GENERAL STUDIES COURSE PROPOSAL COVER FORM

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

College/School: New College of Interdisciplinary Arts and Sciences  
Department/School: School of Humanities, Arts & Cultural Studies

Prefix: LAS  Number: 449  Title: Latin American Cinema: The Dead and the Disappeared  Units: 3

Course description: A study of Latin American politics and culture through film with particular focus on recent periods of Latin American history in which there have been social upheavals, dictatorships and state repression, and dirty wars. We will discuss film as an art form with specific aesthetic goals, a tool to effect change within society, a mode of cultural and social expression, and a vehicle for reconciling collective trauma and preserving memory.

Is this a cross-listed course? Yes  If yes, please identify course(s): FOR 449 andSPA 449

Is this a shared course? Yes  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? 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.

Requested designation: Historical Awareness–H  (Required)

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 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/SQ)
- 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: Ilana Luna  
E-mail: Ilana.luna@asu.edu  
Phone: (602)543-5681

Department Chair/Director approval: *(Required)*

Chair/Director name (Typed): Louis G. Mendoza  
Date: 2/8/19  
Chair/Director (Signature):  

Rev. 3/2017
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. History studies the growth and development of human society from a number of perspectives such as—political, social, economic and/or cultural. 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.

The justifications for how the course fits each of the criteria need to be clear both in the application tables and the course materials. The Historical Awareness designation requires consistent analysis of the broader historical context of past events and persons, of cause and effect, and of change over time. Providing intermittent, anecdotal historical context of people and events usually will not suffice to meet the Historical Awareness criteria. A Historical Awareness course will instead embed systematic historical analysis in the core of the syllabus, including readings and assignments. For courses focusing on the history of a field of study, the applicant needs to show both how the field of study is affected by political, social, economic, and/or cultural conditions AND how political, social, economic, and/or cultural conditions are affected by the field of study.

Revised October 2015
Proposer: Please complete the following section and attach appropriate documentation.

### ASU--[H] CRITERIA

**THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:**

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td>✗</td>
<td>☐</td>
<td>1. History is a major focus of the course. syllabus and table of contents of required textbooks</td>
</tr>
<tr>
<td>✗</td>
<td>☐</td>
<td>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 required textbooks</td>
</tr>
<tr>
<td>✗</td>
<td>☐</td>
<td>3. There is a disciplined systematic examination of human institutions as they change over time. syllabus and table of contents of required textbooks</td>
</tr>
<tr>
<td>✗</td>
<td>☐</td>
<td>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 required textbooks</td>
</tr>
</tbody>
</table>

**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses that are merely organized chronologically.
- 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, FOR, SPA | 449 | 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.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</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>1. History is a major focus of the course.</td>
<td>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, indigenous 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.</td>
<td>Syllabus – Course Description, Course Objectives, Learning Outcomes, Course Outline, and weekly required readings and films. See sections highlighted in yellow.</td>
</tr>
</tbody>
</table>
2. The course examines and explains human development as a sequence of events influenced by a variety of factors. 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.

Syllabus – Course Description and Goals and Lecture topics in Weekly Schedule. See section headings highlighted in blue:

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.

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.

3) 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.

3. There is a disciplined systematic examination of human institutions as they change over time. 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.

Syllabus – Unit headings highlighted in blue and examples of Weekly Readings highlighted in green.
4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.

| 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. |
| 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. |
FOR 449/LAS 449/SPA 449
Latin American Cinema: The Dead and the Disappeared

Professor Ilana Luna
Tel #: (602)543-5681
Office: FAB N222
Email: ilana.luna@asu.edu
Office Hours: Wed, 1:00-3:00pm and by appointment

Course Description
A study of Latin American politics and culture through film with particular focus on recent periods of Latin American history in which there have been social upheavals, dictatorships and state repression, and dirty wars. We will discuss film as an art form with specific aesthetic goals, a tool to effect change within society, a mode of cultural and social expression, and a vehicle for reconciling collective trauma and preserving memory.

Prerequisites: ENG 102, 105, or 108 with C or better

Course Overview
We will discuss film as an art form with specific aesthetic goals, 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 significant events in the region’s varied histories. 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, indigenous 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.

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.

Course Objectives:
In this course students will:
- Gain 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 political repression.
- Become 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.

- Be able to draw connections between collective trauma, collective memory, artistic and forensic reconstruction of those who were silenced through political violence.

**Learning Outcomes**

At the end of this course 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.
- Be able to critically analyze the visual, sonorous and semantic qualities of films and discuss how meaning is made and projected.
- Demonstrate critical writing skills in course assignments.

