

**GENERAL STUDIES COURSE PROPOSAL COVER FORM**

**Course information:**

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

College/School College of Liberal Arts and Sciences Department/School SILC

Prefix: SPA Number: 394 Title: Human Rights in Argentina Units: 3

Course description: **SPA 394: Special Topics: Human Rights in Argentina: Examines the history and scope of human rights in Argentina, with particular attention to the "Dirty War" 1976-1983, the disappeared, the traffic of babies born in captivity, and the legal process that led to the imprisonment of its leaders. It sets these issues in the continuum of (the deprivation of the) human rights and Indigenous peoples, human trafficking and violence against women, sexuality and disability.**

Is this a cross-listed course? (Choose one) If yes, please identify course(s): \_\_\_\_\_

Is this a shared course? (Choose one) If so, list all academic units offering this course: \_\_\_\_\_

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. 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? (Choose one) \_\_\_\_\_

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. \_\_\_\_\_ (Required)

**Requested designation:** Humanities, Arts and Design-HU **Mandatory Review:** (Choose one) \_\_\_\_\_

*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](mailto:Phyllis.Lucie@asu.edu).

**Submission deadlines dates are as follow:**

For Fall 2018 Effective Date: October 1, 2017

For Spring 2019 Effective Date: March 10, 2018

**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 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 Cynthia Tompkins E-mail Cynthia.Tompkins@asu.edu Phone 480 727 7275

**Department Chair/Director approval: (Required)**

Chair/Director name (Typed): Nina Berman Date: 10/10/17

Chair/Director (Signature): 

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

**Rationale and Objectives**

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

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

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

Revised April 2014

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

<b>ASU - [HU] CRITERIA</b>			
<b>HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria <b>A CENTRAL AND SUBSTANTIAL PORTION</b> of the course content.</b>			
YES	NO		<b>Identify Documentation Submitted</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Syllabus. The course emphasizes the development of human rights as of 1976 to the present in contemporary Argentina
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	In addition to reading a variety of texts, students analyze a series of films that represent these issues
<input type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	The films included in this class are to be analyzed thematically in terms of the representation of human rights, with their ethical implications (values). Additionally, the course will focus on the aesthetics of the respective films
<input type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	

<b>ASU - [HU] CRITERIA</b>		
	<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b>	
	<ul style="list-style-type: none"><li>• Courses devoted primarily to developing skill in the use of a language.</li></ul>	
	<ul style="list-style-type: none"><li>• Courses devoted primarily to the acquisition of quantitative or experimental methods.</li></ul>	
	<ul style="list-style-type: none"><li>• Courses devoted primarily to teaching skills.</li></ul>	

Course Prefix	Number	Title	General Studies Designation
SPA	394	Human Rights in Argentina	HU

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

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience	<p>Syllabus. The course emphasizes the development of ethics, as human rights, in the period spanning from the 1976-1983 dictatorship to the present in contemporary Argentina</p> <p>It also looks at prior genocidal politics on Indigenous peoples carried out during the conquest the colonization and in 20th century Argentina</p> <p>Finally the course examines ethics as human rights regarding human trafficking, violence against women, and against individuals whose sexual orientation or dissability marks them as different.</p>	<p>See weeks 1-7</p> <p>See weeks 8-9</p> <p>See weeks 11-14</p>
2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	In addition to reading a variety of texts, students analyze a series of films that represent these issues	Analysis of films focus on ethics Weeks 1-14, weeks 1-7 focus on the development of ethics during the dictatorship 1976-1983; Weeks 8-10 analyze ethics in terms of the genocide of Indigenous peoples; Weeks 11-14 focus on ethics and human rights in the face of human trafficking, violence against women, sexual orientation and disability.
b Concerns aesthetic systems and values, especially in literature, arts, and design.	The films included in this class are to be analyzed thematically in terms of the representation of human rights, with their ethical implications (values). Additionally, the course will focus on the aesthetics of the respective films	Thematic analysis of films focuses on the impact of state terrorism on human rights in different periods of Argentine history (weeks 1-6; 8-10) Week 11 centers on human trafficking, Week 13 on physical difference, and Week 14 on disability. Each and every one of the films are also analyzed in terms of aesthetics.

**Course Title: Human Rights in Argentina**

**Course Number: SPA 394**

**Summer 2018**

**Credits: 3 Credit Hours**

**Instructor: Cynthia Tompkins**

Office: LL 424

Contact Info: [cynthia.tompkins@asu.edu](mailto:cynthia.tompkins@asu.edu)

Office Hours: M-TH 12:30-1:30 & by appt.

