

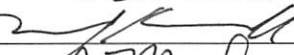
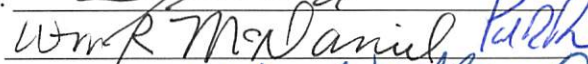
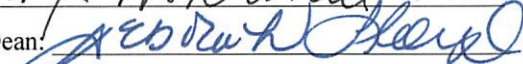


UGPC APPROVAL _____
 UFS APPROVAL _____
 SCNS SUBMITTAL _____
 CONFIRMED _____
 BANNER POSTED _____
 CATALOG _____

Graduate Programs—NEW COURSE PROPOSAL¹

DEPARTMENT LANGUAGES, LINGUISTICS, AND COMPARATIVE LITERATURE	COLLEGE Arts and Letters
RECOMMENDED COURSE IDENTIFICATION (TO OBTAIN A COURSE NUMBER, CONTACT ERUDOLPH@FAU.EDU)	
Prefix <u>SPW</u> COURSE NUMBER <u>6399</u> LAB CODE (IF APPROPRIATE, L OR C) _____ L = LAB COURSE; C = COMBINED LECTURE/LAB	EFFECTIVE DATE (first term course will be offered) SPRING 2017 _____
COMPLETE COURSE TITLE: MEXICAN LITERATURE AND FILM	
CREDITS ² 3 CREDITS	TEXTBOOK INFORMATION SEE SYLLABUS
GRADING (SELECT ONLY ONE GRADING OPTION): REGULAR <input checked="" type="checkbox"/> SATISFACTORY/UNSATISFACTORY _____	
COURSE DESCRIPTION, NO MORE THAN THREE LINES: THIS SEMINAR WILL EXPLORE THE WAYS IN WHICH AUTHORS AND FILM MAKERS DEPICT MEXICAN CULTURE AND HISTORY FROM THE 1950S TO THE PRESENT. THE COURSE WILL FOCUS ON MEXICAN FICTION AND FILMS THAT REFLECT THE IMPACT OF CONTEMPORARY MEXICAN EVENTS. IT WILL ALSO STUDY HOW THIS NEW GENERATION OF ARTISTS HAVE CREATED NEW APPROACHES & TECHNIQUES TO INTERPRET THEIR PRESENT REALITY.	
PREREQUISITES* NONE	COREQUISITES* NONE
REGISTRATION CONTROLS (MAJOR, COLLEGE, LEVEL)* IN THE LLCL GRADUATE PROGRAM	
* PREREQUISITES, COREQUISITES AND REGISTRATION CONTROLS WILL BE ENFORCED FOR ALL COURSE SECTIONS.	
MINIMUM QUALIFICATIONS NEEDED TO TEACH THIS COURSE: MEMBER OF THE GRADUATE FACULTY OF FAU AND HAS A TERMINAL DEGREE IN THE SUBJECT AREA (OR A CLOSELY RELATED FIELD).	
Faculty contact, email and complete phone number: Email: peralta@fau.edu Phone: 297-2724	Please consult and list departments that might be affected by the new course and attach comments. ³ None

Approved by: Department Chair: <u></u> College Curriculum Chair: <u></u> College Dean: <u></u> UGPC Chair: <u></u> Graduate College Dean: <u></u> UFS President: _____ Provost: _____	Date: <u>9-28-16</u> <u>10-12-16</u> <u>10/17/16</u> <u>11-9-2016</u> <u>11-14-16</u> _____ _____	<ol style="list-style-type: none"> 1. Syllabus must be attached; see guidelines for requirements: www.fau.edu/provost/files/course_syllabus.2011.pdf 2. Review Provost Memorandum: Definition of a Credit Hour www.fau.edu/provost/files/Definition_Credit_Hour_Memo_2012.pdf 3. Consent from affected departments (attach if necessary)
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Email this form and syllabus to UGPC@fau.edu one week before the University Graduate Programs Committee meeting.

FLORIDA ATLANTIC UNIVERSITY
Languages, Linguistics, and Comparative Literature Dept.
SPRING 2017

SPW 6939 Mexican Literature and Film (3 credits)
CRN Class: Monday 4-6:50 pm, CU 120

PROFESSOR: Dr. Nora Erro-Peralta

OFFICE: CU 286, phone 297-2724
e-mail peralta@fau.edu

OFFICE

HOURS: Tuesday and Thursday 1:00 - 3:00, and Wednesday 1:30-3:30 or by appointment

**FAU COURSE
CATALOG**

DESCRIPTION: This seminar will explore the ways in which authors and film makers depict Mexican culture and history from the 1950s to the present. The course will focus on Mexican fiction and films that reflect the impact of contemporary Mexican events. It will also study how this new generation of artists have created new approaches and techniques to interpret their present reality.