**Assignments:**

1) Students will keep a weekly “journal” in which they will write their reactions/connections between readings and films watched. These should be typed 1-2 page reactions and handed in weekly with name, date and class in the header. These journals will form the basis of a final portfolio, which will be handed in along with the final paper.

2) Students will be responsible for one group presentation.

3) There will be one Take-Home midterm.

4) There will be one 7-10 page final paper in lieu of exam.

**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>Range</th>
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<tbody>
<tr>
<td>A+</td>
<td>98-100</td>
</tr>
<tr>
<td>A</td>
<td>93-97</td>
</tr>
<tr>
<td>A-</td>
<td>90-92</td>
</tr>
<tr>
<td>B+</td>
<td>87-89</td>
</tr>
<tr>
<td>B</td>
<td>83-86</td>
</tr>
<tr>
<td>B-</td>
<td>80-82</td>
</tr>
<tr>
<td>C+</td>
<td>76-79</td>
</tr>
<tr>
<td>C</td>
<td>70-75</td>
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<tr>
<td>D</td>
<td>60-69</td>
</tr>
<tr>
<td>F</td>
<td>0-59</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Evaluation Components</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class attendance and prepared participation:</td>
<td>10%</td>
</tr>
<tr>
<td>Midterm Exam:</td>
<td>25%</td>
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<tr>
<td>Group Presentation:</td>
<td>15%</td>
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<tr>
<td>Weekly film journal</td>
<td>30%</td>
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<tr>
<td>Final Paper (8-10 pages):</td>
<td>20%</td>
</tr>
<tr>
<td>Total</td>
<td>100%</td>
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</tbody>
</table>

- A = Superior performance, extraordinary effort, highly original, well-written, researched, and argued papers/exams, integrating and expanding well beyond class discussions.
- B = Good and above average work, solid effort, almost consistently well written papers/exams, minimum requirements of comprehension met in conscientious manner, solid attempts at synthesis.
and original analysis.

- C = Average work, basic comprehension, minimum requirements met, inconsistent writing, weak argumentation and synthesis.
- D = Passing, but with major flaws. Poor writing/ failure to meet some requirements.
- E = Failure, poor quality or missing work, disregard of directions.

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.

Weekly Course Schedule

I. 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)
- Selection of documentary shorts – (Santiago Álvarez ) Cuba

Additional outside viewing:
- Chile, Obstinate Memory (Patricio Guzmán 1978) Chile (Battle of Chile)

Readings:


January 17

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

Readings:

January 24
Screening:

Readings:

January 31
Screenings:
- *Canoa* (Felipe Cazals, 1976) Mexico
- Additional outside viewing: *Rojo Amanecer*, (Jorge Fons, 1990) Mexico

Readings:
- Poniatowska, Elena. *Massacre in Mexico (Selections)*

II. Violence and repression: reflection/reaction February 7

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.

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

Additional screening:
- *A memoria que me contam* (The story they tell me) (Lucia Murat, 2012) Brazil

Readings:


February 14
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 21
Screening:
• *Fresa y chocolate* (Tomás Gutiérrez Alea, Juan Carlos Tabío, 1994) Cuba (*Strawberry and Chocolate*)

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

Readings:


***Take-Home Midterm ASSIGNED***

February 28
Screening:
• *Qué é Isso, Companheiro* (Bruno Barreto, 1997) Brazil (*4 days in September*)

Readings:


***In Class Portion of Midterm*** Take home portion due
March 7 – NO CLASS spring break

III. Reconciliation/Reconstruction/Memory March 14
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.

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

Additional Outside Screenings:
• *Cautiva* (Gaston Biraben, 2004) Argentina

• *(Captive),* Garage olimpo (Marco Bechis, 1999) Argentina

Readings:

• Michael J. Lazzara, Source: Latin American Perspectives, Issue 168, Vol. 36 No. 5, September 2009 147-57

Group Presentation 1

March 21
Screening:
• *Ano em Que Meus Pais Saíram de Férias* (Cao Hamburger, 2006) Brazil. *The Year my Parents Went on Vacation*

Additional Outside Screenings:
• *A Promise to the Dead* (Ariel Dorfman, 2007) Chile

• *Violeta se fue a los cielos* (Andrés Wood, 2011) Chile

Readings:

Group Presentation 2

March 28
Screening:
• *Post Mortem* (Pablo Larraín, 2010) Chile

Additional Outside Screening:
• *No* (Pablo Larraín, 2012) Chile
Readings:


Group Presentation 3

April 4
Screening:
• NN Sin Identidad (Héctor Gálvez, 2014) Perú

Readings:


Group Presentation 4

April 11
Screening:
• El cuarto de los huesos

Readings:


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

Group Presentation 5

April 18
Screening:
• Postales de Leningrado (Mariana Rondón, 2007) Venezuela

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

Readings:

Group Presentation 6

April 25
Screening:

Readings:

April 27
FINAL PAPER/ PORTFOLIO in LIEU OF EXAM:
Includes 15 – 1-2 page reactions to reading/film (2 pts each = 30)

The final paper will be a 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.

