

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 and SPA 449
Is this a shared course?	Yes	If so, list all academic units offering this course:	Mathematical & Natural Sciences (New College), School of International Letters & Cultures (CLAS), College of Integrative Sciences & Arts (CISA)

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

see attached letters of support
(Required)

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 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 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: 6/6/2019

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. 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:			
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 required textbooks
<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 required textbooks
<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 required textbooks
<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 required textbooks
		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.

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 examine Latin American politics and culture of through the optic of social unrest in the 20th century. The films and readings that we will examine in this class focus on 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, 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.</p>	<p>Syllabus – Course Description, Course Objectives, Learning Outcomes, Course Outline, and weekly required readings and films. See sections highlighted in yellow. Historical analysis is a required element of class presentations and the final paper.</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 both represented and 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 in a Latin American context.</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 both influenced 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 to enable students an opportunity to gain a deeper understanding of the context in which events occurred and the aftermath.</p>
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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

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

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:

- Demonstrate a deep knowledge of the history of Latin American nations that experienced political repression, violence, and dictatorship.
- 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.

Assignment:

- 1) Students will keep a weekly “journal” in which they will write their reactions/ connections between readings, the films watched, and the historical context of events and their representation in film. 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. The final essay must examine the relationship between the historical context of the events represented in the film and the context of the film's creation.

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

Evaluation Components

Class attendance and prepared participation:	10%
Midterm Exam:	25%
Group Presentation:	15%
Weekly film journal	30%
<u>Final Paper (8-10 pages):</u>	<u>20%</u>
<u>Total</u>	<u>100%</u>

- 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 context.

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:

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

January 17

Screening

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

Readings:

1. 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.
2. Lopez, Ana M. The State of Things: New Directions in Latin American Film History.” *The Americas*, Volume 63, Number 2, October 2006, pp. 197-203
3. 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

Screenings:

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

Readings:

- Bixler, Jacqueline E. "Re-Membering the Past: Memory-Theatre and Tlatelolco." *Latin American Research Review*, Vol. 37, No. 2. (2002), pp. 119-135.
- 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.
- Poniadowska, Elena. "The Student Movement of 1968." *The Mexico Reader: History, Culture, Politics*. Gilbert Joseph and Timothy Henderson eds. Duke UP: 2002. 555-69.
- Poniadowska, 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:

- 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.

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*)
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Additional Outside Screening:

- *El beso de la mujer araña* (Hector Babenco, 1985) Argentina (*Kiss of the Spider Woman*)

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.

Take-Home Midterm ASSIGNED

February 28

Screening:

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

Readings:

- 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.
- 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.

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:

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

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

Group Presentation 2

March 28

Screening:

- *Post Mortem* (Pablo Larraín, 2010) Chile

Additional Outside Screening:

- *No* (Pablo Larraín, 2012) Chile

Readings:

- Margócsy, Dániel, et al. "The Missing, the Martyred and the Disappeared: Global Networks, Technical Intensification and the End of Human Rights Genetics." *Social Studies of Science*, vol. 47, no. 3, 2017, pp. 398–416.
- 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>

Group Presentation 3

April 4

Screening:

- NN Sin Identidad (Héctor Gálvez, 2014) Perú

Readings:

- Fondebrider, Luis. "The Application of Forensic Anthropology to the Investigation of Cases of Political Violence" *A Companion to Forensic Anthropology*, edited by Dennis Dirkmaat, John Wiley & Sons, Incorporated, 2012.
- Brahm, Eric "Truth Commissions" 2004 <http://www.beyondintractability.org/bi-essay/truth-commissions>

Group Presentation 4

April 11

Screening:

- *El cuarto de los huesos*

Readings:

- Stephen, Lynn. "Women's Rights Are Human Rights: The Merging of Feminine and Feminist Interests among El Salvador's Mothers of the Disappeared (CO-MADRES) *American Ethnologist*, Vol. 22, No. 4 (Nov., 1995), pp. 807-827
- 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

Group Presentation 5

April 18

Screening:

- *Postales de Leningrado* (Mariana Rondón, 2007) Venezuela

Additional outside screening:

- *Clandestine Childhood* (Benjamín Ávila, 2012) Argentina

Readings:

- 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.

Group Presentation 6

April 25

Screening:

- *Machuca* (Andrés Wood, 2004) Chile

Readings:

- 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.

