because students can apply the skills learned here to many other areas of study.

Required Texts

- Martin, Michael T. *New Latin American Cinema: Studies of National Cinemas*, Vol. 2. Detroit: Wayne State UP, 1997.
- Jelin, Elizabeth. *State Repression and the Labors of Memory*. Minneapolis: U of Minn P, 2003.
- Weekly film screenings and readings as outlined in the course schedule. Readings will be available via blackboard
- Course books and films for additional viewing will be on reserve at the Fletcher library, or available via Netflix or Amazon streaming, or Youtube.

Outline of Course Content

Weekly Assignments:

- 1) Students will keep a weekly “journal” in which they will write their reactions/ connections between readings and films watched. These journals will be collected for review by professor at the close of each Unit.
- 2) Students will be responsible for presentation of material read. Each student should come to class with highlighted questions/ insights for each reading assignment, and discussion points.

I. The Camera as a Gun: Resistance and Revolution (2a)

Criteria 1, 2a and 2C

January 14

Screening: *Clips from: La hora de los hornos* (Fernando Solanas, 1968) Argentina

(The hour of the Furnaces)

Chile, Obstinate Memory (Patricio Guzmán 1978) Chile

(Battle of Chile)

Selection of documentary shorts – (Santiago Álvarez) Cuba

Readings:

Bordwell, David and Kristin Thompson. "Glossary." In *Film Art: An Introduction*. McGraw Hill, 1997. 477-82.

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

"Filmmakers and the Popular Government: A Political Manifesto [1970]." In *New Latin American Cinema: Studies of National Cinemas, Vol. 2*. Ed. Michael T. Martin. Detroit: Wayne State UP, 1997. 420-2.

Criteria 1, 2a and 2C

January 21

**Screening: *Terra em transe* (Glauber Rocha, 1967) Brazil
(*Land in Anguish*)**

Readings:

Rocha, Glauber. "History of Cinema Novo." In *New Latin American Cinema: Studies of National Cinemas, Vol. 2*. Ed. Michael T. Martin. Detroit: Wayne State UP, 1997. 275-94.

Stam, Robert. "Land in Anguish." In *Brazilian Cinema*. Eds. Randal Johnson and Robert Stam. Associated University Presses. 1982. 149-161.

Criteria 1, 2a and 2C

January 28

**Screening: *Memorias del subdesarrollo* (Tomas Gutiérrez Alea, 1968) Cuba
(*Memories of Underdevelopment*)**

Readings:

Myerson, Michael. "About Memories of Underdevelopment." In *Memories of Underdevelopment: The Revolutionary Films of Cuba*. NY: Grossman Publishers. 1973. 39-49.

King, John. "Cuba: Revolutionary Projections" In *Magical Reels: A History of Cinema in Latin America, New Edition*. London: Verso, 2000. 145-67.

Burton, Julianne. "The Camera As 'Gun': Two Decades of Culture and Resistance in Latin America" In *Latin American Perspectives*, Vol. 5, No. 1, Culture in the Age of Mass Media. (Winter, 1978). 49-76.

Criteria 1, 2a and 2C

February 4

Screening: *Canoa* (Felipe Cazals, 1976) Mexico

Reading:

Mora, Carl J. "Mexican Cinema: Decline, Renovation, and the Return of Commercialism, 1960-1980. In *New Latin American Cinema: Studies of National Cinemas, Vol. 2*. Detroit: Wayne State UP, 1997. 37-75.

Poniatowska, Elena. "The Student Movement of 1968." *The Mexico Reader: History, Culture, Politics*. Gilbert Joseph and Timothy Henderson eds. Duke UP: 2002. 555-69.

Poniatowska, Elena. *Massacre in Mexico (Selections)*

Bixler, Jacqueline E. "Re-Membering the Past: Memory-Theatre and Tlatelolco" *Latin American Research Review*, Vol. 37, No. 2. (2002), pp. 119-135.