*Forensic students, your paper should address representations of forensic science in the films or otherwise address human rights violations/ science’s role in reconstructing collective memory and how that connects to films.

******************************************************************************************
**Classroom Policies

Studying and Preparation Time
This course requires time spent preparing and completing assignments outside of class. A three-credit course requires 135 hours of student work. Therefore, expect to spend approximately twelve hours a week preparing for this course.

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:
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 Canvas for communication between faculty and students, submission of assignments, and posting of grades. You can access Canvas through your my ASU portal.

Computers/Smart Phones/Tablets/Other Devices
Please keep your phones muted during the class meetings. Although the use of laptops/netbooks/tablets/smartphones/etc. during class meetings is permitted, this applies only to class-related purposes. Using your device for taking notes or for looking up information pertinent to the discussion is allowed but social media is not.

Campus Network or Canvas Outage
When access to Canvas 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 Canvas 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.

Absence Policies for Religious Practices
Per ACD 304-04, reasonable accommodations for students’ individual religious practices can be made. Please notify me at the beginning of the semester about the need to be absent from class due to religious observances and to make arrangements to make up exams or assignments.

Absence Policies for University Sanctioned Activities
Per ACD 304-02, students who participate in university-sanctioned activities that require classes to be missed are given opportunities to make up examinations and other assignments without penalty. Either you or the college designee must provide me with the schedule of university-sanctioned activities that would cause you to miss class as early as possible in the semester in order that we can make arrangements for make-up exams or assignments.

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.

**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.

**Student Conduct and Academic Integrity**
Academic honesty is expected of all students in all examinations, papers, 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.

Additionally, required behavior standards are listed in the Student Code of Conduct and Student Disciplinary Procedures, Computer, Internet, and Electronic Communications policy, and outlined by the Office of Student Rights & Responsibilities. Anyone in violation of these policies is subject to sanctions.

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 (http://www.abor.asu.edu/1_the_regents/policymanual/chap5/5Section_C.pdf), ACD 125: Computer, Internet, and Electronic Communications (http://www.asu.edu/aad/manuals/acd/acd125.html), and the ASU Student Academic Integrity Policy (http://www.asu.edu/studentaffairs/studentlife/srr/index.htm).

Students are entitled to receive instruction free from interference by other members of the class. If a student is disruptive, I may ask the student to stop the disruptive behavior and warn the student that such disruptive behavior can result in expulsion from the course. I may withdraw a student from a course when the student’s behavior disrupts the educational process under USI 201-10 http://www.asu.edu/aad/manuals/usi/usi201-10.html.

Appropriate online behavior (also known as *netiquette*) is defined by the instructor and includes keeping course discussion posts focused on the assigned topics. Students must maintain a cordial atmosphere and use tact in expressing differences of opinion.

The Office of Student Rights and Responsibilities accepts incident reports from students, faculty, staff, or other persons who believe that a student or a student organization may have violated the Student Code of Conduct.

**Policy against Threatening Behavior**
In the classroom and out students are required to conduct themselves in a manner that promotes an environment that is safe and conducive to learning and conducting other university-related business. All incidents and allegations of violent or threatening conduct by an ASU student will be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. Such incidents will be dealt with in accordance with the policies and procedures described in Section 104-02 of the Student Services Manual (http://www.asu.edu/aad/manuals/ssm/ssm104-02.html).
Title IX
Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at https://sexualviolenceprevention.asu.edu/faqs. As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, https://eoss.asu.edu/counseling, is available if you wish to discuss any concerns confidentially and privately.

Potentially Offensive Content
The course will be dealing, in part, with topics such as war and nuclear weapons use. As such, there will be times where the students might be asked to read brief accounts of violence. If you find any of the content of his class offensive, please bring your concerns to the instructor immediately.

Class Content
The instructional materials provided in this class are protected and may not be shared, uploaded, sold or distributed.

Students must not upload to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws. Faculty members reserve the right to delete materials on the grounds of suspected copyright infringement.

Prohibition of Commercial Note Taking Services
In accordance with ACD 304-06 Commercial Note Taking Services, written permission must be secured from the official instructor of the class in order to sell the instructor's oral communication in the form of notes. Notes must have the note taker's name as well as the instructor's name, the course number, and the date.

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**

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State Repression and the Labors of Memory

Elizabeth Jelin

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