

**NORTHEASTERN ILLINOIS UNIVERSITY
CURRICULAR PROPOSAL TRANSMISSION FORM**

Program/Course abbreviated title (existing) Latin American Cinema (limit 29 characters)	Course	WLC SPAN	345	3	3
	Dept	Disc	#	Cr hrs	Contact hrs
(proposed) Latin American Cinema	Course _	WLC SPAN	368	3	3_
	Dept	Disc	#	Cr hrs	Contact hrs

Program	Course	Other Course Information
<input type="radio"/> New Program	<input type="radio"/> New Course	<input type="radio"/> Course prerequisite change Catalog Description Change
<input type="radio"/> Program deletion	<input type="radio"/> Course deletion	<input type="radio"/> Course number change Credit hour change
<input type="radio"/> Program modification	<input type="radio"/> Course description change	<input type="radio"/> Course title change
<input type="radio"/> Program admission req.	<input type="radio"/> Course description change	<input type="radio"/> Course level change
	<input type="radio"/> Title varies	<input type="radio"/> 300-level proposed for Graduate credit
	<input type="radio"/> Web-based course	

Constraints

Requirement of General Education Program? No
 Restriction by student level: None
 Times offered/year: 2
 Number students/year: 50
 Prerequisite: Change of prerequisite from SPAN 253 to "SPAN 314 or consent of instructor"
 Program requirement: No
 Linked Courses _____
 (Dept/Disc/Number and abbr. title)
 Elective: No

Materials Submitted

Syllabus (required) Proposal Checklist Added Support (chair level) Other Support (college level) Summary Table of Proposed changes

1. Review by Department _____ (signature) _____ (date) 2. Review by Chair _____ (signature) _____ (date)

3. Review by CAAC _____ (signature) _____ (date) 4. Review by College Dean _____ (signature) _____ (date)

5. Review by GCAC _____ (signature) _____ (date) 6. Review by Graduate Dean _____ (signature) _____ (date)

7. Review by GEC _____ (signature) _____ (date)

8. Review by FCAA _____ (signature) _____ (date) 9. Approved by Provost _____ (signature) _____ (date)

Course Proposal Checklist

Course Designator: **WLC SPAN 368**
 Course Abbreviated Title: **Latin American Cinema**
 Course Complete Title: **Latin American Cinema**

Average Weekly Contact Hours: 3
 Discussion ___x___ Field Experience_____
 Lecture____x____ Independent Study_____
 Student Teaching_____ Web-Based Course_____

Course Description (100 words maximum for catalog)

This course offers students a panoramic overview of Latin American cinema through the critical study of representative films in their political, economic and aesthetic contexts. Conceptually, the course is a cultural history of Latin America in the twentieth and twenty-first centuries, as seen through paradigmatic films of the Silent Period, the Avant-Garde, Studio Cinema, Neorealism, New Latin American Cinema, and contemporary cinema. Taught in Spanish. Prerequisite: SPAN 314 or consent of instructor.

Course Proposal Checklist

	Yes	No	N/A
1. Does the course proposal include a rationale?	x		
2. Does this proposal require coordination with other departments in the College or University? If so, please attach supporting documentation.		x	
3. Are there adequate library resources (print and media) to support this proposal? If not, state how resources would be developed or how the proposal would be affected.	x		
4. Are additional resources (staff, fiscal, or technical, including lab space and equipment) required to support this proposal? If so, please identify the resources. If those resources are not available, state how the proposal would be affected.		x	
5. Has academic computing been consulted regarding the adequacy of resources (lab space, hardware and software) to support this proposal? If computing resources are not available, describe how those resources would be developed or how the proposal be affected.			x
6. If this proposal concerns a 300-level course to be offered for graduate credit, is the required academic rationale attached?			x
7. Is a course syllabus attached in support of this proposal? (See attached syllabus requirements)	x		
8. Are all supporting documents attached?	x		

Rationale: Last year the Department of World Languages and Cultures modified its Majors in Spanish and French Studies. Part of the modification included the renumbering of existing courses to align them with the proficiency levels developed by the American Council of Teachers of Foreign Languages. Thus:

Intermediate Courses			Advanced Courses		
Low <i>201</i>	Medium <i>202-249</i>	High <i>250-299</i>	Low <i>300-349</i>	Medium <i>350-399</i>	High <i>400-499</i>

This course on “Latin American Cinema” is currently listed as SPAN 345. Its current prerequisite is SPAN 253. The change of number to SPAN 368 will reflect that the course is for students who have are ready to proceed to a course where they will develop their language and cultural skills to the Advanced Medium level. The change of prerequisite to SPAN 314 or consent of instructor reflects the higher level of cultural and linguistic proficiency needed for this course.