Additional outside viewing: *Rojo Amanecer*, (Jorge Fons, 1990) Mexico

****Journal entries due****

II. Violence and repression: reflection/ reaction (2a)

February 11

Screening: *Que bom te ver viva* (Lucia Murat, 1989) Brazil
(*How Nice to See you Alive*)

Readings:

Jelin, Elizabeth. "A Chronology of Political Violence and Human Rights Movements." In *State Repression and the Labors of Memory*. Minneapolis: U of Minn P, 2003. 107-33.

Stam, Robert and Ismail Xavier. "Transformation of National Allegory: Brazilian Cinema from Dictatorship to Redemocratization." In *New Latin American Cinema: Studies of National Cinemas, Vol. 2*. Ed. Michael T. Martin. Detroit: Wayne State UP, 1997. 295-322.

Additional screening: *Uma Longa Viagem* (A long journey) (Lucia Murat, 2011) Brazil

February 18

Screening: *La noche de los lápices* (Héctor Olivera, 1986) Argentina
(*The Night of the Pencils*)

Readings:

Barnard, Timothy. "Popular Cinema and Populist Politics." In *New Latin American Cinema: Studies of National Cinemas, Vol. 2*. Ed. Michael T. Martin. Detroit: Wayne State UP, 1997. 443-55.

Taylor, Diana. "Military Males, 'Bad' Women, and a Dirty, Dirty War." In *Disappearing Acts: Spectacles of Gender and Nationalism in Argentina's 'Dirty War'*. Durham: Duke UP, 1997. 59-89.

Additional Outside Screening: *La historia oficial* (Luis Puenzo, 1985) Argentina (*The Official Story*)

February 25

Screening: *Fresa y chocolate* (Tomás Gutiérrez Alea, Juan Carlos Tabío, 1994) Cuba (*Strawberry and Chocolate*)

Readings:

Burton, Julianne. "Film and Revolution in Cuba: The First 25 Years." In *New Latin American Cinema: Studies of National Cinemas, Vol. 2*. Ed. Michael T. Martin. Detroit: Wayne State UP, 1997. 123-54.

Foster, David William. "Contemporary Argentine Cinema." In *New Latin American Cinema: Studies of National Cinemas, Vol. 2*. Ed. Michael T. Martin. Detroit: Wayne State UP, 1997. 464-79.

Additional Outside Screening: *El beso de la mujer araña* (Hector Babenco, 1985) Argentina (*Kiss of the Spider Woman*)

****Take home Midterm assigned****

****Journal entries due****

III. Reconciliation/ reconstruction/ memory (2a)

March 4

******Midterm: take-home portion due, in-class exercise******

Screening: *O Quê é Isso, Companheiro* (Bruno Barreto, 1997) Brazil (*4 days in September*)

Readings:

King, John. "The 1960s and After: New Cinemas for a New World?" In *Magical Reels: A History of Cinema in Latin America, New Edition*. London: Verso, 2000. 65-77.

Pessoa Ramos, Fernão. "Humility, guilt and narcissism turned inside out in Brazil's film revival." In *The New Brazilian Cinema*. Ed. Lúcia Nagib. London: I.B. Tauris, 2003. 65-84.

March 11 – No class, spring break

March 17-20 – LATIN AMERICAN FILM FESTIVAL (Mandatory attendance to at least 2 screenings) on campus

March 18

Screening:

Los Rubios (Albertina Carri, 2003) Argentina
(*The Blonds*)

Readings:

Jelin, Elizabeth. "Trauma, Testimony and 'Truth'." In *State Repression and the Labors of Memory*. Minneapolis: U of Minn P, 2003. 60-75.

