ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 4/25/11

1. ACADEMIC UNIT: School of Transborder Studies

2. COURSE PROPOSED: TCL 194 Mexican Cinema in Transnational Perspective
   (prefix)  (number)  (title)  (semester hours)

3. CONTACT PERSON:
   Name: Desiree Garcia  Phone: 617-834-3244
   Mail Code:  E-Mail: Desiree.J.Garcia@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. 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. (Please submit one designation per proposal)

   Core Areas
   - Literacy and Critical Inquiry–L □
   - Mathematical Studies–MA □ CS □
   - Humanities, Fine Arts and Design–HU □
   - Social and Behavioral Sciences–SB □
   - Natural Sciences–SQ □ SG □

   Awareness Areas
   - Global Awareness–G □
   - Historical Awareness–H □
   - Cultural Diversity in the United States–C □

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

   see attached explanation.

   CROSS-LISTED COURSES: □ No  □ Yes; Please identify courses:  FMS 194

   Is this an unscheduled course?: □ No □ Yes; Is it governed by a common syllabus?

   Chair/Director (Print or Type)  Carlos Velez-Ibañez (Signature)

   Date: 4/25/11

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Cultural Diversity in the United States – C

Mexican Cinema in Transnational Perspective, TCL 194, focuses on the relationship between Mexican and Mexican American audiences in the United States and Mexican film. The course has been organized to place the transnationality of Mexican cinema at its center. My reasons for doing so include the fact that Mexican audiences in the U.S. were the most important market for Mexican cinema during its “golden age” from the 1930s – 1960s. This audience continues to be significant today. In the course, students will not only study audience demographics, but also the historical experiences of those audiences. They will learn about seminal events in the history of Mexican Americans, including, but not limited to the Great Migration out of revolutionary Mexico, the deportation raids of the early 1930s, the Los Angeles “Zoot Suit Riots” of 1943, and the labor struggles that concerned Mexicans in the U.S.

Additionally, students will learn about the representations of Mexicans as they have appeared on Hollywood screens. From the earliest “greaser” characters of Hollywood’s silent era to the bandido the stereotype in Westerns to the loose, cantina girl, students will encounter and interpret the evolution of these stereotypes, the rationale for their existence, and the ways in which those stereotypes affected Mexican/Anglo relations in the United States.
Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups of American Indians, Hispanic Americans, African Americans, and Asian Americans—all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.
Proposer: Please complete the following section and attach appropriate documentation.

**ASU--[C] CRITERIA**

**CULTURAL DIVERSITY IN THE UNITED STATES**

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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1. A Cultural Diversity course must meet the following general criteria:

The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.

- syllabus and course description

2. A Cultural Diversity course must then meet at least one of the following specific criteria:

   a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.

   - syllabus and course description

   b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.

   - syllabus and course description

   c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States.

   *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc.

   **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Hispanics, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.
<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>
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<tbody>
<tr>
<td>Example-See 2b. Compares 2 U.S. cultures</td>
<td>Example-Compares Latino &amp; African American Music</td>
<td>Example-See Syllabus Pg. 5</td>
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<tr>
<td>1</td>
<td>Analyzes the place of Mexican film in contemporary Hollywood</td>
<td>Students will study the &quot;new Mexican cinema&quot; much of which is Hollywood produced (i.e., Children of Men)</td>
</tr>
<tr>
<td>2A</td>
<td>Students examine the place of Mexican cinema in the lives of Mexican Americans throughout the 20th century</td>
<td>Students will learn about the transnational character of Mexican cinema since its beginnings in the 19th century. They will learn about Hollywood influence on the Mexican industry and the Mexican U.S. audiences that sustained it.</td>
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TCL 194: Mexican Cinema – In Transnational Perspective

Course Description:

This course serves as an introduction to Mexican cinema and the global system of filmmaking in which it developed. Beginning with the silent era and continuing to the present day, we will examine the history of Mexican film, filmmaking practices, aesthetics and business concerns, as well as audiences inside and outside of Mexico. One central point of inquiry will be the extent to which Mexican cinema was truly “national”. We will question the concept of “national cinema” all the while analyzing the extent to which issues in Mexican politics, society, and culture were reflected on and influenced by the screen. The transnationality of Mexican film will also be central to our investigation as we examine the influence of the United States and Hollywood during Mexican cinema’s “golden age”. Students will learn about the various styles and genres of Mexican film and the theories with which film scholars have interpreted them. Among the filmmakers to be studied are Sergei Eisenstein, Fernando de Fuentes, Orson Welles, Walt Disney, Adela Sequeyro, Emilio “El Indio” Fernandez, Luis Bunuel, Lourdes Portillo, Robert Rodriguez, and Alejandro Gonzales-Inárritu. Knowledge of Spanish is not required. FS101 is encouraged, but not required.

Required Texts:


Rosalinda Fregoso, Lourdes Portillo: The Devil Never Sleeps and Other Films. University of Texas Press, 2001 0292725256


P.D. James, Children of Men. Vintage, 2006 0307279901

Assignments:

Review of literature – For this assignment, you will be asked to choose one of the films that we screen in class on which to write a 3-5 page “secondary literature review.” In essence, this is a report on the existent scholarly writing on the subject (in addition to the readings assigned for class). This includes books, chapters in books, articles, and conference papers. You will be asked to choose at least three of these sources and to address their critical similarities and/or differences on the subject.
Primary Source Presentation – During our discussion period each week, one or more students will be asked to come to class prepared with a primary source related to the week’s screening and to present it to the class. Primary sources include, but are not limited to, film reviews in established media outlets (such as Variety, The New York Times, etc.) and interviews with key personnel. The student(s) who present will then be responsible for initiating the day’s discussion. Some presentation tips: 1) Bring your primary source to class with enough copies for everyone, 2) Choose your source carefully. It will be easier to describe and analyze its significance if it is more than just a summary of the film’s events.

