HIST/LAS 3429
“Latin American History in Film and Text: Lens on Women”
May 2019, 9:15 a.m. to 12:15 p.m.
Carlson 1-136

Prof. Sarah C. Chambers
Heller 1218
(612) 625-6376
chambers@umn.edu

Office Hours:
BY APPOINTMENT

Course Description

This course, though rooted in history, explores from interdisciplinary perspectives the different ways in which Latin American women have been represented in various time periods and in diverse genres (biographies, scholarly analyses, literature, and art as well as films). Unlike most history classes, its organization is not strictly chronological. To set the stage for the analysis of cinematic representations, our first unit looks at the representations of Latina women and the experiences of Latina actors in the U.S. and Mexican film industries in the first half of the 20th century. We will also read about, discuss, and practice tools for “reading” film both on its own terms as a particular art form and from an historian’s perspective. Second, we move to perhaps an ideal case study for comparing alternate representations: Mexican artist Frida Kahlo, who represented herself through self-portraits, has been the subject of much writing in both popular and more scholarly arenas, and is the center of not one but two feature-length films. Units III through V return to a re-narration of women in Latin American history in chronological order from the 17th to the 21st centuries, through the examination of a Mexican nun, a South American partisan of independence from Spain, a woman executed in 19th-century Argentina for her love affair with a priest, and the experiences of women under military rule in Argentina and its aftermath.

Arts/Humanities (LE)

Works in Humanistic Studies reflect on the common and familiar human condition—our human limitations and unique failures together with our distinctive human capacities and achievements. Courses in this group examine works that invite or compel critical thought, enriching our lives and making us more thoughtful and perceptive members of our communities. To meet those objectives, we will engage in detailed analysis and critical evaluation of films, in which the human condition is center stage often through a biographical portrayal, in comparison to other artistic and scholarly works on the same topic. We will practice analytical skills using the criteria of both film studies and the historical discipline and place the works in their cultural and historical context.

Global Perspectives (LE)

This course explores the history and cultural production of Latin America primarily from the perspective of Latin American artists and scholars themselves. But Latin American culture and politics are intertwined with those of the United States, so we will also compare media representations, discuss stereotypes, consider the impact of film on bilateral relations, and reflect on our shared responsibilities as global neighbors in the Americas. Many of the films address issues that impinge on global politics—such as diplomatic relations, military regimes, and human rights—and therefore invite us (in written reflections and class discussions) to connect knowledge and practice and to think ethically about important challenges facing our world.
Student Learning Outcomes

HIST 3429 will focus in particular on two Student Learning Outcomes. For each, you will get a first chance to critically reflect on multiple perspectives through short reaction papers, class discussions, and finally through papers that compare several works on the same theme.

Understand diverse philosophies and cultures within and across society:

In HIST 3429 you will compare the depiction of similar themes from multiple perspectives. These perspectives differ by genre/discipline: How do a filmmaker and an art historian portray the same body of work in distinct ways? These perspectives also vary by positioning of gender, ethnicity and nationality: What is the perspective of a feminist on this work? How does a filmmaker who identifies with his indigenous heritage portray national history? How is a figure from Latin America depicted differently within Mexico and from the United States?

Understand the role of creativity, innovation, discovery, and expression across disciplines:

In HIST 3429 you will engage in comparative and cross-disciplinary analysis of how events and figures from Latin American history have been portrayed in various genre: film, art, literature, and scholarly texts from multiple fields (film studies, art history, history, political science, literary criticism). We consider both the creators of these works (e.g. filmmakers, writers) and the reception of the works in academia and the larger society.

Readings

Four books for purchase at the bookstore or on reserve at Wilson Library:


In addition, there will be readings posted to the course canvas site as PDFs. (I recommend that you print these out.) Finally, there will be some short readings handed out in class. **Bring readings to class on the days for which they are assigned.**

If you would like to review the films in whole or selected scenes, most of the films (identified with their call numbers in the schedule below) are part of the collection at the Smart Learning Commons in Walter Library.
Assignments (Detailed Instructions at End of Syllabus)

Eight reaction papers (500-650 words, typed, single-spaced): 10 points each.

One project based upon film reviews (800-1000 words, single-spaced, plus presentation): 20 pts.

Two papers related to the course units: 1500-1800 words, 12-point font, double-spaced (about 5 pages).

All written work must be uploaded to the Canvas Site. The Short reactions should also be turned in as a hard copy to the professor.