**COURSE
DESCRIPTION:**

In the twentieth century Mexican writers and filmmakers have produced a variety of contemporary works (essays, novels, plays, short stories, films) that portray the customs, characters and historical events that have shaped Modern Mexico. The award winning novels and films produced in Mexico have influenced and enriched contemporary Latin American literature and cinema.

**COURSE
OBJECTIVES:**

This seminar will explore the ways in which authors and film makers depict Mexican culture and history from the 1950s to the present. The course will focus on Mexican narratives and films that reflect, explore and critique Mexican events such as the Mexican revolution, the massacre of Tlatelolco and the Zapatista movement at the end of the century. Furthermore the course will study how the authors and film makers have created new techniques to represent their present reality.

TEXTS: Mariano Azuela, *Los de abajo*. Madrid: Cátedra, 1992; Sabina Berman: *Entre Villa y una mujer desnuda*, México D.F.: Grupo Editorial Gaceta, 1994, 13-85; Rosario Castellanos. "Modesta Gómez." *Ciudad real*. México D.F.: Alfaguara, 1997, 61-70 ; Del Rio, Marcela: ""Soldaderas con fusil, pluma o bandera de huelga, generalas olvidadas de la Revolución Mexicana," *Las desobedientes; mujeres de nuestra América*. Eds. María Mercedes Jaramillo y Betty Osorio. Bogotá: Editorial Panamericana, 1997. 174-208; Carlos Fuentes: *La muerte de Artemio Cruz*. Madrid: Cátedra, 1993 ; Elena Garro: "La culpa es de los Tlaxcaltecas." *La semana de colores* México D.F.: Grijalbo, 1989, 11-29; Octavio Paz, "Los hijos de la Malinche," *El laberinto de la soledad*. Madrid: Cátedra, 1993, 202-27; Elena Poniatowska: *Hasta no verte Jesús mío* México D.F. Era, 1988; Elena Poniatowska: *La noche de Tlatelolco: Testimonios de historia oral*. México D.F.: Era, 1994, 163-75 y 186-87; Elena Poniatowska: "Vida y muerte de Jesusa." *Luz y luna, las lunitas*. México D.F.: Era, 1994, 37-74; Juan Rulfo: *Pedro Páramo*. Madrid: Cátedra, 1992.

FILMS: Alfonso Arau, *Como agua para chocolate* (1992); Sabina Berman e Isabelle Tardán, *Entre Pancho Villa y una mujer desnuda* (1996); Luis Estrada, *La ley de Herodes* (1999); Jorge Fons, *Rojo amanecer* (1989); Roberto Sneider, *Arráncame la vida* (2008); Julie Taymor, *Frida* (2002).

RECOMMENDED

READINGS: Bibliography attached

EVALUATION:	Attendance and participation	10%
	Essay (15 pages)	30%
	Annotated bibliography	10%
	Final Exam	20%
	Oral presentation (novel or film)	10%
	Oral reports (critical articles)	20%

Attendance and participation

Class meets once a week: attendance is mandatory. If a student is absent due to an emergency such as an illness, he/she will be excused only with a written excuse. Students are allowed only one absence, after which, their attendance grade will drop by a letter grade for each absence.

Essay

Student will write a research paper on a topic related to the subjects studied in class. The essay will consist of the analysis of a novel (not included in the course) and it has to be approved by the professor.

Annotated bibliography

The annotated bibliography must include 10 items (articles and books) that the student will consult to

write the final essay.

Final Exam

The final exam will consist of essay questions based on the material covered in class.

Oral presentation

The student will introduce and discuss a novel or film assigned to the course.

Oral reports

It is an oral report of one of the critical readings assigned during the semester and it should include a summary of the main points of the article.

GRADING

SCALE:	94- 100	A	87-89	B+	77-79	C+	67-69	D+
	90-93	A-	84-86	B	74-76	C	64-66	D
			80-83	B-	70-73	C-	60-63	D-
	59 or minus	F						

ATTENDANCE:

Students are expected to attend all of their scheduled classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance.

There is no make-up exams except if the student has a medical emergency and upon his/her return to class the student must present a note from the doctor. Only one absence is permitted during the semester.

Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligations, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for absence include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any participated absence and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

ATTENDANCE OF FIRST DAY OF CLASS:

Students are required to attend the first day of class for any course in which they are registered. If a student misses the first day of class for any reason, the student may be administratively withdrawn from the course.