Brahm, Eric "Truth Commissions" 2004 <http://www.beyondintractability.org/bi-essay/truth-commissions>

Alicia Partnoy: *The Little School* (Selections), Juan Gelman: Selected Poems

Additional Outside Screenings: *Cautiva* (Gaston Biraben, 2004) Argentina
(*Captive*), *Garage olimpo* (Marco Bechis, 1999) Argentina

March 25

Screening: *Machuca* (Andrés Wood, 2004) Chile

Readings:

King, John. "Chilean Cinema in Revolution and Exile." In *New Latin American Cinema: Studies of National Cinemas, Vol. 2*. Ed. Michael T. Martin. Detroit: Wayne State UP, 1997. 397-419.

Pick, Zuzana M. "Chilean Cinema in Exile, 1973-1986." In *New Latin American Cinema: Studies of National Cinemas, Vol. 2*. Ed. Michael T. Martin. Detroit: Wayne State UP, 1997. 423-40.

Additional Outside Screenings: *A Promise to the Dead* (Ariel Dorfman, 2007) Chile
Violeta se fue a los cielos (Andrés Wood, 2011) Chile

April 1

Screening: *Memorias del desarrollo* (Miguel Coyula, 2010) Cuba
(*Memories of Overdevelopment*)

Reading:

Venegas, Cristina. "Media Technologies and 'Cuban Democracy'." In *Digital Dilemmas: The State, the Individual, and Digital Media in Cuba*. New Brunswick, NJ: Rutgers UP, 2010. 67-97.

Additional Outside Screening: *Suite Havana* (Fernando Pérez, 2003) Cuba

April 8

Screening: *O Ano em Que Meus Pais Saíram de Férias* (Cao Hamburger, 2006) Brazil
The Year my Parents Went on Vacation

Reading:

Jelin, Elizabeth. "Transmissions, Legacies, Lessons." In *State Repression and the Labors of Memory*. Minneapolis: U of Minn P, 2003. 89-102.

April 15

Screening: *No* (Pablo Larraín, 2012) Chile

Readings:

Dorfman, Ariel. "Taking the Cinematic View of Latin American Politics: Films Confront Harsh Realities with Courage." SFGate.com, page E-4, 2006. <http://sfgate.com/cgi-bin/article.cgi?file=/chronicle/archive/2006/04/09/ING9JI4LLP1.DTL>

Additional Outside screening: *El cielo abierto* (Everardo González, 2012) México-El Salvador

April 22

Screening: *El premio* (Paula Markovitch, 2014) Mexico-Argentina

Reading:

Jelin, Elizabeth. "Engendered Memories." In *State Repression and the Labors of Memory*. Minneapolis: U of Minn P, 2003. 76-88.

Yúdice, George. "Latin American Intellectuals in a Post Hegemonic Era." In *The Latin American Cultural Studies Reader*. Ana del Sarto (Ed.). Durham: Duke UP, 2004. 655-68.

Additional outside screening: *Clandestine Childhood* (Benjamín Ávila, 2012) Argentina

April 29

FINAL PAPER DUE: Critical analysis that compares, contrasts and contextualizes one of the **outside screenings** in relation to class material and at least one of the films viewed in class. You

may choose to engage historical/ political framing, aesthetics and their relation to memory, or an examination of a specific filmmaker.

Screening: *Postales de Leningrado* (Mariana Rondón, 2007) Venezuela

Final Exam: Wednesday May 6, 2015 4:30 pm.

Evaluation Components

Class attendance and prepared participation: 10%

Weekly film journal 10%

Midterm Exam: 20 %

Final Exam: 20%

Final Paper (8-10 pages): 40%

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.

Computer Requirements

This is an online course and all assignments and course interactions require the use of basic internet technologies. You must have access to a computer with an internet connection and the following programs:

- **A web browser (Internet Explorer or Mozilla Firefox)**
- **Adobe Acrobat Reader (free)**
- **Adobe Flash Player (free)**
- **Microsoft Word - OpenOffice is a suite of free programs similar to MS Office.**

Email and Internet

You must have an active ASU e-mail account and access to the Internet. All instructor correspondence will be sent to your ASU e-mail account. Please plan to check your ASU email account regularly for course-related messages.