With the exception of the film review assignment, you are not required to do any additional outside research for this course. If you decide on your own to do additional reading or research (including internet research), you must clearly cite these sources on both short reactions and formal papers. Assignments that include uncited material from the internet or other sources will be reported to the Office for Student Conduct and Academic Integrity.

Attendance and participation in class discussions:

I will provide brief lectures to provide context and background to films and readings, as necessary, but mostly we will be learning through discussion and written reflection. We will often spend time into small groups to discuss that week’s film and readings; each group will then report when we reconvene as a full class and continue our discussion.

Policy on Electronic Devices: Phones should be silenced and put away during class. No electronic devices to be used while viewing films. Laptops and tablets may be used during discussions if accessing course materials. Violations will result in deductions to the grade for participation.

Grading:

As (90-100) will be given for outstanding work, Bs (80-89) for strong, above-average work, Cs (70-79) for adequate work, Ds (60-69) for marginal work, and Fs for failing or incomplete work. There is no final exam. Final grades will be calculated according to the following weights:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Papers (20% each)</td>
<td>40%</td>
</tr>
<tr>
<td>Review Project and Reactions</td>
<td>40%</td>
</tr>
<tr>
<td>Attendance and Participation</td>
<td>20%</td>
</tr>
</tbody>
</table>

Schedule of Topics, Films, and Readings

The pace of May Session is a whirlwind:

*We meet each day for 3 hours, the equivalent of a full week during a regular semester. Sometimes we finish one unit and start the next on the same day.

*It is imperative that you attend every class and keep up with the readings.

*Readings should be completed by the date they are listed in the syllabus. (In some cases we will also discuss them that day; in other cases we will discuss them later but they will help provide important context for your viewing of the film on the day listed.)

*Reading reactions are due on the day reading is assigned.

*Film reactions are due the day after we view a film.
Unit I: Latina Women in the Film Industry: Hollywood and Mexico

A documentary on Carmen Miranda will introduce us to the experiences of Latin American actresses in Hollywood. We will then examine in depth the case of Dolores del Rio, a Mexican actress who became a Hollywood star, first in silent films and then successfully making the transition to talkies in the 1920s and 1930s. In the 1940s and 1950s, she returned to Mexico where she played prominent roles representing national images of femininity. We will discuss how her image was created and marketed in the two countries, the differing representations of Latin American womanhood she portrayed on screen, and how film entered into U.S.—Latin American diplomatic relations during this period. Finally, we will analyze the work of a contemporary female film director in Mexico: Matilde Landeta.

May 20: Analyzing Film/Carmen Miranda

View: “Bananas is my Business” (Director Helena Solberg, 1994)
LRC ML420 .M53 C37x 1994 VTR 630

Read: Nena Terrell, “Helena Solberg unmasks a Brazilian idol,” Americas 48:1 (1996), 48-54. [handout—can be cited in papers but not sufficient for a reading reflection]

May 21: Dolores del Rio in Hollywood

Discuss: “Bananas is my Business”

Read and discuss:
* Graeme Turner, Film as Social Practice (Routledge, 1999), pp. 51-75.

View: “Flying Down to Rio” (Dir. Thorton Freeland, RKO Pictures, 1933)
PN1995.7 .F59x 1990

May 22: Dolores del Rio in Mexico

Read and discuss:

(At some point in the semester you must do a reflection on Rosenstone in relationship to a film; do not do a reading reflection on Rosenstone by itself.)

May 23: Matilde Landeta and La Negra Angustias

Discuss: Maria Candelaria and Dolores del Rio.

Read:
*Selections from the novel by Francisco Rojas González, La Negra Angustias (Mexico, 1984).

View: “La Negra Angustias” (Black Angustias)

Unit II: “The Two Fridas”

Frida Kahlo was a Mexican artist in the mid-twentieth century, whose work is usually categorized as surreal and/or primitivist. She is often known because of her marriage to famous muralist Diego Rivera, but by the end of the twentieth century, her art had become widely admired in its own right. We will compare two distinct cinematic representations of her life with each other and with her paintings and works written about her life and art: selections from a biography upon which the second movie was based, a critique of the biography by an art historian, and an article about representations of Frida Kahlo in the United States. Kahlo offers an ideal case for considering multiple forms of representation, because in addition to being represented in texts and films, she herself worked in a medium of visual representation and many of her paintings were self-portraits, including one entitled “The Two Fridas.”