**Teaching Assistant: Rosita Scerbo**

Office: LL40

Contact Info: [rscerbo@asu.edu](mailto:rscerbo@asu.edu)

Office Hours: M-TH 12:30-1:30 & by appt.

**Catalog Description:**

SPA 394: Special Topics: Human Rights in Argentina: Examines the history and scope of human rights in Argentina, with particular attention to the "Dirty War" 1976-1983, the disappeared, the traffic of babies born in captivity, and the legal process that led to the imprisonment of its leaders. It sets these issues in the continuum of (the deprivation of the) human rights and Indigenous peoples, human trafficking and violence against women, sexuality and disability.

**Learning Outcomes:**

*Knowledge:*

- Sstudents will be able to articulate key concepts of human rights in a variety of areas.
- Students will be able to explain the intersection of politics and human rights in contemporary Argentina.
- Students will be able to discuss the intersection of disability and human rights in contemporary Argentina.

*Competencies:*

- Students will be able to identify key concepts of human rights in a variety of areas in contemporary Argentina.
- Students will be able to analyze the intersection of politics and human rights in contemporary Argentina.
- Students will be able to analyze the intersection of disability and human rights in contemporary Argentina.

*Skills:*

- Students will demonstrate proficiency in critical thinking skills in a variety of areas in human rights.

- Students will demonstrate proficiency in a cross disciplinary knowledge of politics and human rights in contemporary Argentina.
- Students will demonstrate proficiency in communication skills and be conversant with contemporary topics on disability and human rights in contemporary Argentina.

**Listing of Assignments:**

Students are to write 5 essays (3 pages each, font Times New Roman 12, MLA format) on specific topics (different from the ones discussed in class) about the Latin American films screened in class. In addition to the three pages, each essay must include at the very least, a bibliography with three references to academic sources (books, book chapters, refereed articles). Additional citations to reference materials (encyclopedias), film reviews, internet sources, may be included but will not be computed. At least two essays need to be turned in by mid-semester. Students will receive feedback and rewrite these essays if needed.

In addition to the written final exam students will write a research paper (8 pages long and with at least 5 bibliographical references to academic sources). The topic of the final paper & the bibliography must be pre-approved by the instructor. The draft of the final paper is due on week 3. The final paper is due on week 4.

**Time commitment:**

This 3 credit course requires approximately 135 hours of work. Please expect to spend some 34 hours per week and about 5 hours per day to prepare for and actively participate in this course.

**Assessment/Evaluation:**

Assessment metric depends on the following skills:

- Objective and essay-type examinations. At least 50 percent of the grade of this course depends upon writing, including prepared essays.
- Research term paper, following research protocols and appropriate critical idiom.
- Written critical tasks related to key concepts of human rights.

**Points**

5 Short Essays:	10 points or 10 % each	50 %	500
Final exam	20 points or	20 %	200
Draft of Research Paper		5%	50
Presentation of the research paper		5%	50
Research paper		20%	200
			1000

<b>Grading Scale:</b> 97%-100%	A+	83%-86%	B	60%-69%	D
93%-96%	A	80%-82%	B-	59%-0%	E
90%-92%	A-	75%-79%	C+		
87%-89%	B+	70%-74%	C		

WEEK 1	W 1	Introduction
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		<p>Screen: <i>Historia oficial / The Official Story</i> (Luis Puenzo, 1985). HUb</p> <p>Read: Universal Declaration of Human Rights.</p> <p>Discuss the representation of human rights in Puenzo's film. What can you say about the aesthetics of the film? HU 1; HU 2 HUb</p>
W2		<p>Screen: <i>Las madres de Plaza de Mayo</i> (Lourdes Portillo, 1985). HUb</p> <p>Read: David Weissbrodt, "Human Rights: An Historical Perspective."</p> <p>Discuss: How does Portillo represent the topic of disappearances in her <i>Las madres de Plaza de Mayo</i>? What can you say about the aesthetics of the film? HUb</p> <p>Read: Marguerite Guzman Bouvard's <i>Revolutionizing Motherhood</i>.</p> <p>Discuss: Effects of disappearances on relatives and society as a whole. HU 1; HU 2</p>
W3		<p>Screen: <i>Garage Olimpo</i> (Marcos Bechis, 1999). HUb</p> <p>Read: Iain Guest, <i>Behind the Disappearances</i>. "The predictable coup" &amp; "The war begins."</p> <p>Discuss: How does Bechis explore economic crimes in <i>Garage Olimpo</i>? Compare the aesthetics of this film to one of the two previous ones. HUb</p> <p>Read: Iain Guest, "Torture at the ESMA;" "The Relatives Resist" &amp; Eric Steiner Carlson's "Catalina" &amp; "Dr. Ester Saavedra" in <i>I remember Julia</i>.</p> <p>Discuss: Foundation of <i>Madres de Plaza de Mayo</i> or social perceptions across time. HU 1; HU 2</p>



