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.

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: Humanities, Arts and Design–HU

Mandatory Review: No

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

Rev. 4/2015
Department Chair/ Director approval: (Required)

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

Rev. 4/2015
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.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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**ASU - [HU] CRITERIA**

**HUMANITIES, ARTS AND DESIGN [HU]** courses must meet *either 1, 2 or 3 and 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.

<p>| | | |</p>
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1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.

2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.

3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.

4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:

   a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.

   b. Concerns aesthetic systems and values, especially in literature, arts, and design.

   c. Emphasizes aesthetic experience and creative process in literature, arts, and design.

   d. Concerns the analysis of literature and the development of literary traditions.

**THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:**

- Courses devoted primarily to developing skill in the use of a language.
- Courses devoted primarily to the acquisition of quantitative or experimental methods.
- Courses devoted primarily to teaching skills.
Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from check sheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2: Concerns the interpretation and analysis of written, aural, or visual texts; and/or the historical development of textual traditions.</td>
<td>We critically analyze film as an art form with specific aesthetic goals, as well as 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 historical trends and specific attention to seminal events in the region’s varied histories.</td>
<td>Syllabus: Description / Overview of the Course, Course Objectives / Learning Outcomes, Outline of Course Content / Weekly Assignments, Table of Contents of Required Readings.</td>
</tr>
<tr>
<td>3: Concerns the interpretation, analysis, and engagement with aesthetic practices; and/or the historical development of artistic or design traditions.</td>
<td>Each weekly film and reading pairing addresses a specific historical moment or cultural phenomenon pertinent to Latin American cultural history as regarding politics and film industry practices.</td>
<td>See syllabus. Each week, we engage with both film and text to address aesthetic, political, and interpretive practices. For example, the week of January 28 we analyze the film &quot;Memories of Underdevelopment&quot; which focuses on post-revolutionary Cuba and the aesthetic and political repercussions of the country's socialist reorganization of the intellectual class. Further, we historically contextualize trends in film in Latin America given Cuba's central role in promoting regional dialogue through film festivals, and offering refuge for exiled filmmakers and leftist intellectuals.</td>
</tr>
<tr>
<td>4B: Concerns aesthetic systems and values, especially in literature, arts, and design.</td>
<td>Each weekly film and reading pairing addresses aesthetic systems and values in film pertinent to Latin American cultural history of the 20th century.</td>
<td>See syllabus. Each week we engage with both film and text to address aesthetic systems and values of various Latin American countries. For example, the week of January 14 we analyze the films &quot;The Hour of the Furnaces&quot; (Argentina), &quot;Obstinate Memory&quot; (Chile), and documentary shorts of Cuba to gain an understnading of documentary aesthetics and political manifestos regarding film of the era.</td>
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LAS 481/SPA 481 Dictatorships and Dirty Wars: Latin American Cinema from Resistance to Reconciliation

Professor Ilana Luna  
Office: FAB N222  
Tel: (602)543-5681  
Email: ilana.luna@asu.edu  
Office Hours: Wednesday 2:30-4:00pm or by Appointment

Proposed General Studies: Humanities, Arts and Design [HU]

Criteria 2: Concerns the interpretation and analysis of written, aural, or visual texts; and/or the historical development of textual traditions.

Description / Overview of the Course
This course aims to look at certain aspects of Latin American politics and culture of 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
• 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:
Criteria 2: Concerns the interpretation and analysis of written, aural, or visual texts; and/or the historical development of textual traditions.

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

Example of Criteria 4B – Concerns aesthetic systems and values, especially in literature, arts, and design.

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:


January 21
Screening: Terra em transe (Glauber Rocha, 1967) Brazil (Land in Anguish)

Readings:


Example of Criteria #3: Concerns the interpretation, analysis, and engagement with aesthetic practices; and/or the historical development of artistic or design traditions.

January 28
Screening: Memorias del subdesarrollo (Tomas Gutiérrez Alea, 1968) Cuba (Memories of Underdevelopment)

Readings:


February 4
Screening: Canoa (Felipe Cazals, 1976) Mexico

Reading:


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


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

****Journal entries due****

II. Violence and repression: reflection/ reaction

February 11
Screening: Que bom te ver viva (Lucia Murat, 1989) Brazil
(How Nice to See you Alive)

Readings:


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:


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:**


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**

**March 4**

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

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

**Readings:**


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:


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:


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

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

**April 8**

**Screening:** *O Ano em Que Meus Pais Saírem de Férias* (Cao Hamburger, 2006) Brazil

*The Year my Parents Went on Vacation*

**Reading:**

**April 15**

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

**Readings:**


**April 22**

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

**Reading:**


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:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tr>
<td>A+</td>
<td>98-100</td>
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<tr>
<td>A</td>
<td>93-97</td>
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<tr>
<td>A-</td>
<td>90-92</td>
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<tr>
<td>B+</td>
<td>87-89</td>
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<td>C+</td>
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<td>C</td>
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<td>D</td>
<td>60-69</td>
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<tr>
<td>E</td>
<td>0-59</td>
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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)
Labors of Memory
State Repression and the
Elizabth Jelm

Contradictions, Volume 18

Translated by Judy Rehn and
Michael Gandy-Andrews
Contents
Michael T. Martin

Studies of National Cinemas

Volume Two

Cinema

American

Latin

New
Contents