May 24: The Second Frida (View from the US)

Discuss: Landeta and La Negra Angustias, novel and film

Read:
*Interviews with figures associated with the 2002 film.


May 28: The First Frida (View from Mexico)

Discuss: Taymor’s “Frida”

Read and discuss:

Unit III: Sor Juana

Sor [sister] Juana Inés de la Cruz, a nun and author in 17th-century (colonial) Mexico shares some characteristics with Frida Kahlo. She was a literary artist whose plays and poems were widely known and acclaimed by the literate elite during her lifetime within Mexico and Spain. In recent decades, she has been “rediscovered” by feminists in both Latin America and abroad. Modern readers know her best for her defense of women’s right to learn and write, “The Response to Sor Filotea,” a controversial work at the time. There is also fascination and speculation with her decision to enter a convent (to escape a frustrated love affair or to seek a space within which she could study and write?) and her gender/sexuality identity (was she in love with the Viceroy’s wife or was addressing some of her amorous poems to a female reader simply a poetic convention?)

May 29: Introduction to Sor Juana

Discuss: Finish Kahlo

Read:
*Stephanie Merrim, “Toward a Feminist Reading of Sor Juana Inés de la Cruz: Past, Present, and Future Directions in Sor Juana Criticism,” in Feminist Perspectives on Sor Juana Inés de la Cruz (Detroit: Wayne State Press, 1991), pp. 11-37.

View: “I, the Worst of All” (Dir. Maria Luisa Bemberg, 1992) PN1997 .Y653 2003

May 30: Sor Juana in her Own Write and on Celluloid

Discuss: “I, the Worst of All”

Read and Discuss:
*Juana Inés de la Cruz, The Answer/La Respuesta, pp. 1-14 and 21-30 and “The Poet’s Answer to The Most Illustrious Sor Filotea de la Cruz,” pp. 38-55, 72-105.
*Sor Juana Ines de la Cruz, poems in The Answer/La Respuesta, pp. 152-63.
Unit IV: Love and Politics in the Early 19th-Century

In this unit, we will move forward in time from the colonial period to the 19th-century struggles for independence from Spain and civil wars over which factions would control the new nations. We will also move from Mexico into South America. Manuela Sáenz (like Frida Kahlo), is forever associated with a man: her lover Simón Bolívar, the most prominent leader of the military struggle against Spain. Like Bolivar, she traveled across the Andes in what would become the nations of Colombia, Ecuador, and Peru. Both in her own lifetime and in the two centuries since, she has been alternately romanticized and reviled.

Camila O’Gorman was not politically active like Manuela Saenz, but she got caught up in the politics of the authoritarian regime of Juan Manuel Rosas in early 19th-century Argentina. She and her lover, a priest, were both imprisoned and executed by the government. Juana Manuela Gorriti was an Argentine novelist of the same period, and some of her short stories used female characters to criticize the cruelty of the Rosas dictatorship. Bemberg’s movie about Camila was released right after the fall of another authoritarian regime in Argentina (1976-1983), and so serves as a transition to Unit 5.

May 31: Manuela Sáenz, Patriot


June 3: Manuela Sáenz, Film and History

Read:
*Letters by Sáenz as reprinted in The Ecuador Reader

Discuss different representations of Sáenz and introduce Camila.


June 4: Love and Politics

Read:

Discuss: Gorriti and Camila

View: Documentary “Las Madres of the Plaza de Mayo” (Dir. Susana Muñoz and Lourdes Portillo, 1985) HV6322.3.A7 M33x 1986
Unit V: Women and Human Rights

Like many countries of South America from the 1960s to the 1980s, Argentina was under military rule from 1976 to 1983. The government waged an internal “dirty war” against its political opponents, mostly men but many women as well. Political prisoners were subjected to gender-specific forms of torture. Alicia Partnoy, a writer held in a secret prison, has written short stories based upon her experiences. Although women were a minority among the detained, killed and “disappeared” (the government often denied any knowledge of missing people who were in fact in secret detention or had been assassinated), they were the most visible opponents to the regime. Mothers of the disappeared, like Hebe de Bonafini, were the first to break the official censorship imposed by the regime to denounce the military abuses. Several films, therefore, have either been made by women directors and/or feature women protagonists.