Course objectives and outcomes: Students will develop their written and oral abilities to describe, contextualize and critically analyze Latin American films, at an Advanced-Medium level of Spanish.

COURSE SYLLABUS

Course designation: **WLC-SPAN-368**
Course title: **Latin American Cinema**
Instructor: Prof. Paul A. Schroeder Rodríguez
Office: LWH 2039
email: p-schroeder-rodriguez@neu.edu
phone: (773) 442- 4279
Office hours: TR 2:00-4:30, W 2:00-3:00

Course description: This course offers students a panoramic overview of Latin American cinema through the critical study of representative films in their political, economic and aesthetic contexts. Conceptually, the course is a cultural history of Latin America in the twentieth and twenty-first centuries, as seen through paradigmatic films of the Silent Period, the Avant-Garde, Studio Cinema, Neorealism, New Latin American Cinema, and contemporary cinema. Taught in Spanish. Prerequisite: SPAN 314 or consent of instructor.

Objectives: To develop your written and oral abilities to describe, contextualize and critically analyze Latin American films. See class-by-class learning objectives in the Calendar below.

Required Texts: Readings will be available in electronic reserves (see Bibliography below).
Films will be available in the Library Media Reserves (3d floor of the library).

Evaluation: 20% - Presentation (in pairs or groups) of one film
20% - Mid-Term
20% - Final exam
40% - Final 7-page research paper on a film (or group of films)

Presentations will be evaluated according to Rubric 8o (see end of syllabus).

Mid term and final exams will consist of short answers to essay questions.

The final research paper will be evaluated according to Rubric 8c (see end of syllabus).

Grades letters will be as follows:

90-100%	A	60-69%	D
80-89%	B	Below 60%	F
70-79%	C		

Policies:

1. No credit will be given for a dishonest assignment. Cheating is defined as intentionally using or attempting to use unauthorized materials, information, or study aids in any academic exercise. Plagiarism is defined as intentionally or knowingly representing the words or ideas of another as one's own in any academic exercise. A student caught engaging in any form of academic dishonesty will be given a zero for that assignment.
2. A final grade of Incomplete may be assigned if a student is absent from the final examination because of some unavoidable circumstance such as illness (see University Catalogue, p.36). An Incomplete is **NOT** an appropriate final grade if you are simply failing the course. Students are encouraged to drop the course by the deadline if they are not performing in a satisfactory manner.

3. NEIU is required to inform students with disabilities of their rights under federal law. If you need accommodations because of a disability, if you have emergency medical information to share with the instructor, or if you need special arrangements in case the Classroom Building must be evacuated, please inform your instructor immediately.

4. Students are expected to know and follow the University's "Student Conduct Code". Acts of misconduct will not be tolerated and will be reported to the Dean's Office.

Weekly Calendar:

Week 1: Introduction to basic film terms and trends

Week 2: Silent Cinema (1890s-1920s)

Learning objective: Identify the major characteristics of silent cinema in Latin America and discuss how *El automóvil gris* exemplifies and transforms them.

El automóvil gris (E. Rosas, J. Coss, and J. Canals de Homes, Mexico, 1919)
Ramírez Berg, Charles, "El automóvil gris and Mexican Clacissism"

Avant-Garde cinema (late 1920s- early 1930s)

Learning objective: Define avant-garde cinemas and discuss how *Limite* and *¡Que viva México!* adapt this mode of cinema to a Latin American context.

Week 3: *¡Que viva México!* (Sergei Eisenstein, Mexico-US-USSR, 1932)
Schroeder Rodríguez, Paul, "Marxist Historiography and Narrative Form in Sergei Eisenstein's *¡Que viva México!*"

Week 4: Presentation: *Limite* (Mario Peixoto, Brazil, 1929)

Classical cinema (1930s-1950s)

Learning objective: Define classical cinema and discuss how *María Candelaria* and *O Cangaceiro* adapts this mode of production to local circumstances.

