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
- Humanities, Fine Arts and Design—HU
- Social and Behavioral Sciences—SB
- Natural Sciences—SQ

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.

bee attached explanation.

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

Is this a minisection course?: □ No □ Yes; Is it governed by a common syllabus? _____

Chair/Director (Print or Type)  Carlos Velez—León

Date: 4/25/2011

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Humanities, Fine Arts, Design – HU

Mexican Cinema in Transnational Perspective, TCL 194, is a course about film production and reception. In the historical context of the development of the Mexican state and the experiences of the Mexican people, TCL 194 teaches students how to watch, analyze, and interpret the commercial and independent cinema that has been released by that country over the last 100 years. Students will focus on the aesthetics, or film form, of Mexican cinema as well as its meaning. A lesser focus of the course will be the many theatrical entertainments from which Mexican cinema has drawn its inspiration.
Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

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

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

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

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

### ASU - [HU] CRITERIA

**HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet either 1, 2, or 3 and at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.**

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
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<tr>
<td>X</td>
<td></td>
<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
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<tr>
<td>X</td>
<td></td>
<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
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<td>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
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<tr>
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<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
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<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
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<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
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<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
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**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted **primarily** to developing a skill in the creative or performing arts, including courses that are **primarily** studio classes in the Herberger College of the Arts and in the College of Design.

- Courses devoted **primarily** to developing skill in the use of a language – **However, language courses that emphasize cultural study and the study of literature can be allowed.**

- Courses which emphasize the acquisition of quantitative or experimental methods.

- Courses devoted **primarily** to teaching skills.
<table>
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<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
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<tbody>
<tr>
<td>TCL</td>
<td>194</td>
<td>Mexican Cinema in Transnational Perspective</td>
<td>HU</td>
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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>Interpretation of visual texts</td>
<td>Students will examine the historical and cultural processes of film production</td>
<td>Students will learn the contexts of Mexican film production from its beginnings in the 19th century through the present</td>
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<tr>
<td>Study of values</td>
<td>Students will learn the relationship between the development of cinema and various identity systems</td>
<td>Students will encounter the various ways in which Mexican filmmakers and audiences found meaning and relevance in Mexican film on both sides of the U.S.-Mexico border; they will also learn about the relationship between filmmaking and the development of the state</td>
</tr>
<tr>
<td>Aesthetic experience</td>
<td>Students will learn to analyze and critique film form, the language by which the medium makes meaning</td>
<td>Students will analyze specific filmmaking styles in the Mexican tradition and how they have influenced and been influenced by Hollywood and European cinemas.</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 Domínguez, 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 Candalaria (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