



GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

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

Table with columns: College/School, Prefix, LAS, Number, Title, Department, School of Humanities, Arts & Cultural Studies, Units. Row 1: New College of Interdisciplinary Arts and Sciences, LAS, 494, Latin American Cinema: The Dead and the Disappeared, SPA 494 and FOR 494, 3.

Is this a cross-listed course? Yes If yes, please identify course(s) SPA 494 and FOR 494
Is this a shared course? Yes If so, list all academic units offering this course Mathematical and Natural Sciences, New College

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:

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 Latin American history in which there have been social upheavals, dictatorships and state repression, "UbXdirty wars": understood as clandestine wars waged on the citizenry by the government, UbXsocial 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.

Requested designation: Historical Awareness-H

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 (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



ARIZONA STATE UNIVERSITY

- 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 10/4/2017

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Louis Mendoza Date: 10/4/2017

Chair/Director (Signature): 

Arizona State University Criteria Checklist for

HISTORICAL AWARENESS [H]

Rationale and Objectives

Recent trends in higher education have called for the creation and development of historical consciousness in undergraduates now and in the future. From one perspective, historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of identity and of values, which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is that knowledge of history helps us to learn from the past to make better, more well-informed decisions in the present and the future.

The requirement of a course that is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent both the relationship between events and change over time. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.

Revised April 2014

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

ASU--[H] CRITERIA			
THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. History is a major focus of the course.	Syllabus and Table of Contents of books
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. The course examines and explains human development as a sequence of events influenced by a variety of factors.	Syllabus and Table of Contents of books
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. There is a disciplined systematic examination of human institutions as they change over time.	Syllabus and Table of Contents of books
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	Syllabus and Table of Contents of books
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		• Courses in which there is only chronological organization.	
		• Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.	
		• Courses whose subject areas merely occurred in the past.	

Course Prefix	Number	Title	General Studies Designation
LAS	494	Latin American Cinema: The Dead and the Disappeared	H

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

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. History is a major focus of the course.	<p>This course aims to look at certain aspects of Latin American politics and culture of through the optic of social unrest in the 20th century. The films that we will examine in this class focus on the period(s) of Latin American history in which there have been social upheavals, dictatorships and state repression, dirty wars, and the forced disappearance of political dissidents.</p> <p>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, and the forensic reconstruction of dead and/or disappeared bodies.</p>	<p>Syllabus – Course Description, Course Objectives, Learning Outcomes, Course Outline, and weekly required readings and films. See sections highlighted in yellow.</p>

<p>2. The course examines and explains human development as a sequence of events influenced by a variety of factors.</p>	<p>The readings, discussions, and assignments focus on how Latin American film has responded to major historical events. The course is divided into three historical moments in which film has been used to understand and respond to the influences of internal and external factors on the political and social realities in these countries.</p>	<p>Syllabus – Course Description and Goals and Lecture topics in Weekly Schedule. See section headings highlighted in blue:</p> <p>1) The Camera as a Gun: Resistance and Revolution: Addresses the particular moment of leftist euphoria in which Latin American filmmakers were using film as a social tool to understand the historical relationship of U.S. imperialism to the Latin American reality.</p> <p>2) Violence and Repression: Reflection/ Reaction: Examines the ways in which Latin American filmmakers confronted the realities of social repression imposed by dictatorial political regimes and analyzed the historical factors that led them to their sociopolitical situation.</p> <p>3) Reconciliation/Reconstruction/ Memory Reconciliation/Reconstruction/Memory: Examines the ways in which the post-dictatorial generation addressed collective trauma through a forensic reconstruction of the moments of historical trauma in their nations' social narrative.</p>
<p>3. There is a disciplined systematic examination of human institutions as they change over time.</p>	<p>The readings, discussions, lectures, and assignments focus on how Latin America film industries and aesthetic practices changed over time. The political climate in the region shaped institutions, governmental bodies, filmmaking practices and cultural production, and social norms and these institutions affected the sociopolitical realities of the countries' inhabitants. The lectures provide broader context about how such historical and social factors shaped global trends in filmmaking as well as social practices and suggest how and why they changed over time.</p>	<p>Syllabus – Unit headings highlighted in blue and examples of Weekly Readings highlighted in green.</p>
<p>4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.</p>	<p>Latin American Cinema: The Dead and the Disappeared looks at how events, ideas, and filmic practice affected and responded to society, politics, and international aesthetic practices.</p>	<p>Syllabus – Structure of three units. Films are clustered around major historical moments; drawing relationships between the social and artistic practices between countries in the Latin American region. The chronological organization does not follow the production years of the individual films but rather, films are grouped around major historical events.</p>

LAS 494/SPA 494/FOR 494
Latin American Cinema: The Dead and the Disappeared
Spring 2017

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

Course Description/Overview

This course aims to look at certain aspects of Latin American politics and culture of through the optic of social unrest in the 20th century. The films that we will examine in this class focus on the period(s) of Latin American history in which there have been social upheavals, dictatorships and state repression, dirty wars, and the forced disappearance of political dissidents.

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, and the forensic reconstruction of dead and/or disappeared bodies.

Course Objectives

1. 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 in their historical context.
2. 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.
3. 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.

Learning Outcomes

1. 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.
2. Students will be able to critically analyze the visual, sonorous and semantic qualities of films as well as identify their historical moment of production, and thus, discuss how meaning is made and projected.
3. Students will hone their critical writing skills by weekly writing assignments.
4. 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 Press, 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 materials read. Each student should come to class with highlighted questions/ insights for each reading assignment, and discussion points.