	W 4	<p>Screen: <i>Botín de guerra/ Spoils of War</i> (David Blaustein, 2000); HUB</p> <p>Read: Ana Laura Pauchulo's "Re-telling the story of madres and abuelas de plaza de mayo in Argentina: lessons on constructing democracy and reconstructing memory" and Carlson's "Adolfo Pérez Esquivel."</p> <p>Discuss: How does Blaustein's film represent the appropriation of the children of the disappeared? How does the documentary compare with one of the previous films? HUB</p> <p>Read: Johannes Morsink, <i>The Universal Declaration of Human Rights</i>. Ch. 1. "The Drafting Process Explained"</p> <p>Discuss: The role of human rights in madres or abuelas de plaza de Mayo. HU 1; HU 2</p>
WEEK 2	W 5	<p>Screen: <i>Los rubios/ the blondes</i> (Albertina Carri, 2003); HUB</p> <p>Read: Leah Levin, "The Rights of the Child."</p> <p>Discuss: Ethics—Did Carri trick her former neighbor into admitting her role in the disappearance of her parents? Focus on the aesthetics of Carri's film. How does it differ from the ones you've screened up to now? HUB</p> <p>Read: Francesca Lessa and Cara Levey's "From Blanket Impunity to Judicial Opening(s) H.I.J.O.S. and Memory Making in Postdictatorship Argentina (2005–2012) "</p> <p>Discuss: Role/s of HIJOS (Organization of Children of the Disappeared). HU 1; HU 2</p>
	W 6	<p>Screen: <i>M</i> (Nicolás Prividera, 2007); HUB</p> <p>Read: Vera Vigevani's "The role of testimony as a tool for the creation of a national project"</p> <p>Discuss: How does Prividera's film rely on testimonies to reconstruct the memory of his</p>

		<p>disappeared mother? What can you say about the aesthetics of this film? <b>HUb</b></p> <p>Read: Hugo Vezzetti's "The uses of the past and politics of the present" in Andreozzi; Andrés Jaroslavsky's "Maria Julia Coria" &amp; "Verónica Castelli" in <i>The Future of Memory</i>- HU 1; HU 2</p> <p>Discuss: Remembrance of the disappeared.</p>
	W 7	<p>Read: Daniel Refecas' "The Reopening of Judicial Proceedings for Crimes Against Humanity in Argentina" in Gabriele Andreozzi's <i>Desaparición: Argentina's Human Right's Trial</i>.</p> <p>Discuss: Obediencia debida/Due obedience- HU 1</p> <p>Mid term.</p>
	W 8	<p>Screen: <i>Octubre Pilagá: Relatos sobre el silencio</i> (Valeria Mapelman, 2010); <b>HUb</b></p> <p>Read: Francesca Lessa's "Beyond Transitional Justice: Exploring Continuities in Human Rights Abuses in Argentina between 1976 and 2010."</p> <p>Discuss: How does Mapelman's documentary suggest similarities between the massacre in <i>Octubre Pilagá</i> and state terror during the Dictatorship (1976-83)? What can you say about the aesthetics of this documentary? <b>HUb</b></p> <p>Read: Nigel Rodley, "United Nations action procedures against 'disappearances,' summary or arbitrary executions, and torture.</p> <p>Discuss: the role of other countries or international organizations in the defense of human rights during the Argentine Dictatorship. HU 1; HU 2</p>
WEEK 3	W 9	<p>Screen: <i>Tierra adentro</i> (Ulises de la Orden, 2010) <b>HUb</b></p> <p>Read: Julian Burger, "Indigenous peoples: new rights for old wrongs."</p>