June 5: Women and the Critique of Authoritarianism

Read and Discuss:
*Selections from “Nunca Mas/Never More” (report from Argentine human rights commission):
http://www.desaparecidos.org/nuncamas/web/english/library/nevagain/nevagain_001.htm


June 6: Women under the Argentine Dictatorship

Read and Discuss: Alicia Partnoy, The Little School.

Discuss: “The Official Story”


June 7: Multiple Female Perspectives on Human Rights


Read and Discuss: Articles on Children of the Disappeared (see Canvas for 2 English or 2 Spanish articles), along with “The Captive” and “Abuelas” (documentary).
SHORT REACTION PAPERS

The 8 reactions to the films and readings should be 500-650 words (close to one page, single-spaced, 12-pt font). By the due dates, you must both turn in hard copies and post them to Canvas.

At least 4 must incorporate readings (not counting short handouts; either on their own or in addition to a film), and at least 4 must reflect on the films (again either just the film or the film and readings). So, if you did a reaction comparing Sor Juana’s writings with depictions of her writing in the film, it would count as one reaction worth up to 10 points, but you would meet requirements for both a reading and film reflection.

At least 1 should include a close reading of a particular scene from one of the films. Drawing from the Graeme Turner reading, consider both the technical aspects of the scene (lighting, music, composition etc.) as well as the function that scene plays within the film as a whole. (Counts as film reaction.)

At least 1 should discuss a film in relationship to the Rosenstone article (counts as both film and reading).

You may do up to 3 reactions per Unit (i.e. spread your reaction papers out over 3 or more Units.) You have the option to do one double-length reaction paper (1000-1300 words) during the semester that links issues from more than one Unit and does not repeat material another assignment. Such a reaction paper would count for 2 (20 points rather than 10).

Please indicate on your reaction, which requirement you intend to fulfill (e.g. reading, film, scene etc) and I will indicate in my marking which it did fulfill.

Reactions that incorporate a film should be turned in the class after we view the film. Reactions solely on one of the readings, should be turned in the day that reading is assigned. (For example, a reaction to the article by Murray about Manuela Saenz should be turned in on May 31; a reaction to the film on Manuela Saenz—alone or in comparison to one of the readings—should be turned in on June 3.) In this way, your written reflections will help prepare you to contribute to discussions.

Here are a few examples of the kinds of questions/issues on which you might write (These are just examples. You can come up with your own ideas if you prefer):

ANY UNIT:

Analyze a film drawing upon the categories of analysis in Rosenstone. (Required at least once.)

Drawing from the Graeme Turner reading, analyze a scene from a film considering both the technical aspects of the scene (lighting, music, composition etc.) as well as the function that scene plays within the film as a whole. (Required at least once.)

UNIT I

What image of Carmen Miranda would Helena Solberg like viewers to take away from her docudrama? How is this image distinct from the roles Miranda played in Hollywood movies?

What is the main argument that Hershfield makes about the images manufactured by Hollywood for Dolores Del Río, and how does Del Río’s essay on “Achieving Stardom” conform to or complicate those images?
In what ways does “Flying Down to Rio” fit with the standard Hollywood representations of Latin America and Latinas, and to what degree do you think it departs from more stereotypical images?

Choose a scene from “Maria Candelaria” and discuss the techniques Director Fernandez uses to project a particular image of Mexican womanhood.

Discuss the degree to which you agree or disagree with Hershfield’s interpretation of either “Flying down to Rio” or “Maria Candelaria”.

Discuss how Landeta chooses to adapt for film a novel written by a male author.

Discuss the various experiences of women soldiers during the Mexican Revolution as analyzed by Reséndez-Fuentes.

UNIT II

Discuss the representation of Frida Kahlo on one or more websites. (Be sure to consider who has created and maintains the website[s] and how that affects its presentation) (Counts as a reading reaction.)

Comment on Lindauer’s critique of Herrera. Which interpretation of Kahlo’s paintings do you find more convincing and why?

Do your own analysis of one of Kahlo’s paintings. (Counts as a reading reaction.)

Compare and contrast the depiction of the Kahlo-Rivera relationship in more than one source (i.e. either film and/or any of the readings).

UNIT III

Which of the arguments made by Sor Juana in her "Response to Sor Filotea" do you think were particularly radical for her time, and which conformed more to colonial norms?

How does Sor Juana construct gendered identities either within her poems or the "Response"?