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. **Your analysis must engage historical context by discussing the political situation represented by the film, 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 the way films represent the past.**

*** 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:

- 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 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

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State Repression and the Labors of Memory

Elizabeth Jelin

Translated by Judy Rein and
Marcial Godoy-Anatuvia

Contradictions, Volume 18



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Volume Two

Studies of National Cinemas

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The State of Things: New Directions in Latin American Film
History

Ana M. López

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THE STATE OF THINGS: NEW DIRECTIONS IN LATIN AMERICAN FILM HISTORY

Twenty-five years ago, English-language scholarship on Latin American film was almost entirely identified with the New Latin American Cinema movement. The emerging “new” cinemas of Brazil, Cuba and Argentina, linked to evolving social movements and to the renewal of the pan-Latin American dreams of Martí and Bolívar (Nuestra América, “Our America”), had captured the imagination of U.S.-based and other scholars. As I argued in a 1991 review essay,¹ unlike other national cinemas which were introduced into English-language scholarship via translations of “master histories” written by nationals (for example, the German cinema, which was studied through the histories of Sigfried Kracauer and Lotte Eisner), the various Latin American cinemas were first introduced in English-language scholarship in the 1970s ahistorically, through contemporary films and events reported in non-analytical articles that provided above all, political readings and assessments. Overall, this first stage of Latin American film scholarship was plagued by problems that continued to haunt researchers through the 1980s: difficult access to films, scarce historical data, and unverifiable secondary sources. Above all, this work displayed a blissful disregard of the critical and historical work written in Spanish and Portuguese and published in Latin America.

In the 1980s, however, a new generation of scholars, for the most part trained in film studies, put Latin American cinema in the “map” of the discipline in the U.S. This was still passionate, committed scholarship and still primarily focused on the New Latin American Cinema. Many of us writing about the New Latin American Cinema then participated in its development, decried the setbacks produced by authoritarian regimes, identified new parameters such as exile cinemas, and heralded the various “returns” of

¹ Ana M. López, “Setting up the Stage: A Decade of Latin American Film Scholarship,” *Quarterly Review of Film and Video* 13:1-3 (1991), pp. 239-60.

national cinemas under emerging democracies. But we also struggled to insert the movement into the theoretical debates then taking place in the field. With historical hindsight, it is now clear that some of our work in the 1980s was probably still too identified with the movement itself: critical distance and acuity are difficult to achieve when immersed in a constantly shifting maelstrom of political, social, and aesthetic forces. Yet in the late 1980s and through the 1990s and beyond, it became clear that a shift had taken place within Latin American film scholarship. In line with a general turn within the discipline of film studies, scholars took on the challenges of historicizing Latin American Cinema.

FILM AND HISTORY

What does it mean to “do” film history? Thirty or forty years ago, doing film history meant producing a chronicle of dates, names, inventions, directors and films, loosely linked to some social causality. Of course, not all names and films could be included in any one account and the presumption was that what was included was aesthetically valuable, worthy of mention and, at the very least, significant for some later development. These canonical film histories set the stage of what was valued and, therefore, of what was studied and talked about. By default, these early chronicles were also exclusionary. This was not necessarily malicious, simply the result of being bound by the perspective of the individual historian and his (de facto) universe of knowledge and expectations.

In the 1980s, the work of film historians was also sharply distinct from the work of film studies scholars. Whereas the former were almost exclusively concerned with contextual issues—the production and reception of films—the latter were primarily preoccupied with texts and the close reading of the style and structure of films. One tradition emerged from the discipline of history and relied upon its positivist heritage, eventually evolving to privilege exhaustive archival research, corroboration, and sound historiographical practices. The other was more closely aligned with the practices of the study of literature and the close analysis of texts. To put it simplistically, film historians might have accused film studies scholars of dealing with dense and impenetrable theoretical systems in which individual films existed in a social and historical vacuum, while for film studies scholars, the work of film historians seemed theoretically naïve, positivist, and reductive of films’ semantic and linguistic complexity.

In the study of Latin American film, the divide was even more sharply etched, this time not across disciplinary lines, but across the Rio Grande.

Again, to put it simplistically, “real” film history was the domain of Latin American scholars (who were in the process of developing some of the most outstanding bodies of historical research, especially in Mexico²), whereas U.S. (and European) scholars specialized in textual exegesis. There were, at the time, many acrimonious debates, some more productive than others, most mired in the “first” vs. “third” world debates of the era (first world intellectuals “colonizing” third world cultural practices, etc.).³ But beyond the debates, the reality was that for the most part English-language Latin American film scholarship analyzed texts and Latin American film scholars for the most part eschewed formal textual analysis for historical and social research.