Academic Honor Code & Honors Statement:

“Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these

ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see <http://wise.fau.edu/regulations/chapter4/4.001> **Code of Academic Integrity.pdf**

Students are expected to uphold the Academic Honor Code. ALL assignments that you turn in to your instructor for a grade must be your own work, This means that the use of translator programs, excessive help from tutors or anyone else on graded assignments constitutes academic dishonesty. If your instructor suspects that an assignment completed outside of class is not entirely your own work, your instructor has the right to ask you to redo that assignment in his or her presence during office hours. **ACADEMIC DISHONESTY ON ALL ASSIGNMENTS AND EXAMS IS GROUND FOR FAILURE IN THE COURSE.**

Americans with Disabilities Act:

In compliance with the Americans with Disabilities Act (ADA), students who require special accommodation due to a disability to properly execute coursework must register with Student Accessibility Services (SAS)- in Boca Raton, SU 133 (561-297-3880); in Davie, LA 240 (954-236-1657); in Jupiter, SR 110 (561-799-8585; and follow all SAS procedures. Bring a letter to your instructor from the SAS indicating that you need academic accommodations no later than the second week of classes.

In accordance with the SAS's rules and regulations, students must turn in an Exam Sign-Up Sheet at least **one week** before the date on which the exam is scheduled. Please contact SAS for more information.

Student E-mail Policy:

Effective August 1, 2004, FAU adopted the following policy: "When contacting students via e-mail, the University will use only the student's FAU e-mail address. This will ensure that e-mail messages from FAU administration and faculty can be sent to all students via a valid address. E-mail accounts are provided automatically for all students from the point of application to the University." Please use your FAU account when e-mailing your instructor. If you use a personal e-mail account (e.g., hotmail, yahoo, g-mail, etc.) your instructor may not receive it as it may be sent to junk mail. FAU e-mail is considered by the university to be official communication.

Cell Phones and Electronic Devices:

The use of cell phones and electronic devices is prohibited in class. All cell phones should be turned off *before* the start of class (not set on "vibrate", but turned OFF). If you have a medical or family emergency and need to receive a call during class, you should inform your instructor *before* class. Students who use cell phones and electronic devices in class without authorization may be dismissed from class and counted as being absent for the day. In order that the University may notify students of a campus-wide emergency, either the instructor's, or a designated student's cell phone will be set to vibrate during class.

Programa del curso

enero	9	Introducción al curso. Repaso del programa de la clase Cronología de la historia mexicana Técnicas para analizar una obra narrativa La construcción de la nación: literatura, arte y cine Esquema para analizar una película <i>Frida</i> (2002)
enero	16	Martin Luther King,
enero	23	La revolución mexicana La novela de la revolución mexicana El pueblo contra los caciques Biografía de Mariano Azuela Análisis e interpretación del texto Mariano Azuela, <i>Los de abajo</i> (1916)
enero	30	<i>Los de abajo</i>
febrero	6	La identidad del mexicano El concepto de la muerte Biografía de Juan Rulfo Análisis e interpretación del texto Juan Rulfo: <i>Pedro Páramo</i> (1955)
febrero	13	Juan Rulfo: <i>Pedro Páramo</i> <i>Tema del ensayo</i>
febrero	20	Historia y cultura: La nueva novela Biografía de Carlos Fuentes Análisis e interpretación del texto Carlos Fuentes: <i>La muerte de Artemio Cruz</i> (1962) <i>La ley de Herodes</i> (1999)
febrero	27	Carlos Fuentes <i>La muerte de Artemio Cruz</i>
marzo	6-12	Martin Luther King

marzo	13	<p>Literatura indigenista Biografía de Rosario Castellanos Rosario Castellanos: <i>Ciudad real</i> (1960): “Modesta Gómez,” 61-70. Mitología e historia: La Malinche Octavio Paz: <i>El laberinto de la soledad</i> (1950): “Los hijos de la Malinche,” 202-27. Biografía de Elena Garro Análisis e interpretación del texto Elena Garro: <i>La semana de colores</i> (1964): “La culpa es de los Tlaxcaltecas,” 11-29.</p>
marzo	20	<p>La participación de la mujer en la revolución mexicana Marcela del Río: “Las soldaderas,” 174-208. Bibliografía anotada <i>Como agua para chocolate</i> (1992) Análisis e interpretación de la película</p>
marzo	27	<p>Testimonio o ficción Biografía de Elena Poniatowska Elena Poniatowska: “Vida y muerte de Jesusa,” 37-74. Análisis e interpretación del texto <i>Hasta no verte Jesús mío</i> (1969)</p>
abril	3	<p>Evolución del papel de la mujer Elena Poniatowska: <i>Hasta no verte Jesús mío</i> <i>Arráncame la vida</i> (2008)</p>
abril	10	<p>El movimiento del 68 Elena Poniatowska: <i>La noche de Tlatelolco</i> (1971), 163-75; 186-87. <i>Rojo amanecer</i> (1989) Análisis e interpretación de la película</p>
abril	17	<p>La mujer y el imaginario de la nación El postfeminismo mexicano Sabina Berman: <i>Entre Villa y una mujer desnuda</i> (1993), 13-85. Análisis e interpretación del texto <i>Entrega del ensayo final</i></p>
abril	24	<p>Presentaciones orales (ensayos)</p>
mayo	1	<p>Examen final 4:00 - 6:30 pm</p>