		<p>Discuss: How does De la Orden portray the genocide of Indigenous peoples and their erasure from Argentine history? Comment on the aesthetics of this documentary. <b>HUb</b></p> <p>Read: Mathias Risse's "The common rights to water and common ownership of the earth."</p> <p>Discuss: Common rights to land in Indigenous worldviews. - HU 1; HU 2</p>
W 10		<p>Screen: <i>Mbyá/We are the Indians</i> (Phil Cox and Valeria Mapelman, 2005). <b>HUb</b></p> <p>Read: Tompkins's <i>Mbyá</i> In <i>Affectual Erasure</i>.</p> <p>Discuss: How do Cox and Mapelman portray the Mbyá struggle for the land and human rights? How does this documentary compare to previous ones in terms of aesthetics? <b>HUb</b></p> <p>Read: Mathias Risse's "Universalisms vs. Relativism," Ch. 2 <i>Global Political Philosophy</i></p> <p>Discuss: How do universalism or relativism compare to the plight of Indigenous peoples? - HU 1; HU 2</p>
W 11		<p>Screen: <i>La mosca en la ceniza</i> (Gabriela David, 2009); <b>HUb</b></p> <p>Read: Scott Johnson's "Argentina's Susana Trimarco: One Mother's Fight Against Human Trafficking..."</p> <p>Discuss: How does David's film depict Human Trafficking? What does she suggest about the responsibility of the clients? What can you say about the aesthetics of this film? <b>HUb</b>.</p> <p>Read: Kamala Kampadoo's "Countering Human Trafficking"</p> <p>Discuss: Interventions. HU 1; HU 2</p>
W 12		<p>Read: Barbara Sutton's "Introduction" in <i>Bodies in Crisis Culture, violence, and women's resistance in neoliberal Argentina</i>.</p>

		<p>Discuss: Convergence of forms of injustice on women's bodies</p> <p>Read: Embattled bodies: Violence against women.</p> <p>Discuss: Ni una menos marches of resistance. - HU ; 1</p>
WEEK 4	W 13	<p>Screen: <i>De eso no se habla</i> (María Luisa Bemberg, 1993); HUB</p> <p>Read: David W. Foster's "<i>De eso no se habla: A film of queer difference</i>"</p> <p>Discuss: How does Bemberg's film portray dwarfism? What does she suggest about the acceptance of difference? What can you say about the aesthetics of this film? HUB.</p> <p>Read: Read: Barbara Sutton's "Collective memory and the language of human rights."</p> <p>Discuss: One aspect of this reading. - HU 1 ; HU 2</p>
	W 14	<p>Screen: <i>Gabor</i> (Sebastián Alfie, 2013); HUB</p> <p>Read: Saun Grech's. "Decolonising Eurocentric disability studies: why colonialism matters in the disability and global South debate."</p> <p>Discuss: What does blind Gabor teach us about making a short? What can you say about aesthetics in Alfie's film? HUB</p> <p>Read: Eduardo Joly's "Disability and Employment in Argentina: The Right to be Exploited?"</p> <p>Discuss: Joly's article in terms of human rights. - HU 1 ; HU 2</p>
	W 15	<p>Review:</p> <p>Final Exam</p>
	W 16	<p>Final paper due</p>

## Films

*Botín de guerra/ Spoils of War*. David Blaustein, 2000.

*De eso no se habla/ I don't want to talk about that*. María Luisa Bemberg, 1993.

*Gabor*. Sebastián Alfie, 2013.

*Garage Olimpo*. Marcos Bechis, 1999.

*Historia oficial / The Official Story*. Luis Puenzo, 1985.

*M*. Nicolás Prividera, 2007.

*Mbyá/We are the Indians*. Phil Cox and Valeria Mapelman, 2005.

*Las madres de Plaza de Mayo/ Mothers of Plaza de Mayo*. Lourdes Portillo, 1985.

*Mosca en la ceniza/ Fly in Ashes*. Gabriela David, 2009.

*Octubre Pilagá/ Pilagá October*. Valeria Mapelman, 2010

*Los rubios/ the blondes*. Albertina Carri, 2003.

*Tierra adentro/ Inland*. Ulises de la Orden, 2010.

## Bibliography:

Burger, Julian. "Indigenous peoples: new rights for old wrongs." *In Human Rights*. Peter Davies, ed. London: Routledge: 1988. 99-110.

Carlson, Eric Stener. *I remember Julia: Voices of the Disappeared*. Philadelphia: Temple UP, 1996.

Guest, Iain. *Behind the Disappearances: Argentina's Dirty War Against Human Rights and the United Nations*. Philadelphia: U of Pennsylvania P, 1990.

Guzman Bouvard, Marguerite. *Revolutionizing Motherhood*. Wilmington, Del.: Scholarly Resources, 1994.