THE “TURN” TO HISTORY

What had been a sharp divide in the 1980s is no longer as pointed or polarized. As Annette Kuhn argues in *An Everyday Magic*, the field has gracefully moved away from the “text-context” dualism toward a productive contextualizing of film that uses a wide variety of sources as evidence and is attentive to the historical, social and cultural contexts without abandoning textual interpretation.⁴ In Latin American film studies, this shift has been most productive in work that analyzes and questions the uneven and complex creation and existence of national cinemas. In the last decade, anthologies like Chon Noriega’s *Visible Nations* and Ann Marie Stock’s *Framing Latin American Cinema* presented a series of important essays that explored, via textual and cultural analysis, the complicated contours of the concept of the national in Latin American cinema.⁵

This special issue gathers four essays that continue this trajectory, exploring the construction of nationness by and within the cinema. These young scholars, who bring to the table an impressive array of analytical skills, self identify as Latin Americanists, as historians (three) and as film scholars (one). Overall, I believe their work is exemplary of the best of contemporary

² See, for example, the work of Emilio García Riera in his 18 volume *Historia documental del cine mexicano* (Guadalajara: University of Guadalajara, 1992-97), the most anthropological reconstructions of the silent film heritage by Aurelio de los Reyes in books like *Allos orígenes del cine mexicano* (1896-1900) (Mexico City: Fondo de Cultura Económica, 1983) and *Filmografía del cine mudo mexicano* (Mexico City: Filmoteca UNAM, 1986).

³ See, for example, the debates chronicled in Jim Pines and Paul Willemsen, eds., *Questions of Third Cinema* (London: BFI, 1989).

⁴ Annette Kuhn, *An Everyday Magic: Cinema and Cultural Memory* (London: I.B. Tauris, 2002).

⁵ Chon Noriega, ed., *Visible Nations: Latin American Cinema and Video* (Minneapolis: University of Minnesota Press, 2000) and Ann Marie Stock, ed., *Framing Latin American Cinema: Contemporary Critical Perspectives* (Minneapolis: University of Minnesota Press, 1997).

cultural history. Their research is historiographically impressive, their analytical skills superb. Whether drawing from filmic texts or other primary sources, these analyses open new directions in the study of Latin American cinema and are proof of the productive interface between film studies and history per se as disciplines. I have no doubt that these essays will impact the field(s), as they dispel and/or complicate historiographical myths and open new directions for research.

THE ESSAYS

The period encompassing the early years of the silent cinema in Latin America, roughly 1896-1920, has been the least discussed period of Latin American film history in English-language scholarship. The reasons for this vacuum are obvious: many of the films produced in Latin America between 1896 and 1930 have disappeared and all scholarship on this period is necessarily tenuous, limited to a few dozen extant films, and for the most part based on secondary materials, especially press coverage.⁶ For English language scholars, access to films and other materials had, until recently, been a daunting barrier to research endeavors. Christine Ehrick's essay "Beneficent Cinema: State Formation, Elite Reproduction and Silent Film in Uruguay, 1910s-1920s" is, therefore, a most welcomed addition to the field. Focusing on a unique genre, films made by social assistance organizations for fundraising and publicity (cine de beneficencia or beneficent cinema), her analysis unravels the complicated relationship between cinema, the state and the Uruguayan elite.

As in most of Latin America, in Uruguay early cinema attracted the interest of elite audiences, for whom the cinema was both a symbol of what modernity could achieve (the marvel of technology) as well as a means to further their own incipient modernity. As Ehrick argues, the Uruguayan elites, comfortably nestled within Uruguay's paternalist state, used the cinema as a vehicle to promote and reproduce their own social formation. Of great interest in her analysis is the complicated intersection of the needs of the emergent local movie business—exhibitors' desire to attract elite audiences—and the needs and desires of the social elites and the state, especially vis à vis gender issues: beneficent cinema was directly supported by charitable associations that were headed by elite women. The films were meant to raise funds and publicize the associations and charitable activities, but they also featured the ladies and

⁶ Ana M. López, "Early Cinema and Modernity in Latin America," *Cinema Journal* 40:1 (2000), pp. 48-78. A most interesting exception is Charles Ramirez Berg's fascinating analysis of the Mexican silent film *El automóvil gris* in "El automóvil gris and the Advent of Mexican Classicism," in *Visible Nations: Latin American Cinema and Video*, pp. 3-32.

families of the associations and were filmed in their homes and or places of leisure. Thus they were both narcissistic and voyeuristic vehicles for the associations and their members. Furthermore, as Ehrick's careful analysis unveils, a film like *Del pingo al volante* (1929) also reveals the social anxieties of a group who, in the late years of the Batllista era, was already beginning to sense that its own ascendancy was compromised by the emergence of a modern nation-state. Ehrick offers us a historiographically complex and sophisticated analysis of the intersection of political, social and cultural determinants that have shaped Latin American film history.

When thinking about Latin America and its cinemas, it is important to note that the cinema experienced by Latin Americans has always been predominantly foreign. This is a factor of great significance not only to the development of indigenous forms of filmmaking, but also to the development of mass spectatorship as a form of experience. The experience of watching a film has been characterized as an essentially voyeuristic act (the thrill of watching an other unseen and in the dark), yet an additional layer of complex identification/distanciation is involved when the "other" is also a national other. As Laura Serna's essay ("As a Mexican I feel it is my Duty": Citizenship, Censorship, and the Campaign Against Derogatory Films in Mexico, 1922-1930") outlines, spectatorship and national identity were curiously and visibly intertwined and the source of a surprising challenge to Hollywood's hegemony in the late 1920s, at a time when Hollywood's own discourses presumed that it was the source of a universal cinematic language.