Midterm – This will be a written, take home examination that will consist of 2-3 short essays. The midterm will be based on lectures, discussions, and course readings.

Final Research Paper – The final research paper will be an argument-based, 5-7 page essay in which you demonstrate knowledge of course material and exercise primary source research on a subject of your choice. All topics should be pre-approved by the instructor.

Attendance Policy:
This is a discussion class so attendance and participation are mandatory. The “participation” part of your grade includes attendance, punctuality, and frequent and thoughtful comments in class. Warning slips will be issued for all students who have missed three class meetings. Excessive absences by first year students and students on academic probation will be reported to the Dean’s office.

We watch many film clips in this class. For that reason, it is my policy that students do not open their laptops in class. The light from the screen and the typing sounds are distracting. Abiding by this policy is part of the class participation grade.

Statement On Plagiarism:
"Plagiarism is the act of taking the ideas or words—written or spoken—of someone else and passing them off as one's own. You are plagiarizing if you copy exactly a statement by another and fail to identify your source. You are plagiarizing if you take notes from a book, an article, or lecture, express those materials in your own words, and present the result as your work without identifying your source. You are plagiarizing if you copy part or all of a paper written by a friend, another student, or a writing service and offer it as your own work.

You are plagiarizing if you take material verbatim from a source (even though the source is acknowledged) without identifying it as quoted material by means of quotation marks. Plagiarism is easy to avoid by using common sense and following the advice and directions for acknowledging sources. Such forms and methods are available from professors and style sheets provided by departments as well as by a composition textbook. Never take notes verbatim or in your own words without using appropriate quotation marks and noting exact sources, including page number of the material.” (Millward, Handbook for Writers, pp. 354-355)
For more information, see the Student Handbook, p. 13. Please see me with any questions or concerns about citing sources.

**Grade Breakdown:**
- Attendance/Participation: 30%
- Literature Review: 10%
- Presentation: 15%
- Midterm: 20%
- Final Exam: 25%

**Winter Weather:**
If there is severe weather and I cannot make it to campus, I will email you and place an announcement on our Blackboard course site.

**Schedule**

**Week 1: What is Mexican Cinema?**
**Tues., Jan. 19**
- Screening – *The Bronze Screen: 100 Years of the Latino Image in Hollywood* (Nancy De Los Santos and Alberto Dominguez, 2002)
- Special Event: *After Innocence* Screening and Guest Lecture, 8pm, Olin Auditorium

**Week 2: Origins of the Mexican Film Industry**
**Tues., Jan. 26**
- Reading – Hershfield and Maciel, Chapters 1 and 2
- Screening – Actualities

**Week 3: Primitive or Modern? - Toward a Mexican Film Aesthetic**
**Tues., Feb. 2**
- Screening – *Qué Viva México!* (Sergei Eisenstein, c. 1920)
- Excerpts – *Battleship Potemkin* (Sergei Eisenstein, 1925)

**Week 4: Fernando de Fuentes and the Golden Age of Mexican Cinema**
**Tues., Feb. 9**
- Screening – *Allá en el Rancho Grande* (Fernando de Fuentes, 1936)
- Excerpts: *Vámonos con Pancho Villa* (Fernando de Fuentes, 1936)
Week 5: Emilio “El Indio” Fernandez and Gabriel Figueroa
Tues., Feb. 16
Screening – Maria Candelaria (Emilio Fernandez, 1944), Flor Silvestre (Emilio Fernandez, 1943)

Week 6: Disney in Mexico
Tues., Feb. 23
Screening – The Three Caballeros (Walt Disney, 1943)
Excerpts – Saludos Amigos (Walt Disney, 1943)

Week 7: Orson Welles in Mexico
Tues., Mar. 2 – **Midterm Exam Due**
Reading – Eric Lott, “The Whiteness of Film Noir,” American Literary History vol. 9, no. 3 (Autumn 1997), 542-566.
Screening – Touch of Evil (Orson Welles, 1958)
Excerpts – It’s All True

**********************Spring Break**********************

Week 8: Decline of the Golden Age
Tues., Mar. 16
Screening – La Banda del Carro Rojo (Ruben Galindo, 1978) and others

Week 9: Luis Buñuel in México
Tues., Mar. 23
Screening – Los olvidados (Luis Buñuel, 1950)
Excerpts – Simón del desierto (Luis Buñuel, 1965)

Week 10: Mexico and Mexican American Memory
Tues., Mar. 30

- Screening – *The Devil Never Sleeps* (Lourdes Portillo, 1994)
- Excerpts – *Lone Star* (John Sayles, 1996)
- *Corpus* (Lourdes Portillo, 1999)

**Week 11: “Mexican Cinema Comes Alive”**
**Tues., Apr. 6**

- Screening – *Danzón* (María Novaro, 1991)

**Week 12: The New Mexican Cinema, Part I**
**Tues., Apr. 13**
Reading – Hershfield and Maciel, Chapters 9 and 12

- Screening – *Amores Perros* (Alejandro González-Iñárritu, 2000)

**Week 13: The New Mexican Cinema, Part II**
**Tues., Apr. 20**

- Screening – *Pan’s Labyrinth* (Guillermo del Toro, 2006)

**Week 14: The New Mexican Cinema, Part III**
**Tues., Apr. 27**
Reading – PD James, *Children of Men*, Book 2- Alpha

- Screening – *Children of Men* (Alfonso Cuarón, 2006)

*Friday, May 7 – Final Paper due*