Grech, Shaun. "Decolonising Eurocentric disability studies: why colonialism matters in the disability and global South debate." *Social identities*. 21.1 (2015): 6-21.

Jaroslavsky, Andrés. *The Future of Memory. Children of the Dictatorship Speak*. Nikki Johnson, trans. London: Latin American Bureau, 2004.

Johnson. Scott. "Argentina's Susana Trimarco: One Mother's Fight Against Human Trafficking: Susana Trimarco's search for her kidnapped daughter has uncovered the dark underbelly of Argentina's sex trade." *Newsweek*: New York. Nov. 5, 2012: 38.

Joly, Eduardo. "Disability and Employment in Argentina: The Right to be Exploited?" *NACLA Report on thr Americas* (Mar/Apr, 2009): 5-10.

- Foster, David. "De eso no se habla. A Film of Queer Difference." *Revista canadiense de estudios hispánicos*. 27.1 (Fall 2002): 177-92.
- Francesca Lessa's "Beyond Transitional Justice: Exploring Continuities in Human Rights Abuses in Argentina between 1976 and 2010."
- Kampadoo, Kamala. "Countering Human Trafficking: Introduction." *Social and Economic Studies*. 65.4 (2016): 1-4.
- Lessa, Francesca and Cara Levey's "From Blanket Impunity to Judicial Opening(s) H.I.J.O.S. and Memory Making in Postdictatorship Argentina (2005–2012)." *Latin American Perspectives*. 42.3 (May 2015): 207-25.
- Levin, Leah, "The Rights of the Child." In Davies, *In Human Rights*. Peter Davies, ed. London: Routledge: 1988. 40-50.
- Morsink, Johannes. *The Universal Declaration of Human Rights*. Philadelphia: U of Pennsylvania P, 1999.
- Pauchulo, Ana Laura. "Re-telling the story of madres and abuelas de plaza de mayo in argentina: lessons on constructing democracy and reconstructing memory." *Canadian Woman Studies* 27.1 (2009): 29-35.
- Risse, Mathias. "The common rights to water and common ownership of the earth." *Working Paper: Harvard Kennedy School of Government*. (Feb 2013): 1-45.
- Sutton, Barbara. "Collective memory and the language of human rights." *Latin American Perspectives*. 22.42. 3 (May 2015): 73-91.
- Universal Declaration of Human Rights*. United Nations. <http://www.un.org/en/universal-declaration-human-rights/>
- Vezzetti, Hugo. "The uses of the past and politics of the present" in In Gabriele Andreozzi's *Desaparición: Argentina's Human Right's Trial*. Oxford: Peter Lang, 2014. 301-20.
- Vigevani, Vera. "The role of testimony as a tool for the creation of a national project." In Gabriele Andreozzi's *Desaparición: Argentina's Human Right's Trial*. Oxford: Peter Lang, 2014. 335-58.
- Weissbrodt, David. "Human Rights: An Historical Perspective." *In Human Rights*. Peter Davies, ed. London: Routledge: 1988. 1-20.

**Please become familiar with this section:**

**Absences:**

A maximum of two absences is allowable. Excused absences related to religious observances/practices that are in accord with ACD 304–04, "Accommodation for Religious Practices" and to university sanctioned events/activities that are in accord with ACD 304–02, "Missed Classes Due to University-Sanctioned Activities"

**Academic integrity:**

*Academic honesty is expected of all students in all examinations, papers, and laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>*

**Accommodating students with disabilities:**

*Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. The DRC Tempe office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: (480) 965-1234 (V) or (480) 965-9000 (TTY). For additional information, visit: [www.asu.edu/studentaffairs/ed/drc](http://www.asu.edu/studentaffairs/ed/drc).*

**Expected classroom behavior:**

*Be sure to arrive on time for class. Excessive tardiness will be subject to sanctions. Under no circumstances should you allow your cell phone to ring during class. Any disruptive behavior, which includes ringing cell phones, listening to your mp3/iPod player, text messaging, constant talking, eating food noisily, reading a newspaper will not be tolerated. The use of laptops (unless for note taking), cell phones, MP3, IPOD, etc. are strictly prohibited during class.*

**Policy against threatening behavior:**

*All incidents and allegations of violent or threatening conduct by an ASU student (whether on-or off campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances. (See Student Services Manual SSM 104–02 “Handling Disruptive, Threatening or Violent Individuals on Campus”):*

Information in the syllabus, other than grade and absence policies, may be subject to change with reasonable advance notice.