Weeks 5: *María Candelaria* (Emilio 'El Indio' Fernández, México, 1943)
Tuñón, Julia, "María Candelaria"
Charles Ramírez Berg, "The Cinematic Invention of Mexico"
Ana López, "Tears and Desire: Women and Melodrama in the 'Old' Mexican Cinema"

Week 6: Presentation: *O Cangaceiro* (Lima Barreto, Brazil, 1953)

Week 7: Neorealism

Learning objective: Discuss the importance of Italian Neorealism to Latin American filmmakers of the 1950s, and how *Los Olvidados* adapts and transcends the Italian model.

Los olvidados (Luis Buñuel, México, 1950)
Peter William Evans, "Family Romances: Buñuel's Mexican Melodramas," and
"Los olvidados and the Uncanny"

Week 8: Mid-term Exam

New Latin American Cinema: Militant Phase

Learning objective: Discuss how the revolutionary context in Latin America in the 1960s informs the aesthetics and politics of the New Latin American Cinema and discuss how *Deus e o diabo na terra do sol* and *Lucía* exemplify the militant phase of this movement.

Week 9: *Deus e o diabo na terra do sol* (Glauber Rocha, Brazil, 1963)
Ixmáil Xavier, "Black God, White Devil: The Representation of History"
Fernando Solanas and Octavio Getino, "Towards a Third Cinema"

- Week 10:** Presentation: *La hora de los hornos* (Solanas & Getino, Argentina, 1968)
- Week 11:** *Lucía* (Humberto Solás, Cuba, 1968)
Schroeder Rodríguez, Paul A. "The Heresy of Cuban Cinema"
- Week 12:** Presentation: *Memorias del subdesarrollo* (Tomás G. Alea, Cuba, 1968)
- Week 13:** *La batalla de Chile* (Patricio Guzmán, Chile, 1975-79)
Ana López, "The Battle of Chile: Documentary, Political Process, and Representation"
Julio García Espinosa, "Towards an Imperfect Cinema"

New Latin American Cinema: Neobaroque Phase

Learning objective: Discuss why a neobaroque style emerged in the context of authoritarian dictatorships in the 1970s and the return to democracy in the 1980s, how *Frida*, *naturaleza viva* and *La nación clandestina* exemplify this shift.

- Week 14:** *Frida, naturaleza viva* (Paul Leduc, Mexico, 1983)
Juliet Lynd, "Art and Politics in *Frida, naturaleza viva*"
- Week 15:** Presentation: *La nación clandestina* (Jorge Sanjinés, Bolivia, 1984)

Contemporary Cinema

Discuss how the implosion of the Soviet Union and the emergence of a revitalized international film festival circuit combined to impel the flourishing of a global cinema exemplified by *¡Y tu mamá también!*.

- Week 16:** *¡Y tu mamá también!* (Alfonso Cuarón, Mexico, 2001)
Saldaña-Portillo, María Josefina, "In the Shadow of NAFTA"

Bibliography

- Evans, Peter William, "Family Romances: Buñuel's Mexican Melodramas," in *The Films of Luis Buñuel: Subjectivity and Desire*. New York: Oxford UP, 1995: 36-43.
- , "Los olvidados and the Uncanny," in *The Films of Luis Buñuel: Subjectivity and Desire*. New York: Oxford UP, 1995: 72-89.
- García Espinosa, Julio, "For an Imperfect Cinema," in Michael Martin, ed. *New Latin American Cinema*, vol. 1. Detroit: Wayne State UP, 1997. 71-82.
- López, Ana M. "Tears and Desire: Women in the 'Old' Mexican Cinema." *Mediating Two Worlds*. Eds. John King, Ana M, López, and Manuel Alvarado. London: BFI Publishing, 1993. 147-63.
- , "The Battle of Chile: Documentary, Political Process, and Representation," in Julianne Burton, ed. *The Social Documentary in Latin America*. U Pittsburgh P, 1990: 267-87.
- Lynd, Juliet. "Art and Politics in Paul Leduc, s *Frida: naturaleza viva*." *Romance Languages Annual* 8 (1998): 696-702.
- Ramírez Berg, Charles, "El automóvil gris and Mexican Classicism," in Chon A. Noriega, ed. *Visible Nations: Latin American Cinema and Video*. Minneapolis: U Minnesota P. 2000. 3-32.
- , "The Cinematic Invention of Mexico: The Poetics and Politics of the Fernández-Figueroa Style," in *The Mexican Cinema Project* (Los Angeles: UCLA Film and Television Archive, 1994): 13-24.
- Saldaña-Portillo, María Josefina, "In the Shadow of NAFTA: *Y tu mamá también* Revisits the National Allegory of Mexican Sovereignty." *American Quarterly* 57.3 (2005): 751-77.