Focusing on a series of embargos of American films by the Mexican government in 1922, Serna analyzes the discourses articulated by the government (its consular staff), Mexican citizens (primarily from the Federal District) and Mexicans living in the U.S. Her analysis confirms the complicated nature of Mexican national identity, one in which national belongingness is not necessarily linked to the geographical nation state. But above all, it very concretely addresses how nationness impacted the growth of cinematic spectatorship, and complicates the scenario via transnational issues. We can easily understand why Mexicans in the Federal District would react negatively to stereotypical images of Mexicans in Hollywood films, but the recognition that others that self-identified as Mexicans in the U.S. also reacted volubly to the same images attests both to the perceived power of the medium and to the strength of national identity.

There is much research that still needs to be done in this area of spectatorship in film studies in general. We have recognized that spectatorship is mediated by gender and class, but we now have to begin to account for how

it is mediated by national allegiances (“imagined” or not). This is bound to become a very productive research agenda in the future, and Serna’s essay guides us towards these new endeavors.

Tamara Falicov’s “Hollywood’s Rogue Neighbor: The Argentine Film Industry during the Good Neighbor Policy, 1939-1945” presents an enlightening analysis of the impact of U.S. policies on the Argentine industry during WW II. Most historical accounts of this period have asserted that the U.S. imposed sanctions on the Argentine industry because of its pro-Axis sympathies. Falicov challenges this truism, and her historical research demonstrates that by and large Argentine producers did not share the Argentine government’s pro-Axis sentiments. In fact, only one major studio—Argentina Sono Films—produced pro-Axis newsreels. However, the Argentine government did impose protectionist policies and screen quotas that, in addition to the outright official censorship of specific films, limited the number of U.S. films that could be screened.

Falicov’s essay outlines the complicated impact of political and economic international relations upon Latin American film industries: in this instance, the political veil—Argentina’s general pro-Axis sympathies—was used by Hollywood to disguise the far more sanguine desire to undermine a potentially non-malleable competitor for the Latin American film market. In historiographical terms, Falicov’s essay is a classic: she has dispelled the myth of “pro-Axis sympathies” and through meticulous research revealed that there were other, more compelling motives for the U.S. embargo on the Argentine industry. If Latin American film studies were run like the *CSI* TV series, this case would be worthy of an episode: the historical evidence piles up and the motives are, suddenly, crystal clear.

Last, but not least, Theresa Alfaro Velcamp, a historian new to film studies, tackles the other within. Golden Age Mexican cinema has been discussed ad infinitum as the producer of the image of what constituted Mexicanness: the indigenous, the Spanish, and the mestizo. But if, as Carlos Monsiváis has argued, the Mexican cinema of the 1930s, 1940s, and 1950s was the principal interlocutor of Latin American modernity—where Latin Americans went not to dream but to learn to be modern⁷—how did that cinema represent ethnic identities, yet another characteristic of modernity?

Alfaro Velcamp’s essay (“‘Reelizing’ Arab and Jewish Ethnicity in Mexican Film”) questions the presumed homogeneity of Mexican national iden-

⁷ See Carlos Monsiváis, *Mexican Postcards*, trans. John Kraniuskas (London: Verso, 1997).

tity—mexicanidad—in the cinema and argues that even Golden Age cinema represented and addressed a far more heterogeneous audience and complex national identities. She argues that the representation of foreigners (Arabs) as ethnic others in a film like *El baisano Jalil* (1942) is evidence of a surprising “ethnic consciousness” that at the very least brought into the public sphere a recognition of ethnicity as an “encounter of difference.” Although produced in a different social, historical, and economic context, *Novia que te vea* (1994) similarly explores what it means to be Jewish amidst Mexican Catholics and, above all, illustrates that being Jewish is not monolithic. For Alfaro Velcamp, these films are an important corrective to the dominant (and state-supported) view of the mestizo as the ideal of mexicanidad, since they clearly insert ethnic others into the cultural fabric of the nation, proposing a mexicanidad that is flexible, dynamic, and allows ethnic others to join the Mexican nation.

The four essays gathered for this special issue are exemplary of a new, perhaps even revisionist, Latin American film scholarship that bridges the divide between film studies and film history. They address the constitution of the nation and of national cinemas from different, but complementary perspectives that often intersect: gender and social movements, spectatorship, censorship and national identity; politics, economics and Latin America’s relationship to Hollywood; and ethnicity and national identity. We look forward to further work in these important zones of engagement.

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