This course uses Blackboard for communication between faculty and students, submission of assignments, and posting of grades. You can access Blackboard through your my ASU portal.

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.

Attendance/Participation

Preparation for class means reading the assigned readings and reviewing all information required for that week. Attendance in an online course means logging into Blackboard on a regular basis (a minimum of three times per week), and participating in the all of activities that are posted in the course.

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.

Library Resources

The ASU Library has numerous tools, references and guides, searches and academic databases. Access the Library Tutorials relevant to IAS 300 on the lib guide page. Another great resource is RefWorks, a powerful online research management, writing and collaboration tool designed to help researchers at all levels easily gather, organize, store and share all types of information and to instantly generate citations and bibliographies.

Course Grading

Grades and Grading Scale - This course utilizes a plus/minus grading system, as outlined below. Assignment of letter grades is based on a percentage of points earned, as follows:

A+	98-100	A	93-97	A-	90-92
B+	87-89	B	83-86	B-	80-82
C+	76-79	C	70-75		
D	60-69	E	0-59		

It is assumed that students who consistently perform below the “C” level will withdraw from the course by the semester deadline. If you feel that it is necessary to withdraw from this course, please refer to the University Registrar’s Office policies on drop/add and withdrawals. If you do not officially drop before the deadline, you will be awarded a grade.

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 during the semester, but the possibility exists that events will make syllabus changes necessary. The instructor reserves the right to make changes to the syllabus as deemed necessary. Students will be notified via Blackboard of any syllabus changes.

Academic Integrity

ASU requires all its students to act with honesty and integrity and to 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.

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

In compliance with the Rehabilitation Act of 1973, Section 504, and the Americans with Disabilities Act of 1990, professional disability specialists and support staff at the Disability Resource Centers (DRC) facilitate a comprehensive range of academic support services and accommodations for qualified students with disabilities. DRC staff coordinate transition from high schools and community colleges, in-service training for faculty and staff, resolution of accessibility issues, community outreach, and Collaboration between all ASU campuses regarding disability policies, procedures, and accommodations.

Students who wish to request an accommodation for a disability should contact the Disability Resource Center (DRC) for their campus.

Tempe Campus, 480-965-1234 (Voice), 480-965-9000 (TTY)

Polytechnic Campus, 480-727-1165 (Voice), 480.727.1009 (TTY)

West Campus, 602-543-8145 (Voice)

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

Contradictions

Edited by Craig Calhoun, Social Science Research Council

- Volume 18 Elizabeth Jelin, *State Repression and the Labors of Memory*
- Volume 17 Gil Eyal, *The Origins of Postcommunist Elites: From Prague Spring to the Breakup of Czechoslovakia*
- Volume 16 Alan Milchman and Alan Rosenberg, editors, *Foucault and Heidegger: Critical Encounters*
- Volume 15 Michael D. Kennedy, *Cultural Formations of Postcommunism: Emancipation, Transition, Nation, and War*
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- Volume 4 John C. Torpey, *Intellectuals, Socialism, and Dissent: The East German Opposition and Its Legacy*
- Volume 3 T. M. S. Evens, *Two Kinds of Rationality: Kibbutz, Democracy, and Generational Conflict*
- Volume 2 Micheline R. Ishay, *Internationalism and Its Betrayal*
- Volume 1 Johan Heilbron, *The Rise of Social Theory*

State Repression and the Labors of Memory

Elizabeth Jelin

Translated by Judy Rein and
Marcial Godoy-Anatuvia

Contradictions, Volume 18



University of Minnesota Press
Minneapolis

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CONTEMPORARY APPROACHES
TO FILM AND TELEVISION SERIES

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can be found online at <http://susupress.wayne.edu>.*

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BARRY KEITH GRANT
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