- Schroeder Rodríguez, Paul A., "Marxist Historiography and Narrative Form in Sergei Eisenstein's *¡Que viva México!*" *Rethinking Marxism* 21.2 (April 2009): 228-42.
- , "The Heresy of Cuban Cinema" *Chasqui: Revista de Literatura Latinoamericana*. 37.2 (November 2008): 127-42.
- Solanas, Fernando and Octavio Getino, "Towards a Third Cinema," in Michael T. Martin, ed. *New Latin American Cinema*, Vol. 1. Detroit: Wayne State UP, 1997: 33-58.
- Tuñón, Julia, "María Candelaria," in Elena, Alberto and Marina Díaz López, eds. *The Cinema of Latin America*. London: Wallflower Press, 2003. 45-52.
- Xavier, Ismail, "*Black God, White Devil: The Representation of History*," in Johnson, Randal and Robert Stam, eds. *Brazilian Cinema*. New York: Columbia UP, 1995: 134-48.

Rubric 8c

Research Paper: Advanced Mid¹

Student's Name: _____ Evaluator's Name: _____

Course: _____ Term: _____ Title of Paper: _____

TASK: Evaluate information from a text, a problem, or a situation (double spaced, Font 12, 1" margins).
 Example: "How *Women on the Verge of a Nervous Breakdown* deploys *boleros* and the conventions of melodrama to subvert traditional Spanish relations in the waning years of the post-Franco *destape*"

CATEGORY	Exceeds standards	Meets standards	Approaches standards	Does not approach standards
Quality of Information	<ul style="list-style-type: none"> Information always relates to a clearly-stated main thesis Describes, analyzes and critically evaluates several examples in support of the thesis Accurately summarizes and critically evaluates the state of the scholarship Makes an original contribution to our understanding of the topic 	<ul style="list-style-type: none"> Information almost always (or always) relates to a clearly-stated main thesis Describes and analyzes several examples in support of the thesis Accurately summarizes and critically evaluates the state of the scholarship 	<ul style="list-style-type: none"> Information regularly relates to the stated main thesis Provides at least one supporting example to the thesis Attempts to summarize and critically evaluate the state of the scholarship 	<ul style="list-style-type: none"> Information sporadically relates to the main thesis or the thesis is not clearly stated Supporting examples do not relate to the thesis Does not accurately summarize or critically evaluate the state of the scholarship
Organization	<ul style="list-style-type: none"> Essay is very organized with well-constructed paragraphs Very smooth transitions between and within introduction, main body and conclusion 	<ul style="list-style-type: none"> Essay is organized with well-constructed paragraphs Good transitions between and within introduction, main body and conclusion 	<ul style="list-style-type: none"> Information is organized, but paragraphs are not well-constructed Poor transitions 	<ul style="list-style-type: none"> The information appears to be disorganized Little or no transitions used
Length of paper	<ul style="list-style-type: none"> 11-12 pages 	<ul style="list-style-type: none"> 9-10 pages 	<ul style="list-style-type: none"> 7-8 pages 	<ul style="list-style-type: none"> Less than 7 pages
Grammar	<ul style="list-style-type: none"> Almost no (or none) grammatical, spelling or punctuation errors 	<ul style="list-style-type: none"> Very few grammatical, spelling or punctuation errors, but does not interfere with reading 	<ul style="list-style-type: none"> Some grammatical, spelling or punctuation errors; interferes somewhat with reading 	<ul style="list-style-type: none"> Many grammatical, spelling, or punctuation errors; interferes with reading
MLA format	<ul style="list-style-type: none"> Always follows MLA format (title page, page layout, font, spacing, citations, footnotes, and bibliography) 	<ul style="list-style-type: none"> Almost always follows MLA format 	<ul style="list-style-type: none"> Often follows MLA format 	<ul style="list-style-type: none"> Only sometimes follows MLA format

Overall Assessment and Comments:

¹ Advanced Mid courses are mostly seminars numbered 350-399.