The Camera as a Gun: Resistance and Revolution

Criteria #2: This unit addresses the particular moment of leftist euphoria in which Latin American filmmakers were using film as a social tool to understand the historical relationship of U.S. imperialism to the Latin American reality.

January 10

- 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.

January 17

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.

January 24

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

January 31

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******

Violence and Repression: Reflection/Reaction

Criteria #2: This unit examines the ways in which Latin American filmmakers confronted the realities of social repression imposed by dictatorial political regimes and analyzed the historical factors that led them to their sociopolitical situation.

February 7

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 14

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 21

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******

Reconciliation/Reconstruction/ Memory

Criteria #2: Reconciliation/Reconstruction/Memory: Examines the ways in which the post-dictatorial generation addressed collective trauma through a forensic reconstruction of the moments of historical trauma in their nations' social narrative.

February 28

******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 4-11 – Spring Break

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

March 14

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>

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

March 21

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

March 28

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 4

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 11

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 18

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

Reading:

Jelen, 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 25

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: Wed, May 2nd, 2015 4:30pm

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 editing.

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.

Evaluation Components

- Class attendance and prepared participation: 10%
- Weekly film journal 10%
- Midterm Exam 20 %
- Final Exam 20%
- Final Paper (8-10 pages) 40%

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.

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

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

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

West Campus, 602-543-8145 (Voice)

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*
- Volume 14 Michèle H. Richman, *Sacred Revolutions: Durkheim and the Collège de Sociologie*
- Volume 13 Pierre-André Taguieff, *The Force of Prejudice: On Racism and Its Doubles*
- Volume 12 Krishan Kumar, 1989: *Revolutionary Ideas and Ideals*
- Volume 11 Timothy Mitchell, editor, *Questions of Modernity*
- Volume 10 Giovanni Arrighi and Beverly J. Silver, *Chaos and Governance in the Modern World System*
- Volume 9 François Dosse, *History of Structuralism, Volume 2: The Sign Sets, 1967–Present*
- Volume 8 François Dosse, *History of Structuralism, Volume 1: The Rising Sign, 1945–1966*
- Volume 7 Patricia Hill Collins, *Fighting Words: Black Women and the Search for Justice*
- Volume 6 Craig Calhoun and John McGowan, editors, *Hannah Arendt and the Meaning of Politics*
- Volume 5 Gérard Noiriel, *The French Melting Pot: Immigration, Citizenship, and National Identity*
- 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*

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Contents

Preface	ix
Acknowledgments	xi
Introduction	xiii
1. Memory in the Contemporary World	1
2. What Memories Are We Talking About?	8
3. Political Struggles for Memory	26
4. History and Social Memory	46
5. Trauma, Testimony, and "Truth"	60
6. Engendered Memories	76
7. Transmissions, Legacies, Lessons	89
Conclusion	103
Appendix: A Chronology of Political Violence and Human Rights Movements	107
Notes	135
Works Cited	149
Index	157

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Contents

Preface 13

Acknowledgments 15

The Unfinished Social Practice of the New Latin American Cinema:
Introductory Notes
Michael T. Martin 17

Part 1

Middle/Central America and the Caribbean

Mexico

Mexican Cinema: Decline, Renovation, and the Return of
Commercialism, 1960-1980
Carl J. Mora 37

The Indian Question
Charles Ramirez Berg 76

Serpientes y Escaleras: The Contemporary Cinema of Mexico,
1976-1994
David R. Maciel 94

Cuba

Film and Revolution in Cuba: The First Twenty-Five Years
Julianne Burton 123

Death Is Not True: Form and History in Cuban Film
Timothy Barnard 143

"Transparent Women": Gender and Nation in Cuban Cinema
Marvin D'Lugo 155

Cuban Cinema's Political Challenges
Paulo Antonio Parangudá 167

Nicaragua and El Salvador

Nicaragua and El Salvador: Origins of Revolutionary National

Cinemas

John Hess 193

Introduction to the Sandinista Documentary Cinema

John Ramirez 209

Redefining Documentary in the Revolution: An Interview with

Paolo Martin of the El Salvador Film and Television Unit

Catherine Benamou 215

Puerto Rico

Of Lonesome Stars and Broken Hearts: Trends in Puerto Rican

Women's Film/Video Making

Frances Negron-Muntaner 233

Part 2

South America

Brazil

Cinema: A Trajectory within Underdevelopment

Paulo Emilio Salles Gomes 263

Cinema Novo

Carlos Diegues 272

History of Cinema Novo

Glauber Rocha 275

Transformation of National Allegory: Brazilian Cinema from

Dictatorship to Redemocratization

Robert Stam and Ismail Xavier 295

Suzana Amaral on Filmmaking, the State, and Social Relations in

Brazil: An Interview

Michael T. Martin 323

Racial Representation in Brazilian Cinema and Culture: A Cross-

Cultural Approach

Robert Stam 335

The Rise and Fall of Brazilian Cinema, 1960-1990

Randal Johnson 365

Chile

Chilean Cinema in Revolution and Exile

John King 397

Filmmakers and the Popular Government: A Political Manifesto

420

Chilean Cinema in Exile, 1973-1986

Zuzana M. Pick 423

Argentina

Popular Cinema and Populist Politics

Timothy Barnard 443

Report on the State of Argentine Cinema

Sindicato de la Industria Cinematográfica Argentina

456

Contemporary Argentine Cinema

David William Foster 464

Bolivia, Ecuador, and Peru

Andean Images: Bolivia, Ecuador and Peru

John King 483

Select Bibliography 505

Contributors 513

Index 517