Rubric 8o

Oral Presentation: Advanced Mid²

Student's Name: _____ Evaluator's Name: _____

Course: _____ Term: _____ Title of Paper: _____

TASK: Evaluate information from a text, a problem, or a situation (double spaced, Font 12, 1" margins).
 Example: "How *Women on the Verge of a Nervous Breakdown* deploys *boleros* and the conventions of melodrama to subvert traditional Spanish relations in the waning years of the post-Franco *destape*"

CATEGORY	Exceeds standards	Meets standards	Approaches standards	Does not approach standards
Content	<ul style="list-style-type: none"> Shows an excellent understanding of the topic Stays on topic all the time 	<ul style="list-style-type: none"> Shows a good understanding of the topic Stays on topic most of the time 	<ul style="list-style-type: none"> Shows a good understanding of parts of the topic Stays on topic only sometimes 	<ul style="list-style-type: none"> Does not seem to understand the topic very well Does not stay focused on the topic
Language use	<ul style="list-style-type: none"> Always speaks clearly, in complete sentences, and loud enough Clearly defines concepts and words that may be new to the audience 	<ul style="list-style-type: none"> Almost always speaks clearly, in complete sentences, and loud enough Defines concepts and words that may be new to the audience 	<ul style="list-style-type: none"> Sometimes speaks clearly, in complete sentences, and loud enough Tries to define concepts and words that may be new to the audience 	<ul style="list-style-type: none"> Rarely speaks clearly, in complete sentences, and loud enough Does not incorporate concepts or words that may be new to the audience
Non-verbal communication	Always: <ul style="list-style-type: none"> Stands up straight Looks relaxed and confident Establishes eye contact with audience Uses pauses to improve meaning and/or dramatic impact. 	Almost always: <ul style="list-style-type: none"> Stands up straight Looks relaxed and confident Establishes eye contact with audience Uses pauses to improve meaning and/or dramatic impact. 	Sometimes: <ul style="list-style-type: none"> Stands up straight Looks relaxed and confident Establishes eye contact with audience Uses pauses to improve meaning and/or dramatic impact. 	Rarely or never: <ul style="list-style-type: none"> Stands up straight Looks relaxed and confident Establishes eye contact with audience Uses pauses to improve meaning and/or dramatic impact.
Length of presentation	<ul style="list-style-type: none"> 15 minutes long 	<ul style="list-style-type: none"> 13-14 minutes long 	<ul style="list-style-type: none"> 10-12 minutes long longer than 15 minutes 	<ul style="list-style-type: none"> Less than 10 minutes Longer than 17 minutes
Q&A	<ul style="list-style-type: none"> Accurately answers almost all of the questions from the audience 	<ul style="list-style-type: none"> Accurately answers most of the questions from the audience 	<ul style="list-style-type: none"> Accurately answers some of the questions from the audience 	<ul style="list-style-type: none"> Does not accurately answer questions from the audience
Power Point (if expected)	<ul style="list-style-type: none"> Title, presenter, date Bullets only (i.e., no more than one line) Audiovisual (AV) supports main points 	<ul style="list-style-type: none"> Title, presenter, date Mostly bullets, but some phrases AV almost always supports main points 	<ul style="list-style-type: none"> Title, presenter, date Some bullets, but relies on phrases or complete paragraphs AV is used to support secondary points, or not used to support main points 	<ul style="list-style-type: none"> No title, name of presenter or date Few or no bullets Excessive use of text AV is not logically tied to the presentation, or AV is not used

Overall Assessment and Additional Comments:

² Advanced Mid courses are mostly seminars numbered 350-399.