How does Bemberg depict Sor Juana's gendered identity and/or sexuality in the film (and how does that compare to the readings)? How central is the theme to the film (and/or to the Paz biography)?

What is Merrim's critique of Paz's biography, and what is your opinion?

Do a close analysis of one of Sor Juana's poems.

UNIT IV

Drawing from the Murray article, how do the sources upon which different historians based their studies of Manuela Saenz shape their interpretation of her?

How might Murray categorize Risquez's film version of Manuela Saenz? Does it go beyond a representation of Saenz as idealized heroine?
Was Manuela Saenz advocating women's rights, and if so what claims was she making?

What were Manuela Saenz's politics and how can we reconstruct her views?

How does the role of letters in the film about Manuela Saenz compare to the analysis in the Chambers’ article?

Based on Rosenstone’s criteria (and the context provided by the readings), how would you evaluate the success of “Manuela Saenz” as an historical film? Does the overall interpretation ring true, despite some liberties with the details, or not?

Based on Rosenstone’s criteria, how would you evaluate the success of “Camila” as an historical film? Does the overall interpretation ring true, despite some liberties with the details, or not?

To what degree did the context of Bemberg’s upbringing and the political situation of Argentina in the 1970s and 1980s influence her film interpretation of Camila?

What are the gendered politics behind Gorriti’s short story, “The Mazoquero’s Daughter”?

How does family drama (“Camila”, “The Mazoquero’s Daughter”) work—or not—as political critique?

UNIT V

Compare the stories in The Little School to some of the testimonies of political prisoners in “Nunca Mas/Never More.” How does the literary quality of Partnoy add to (or detract from) the power of testimony?

Compare the perspective of a political prisoner to that of a politically-active Madre like Hebe de Bonafini or others quoted at length in the Fisher article.

Does “The Official Story” do justice to the experiences of the “Madres” and their disappeared family members?

Why do you think Puenzo decided to construct the film from the perspective of the conservative history teacher, instead of one of the Madres? Is it effective?

How does narrating a film from the perspective of one of the stolen children compare with other approaches?
**Review Assignment:**

For the film to which you are assigned, locate either reviews, marketing materials, or an academic article. For reviews, locate 2-3 (3 required if online & English). Try to choose reviews that are distinct in some way—positive/negative, professional/amateur, English/foreign language—then summarize the reviews, discuss their similarities and differences, and provide your opinion of them. For Carmen Miranda or Dolores Del Rio in Hollywood, you also have the option of finding reviews of other films in which they starred or interviews with them. If you are able to find sufficient material on the marketing of a film (i.e. not just one advertisement), you may write a report on that. Finally, you may choose to write a report on one academic article (e.g. film studies, women’s studies, history) that analyzes one of the films on its own or several films by a particular director or female actor. *Be sure to provide citations for your reviews or other sources.* In addition to a written report (800-1000 words), you will do a brief oral presentation to the class.

You will work individually, but coordinate with others before presentations so as to avoid too much redundancy and duplication. **Start searching for your sources early so you make sure you have them in time to complete the assignment by your due date.**

The film study page of the Library website may be helpful: [https://libguides.umn.edu/c.php?g=827084](https://libguides.umn.edu/c.php?g=827084)

**UNIT PAPERS**

*Papers should be 1500-1800 words, double-spaced, 12-point font (about 5 pages).*

*You must do two papers from two different Units of the course.*

*The due dates are no later than 9 a.m. on May 28 for Unit I, 9 a.m. on June 3 for Unit II and III, 9 a.m. on June 10 for Unit IV and V. You may do two papers on the same due date (e.g. papers for both Units II and III on June 3 or papers for both Units IV and V on June 10), but if you want feedback on one before doing the other, you will need to turn in one early so coordinate with me.*

In the papers you will reflect on similar questions and themes as on the reactions, but in greater depth and always incorporating several readings in addition to at least two films. (Exception: the Sor Juana Unit has only one film, but you should draw upon multiple readings OR you may discuss only one film in your paper with prior approval of the professor.) You should pose a thesis statement at the beginning of the paper, follow through with an argument supported with evidence from the readings and films, and come to a resolution at the end. Do not spend much space summarizing film plots or readings. Rather, the originality and complexity of your analysis are keys to success. Because these are longer assignments, I will also consider organization, topic sentences, grammar, and typos/spelling in grading the papers. (See rubric on p. 14)

*The following are some suggested topics. You may also come up with your own paper topics, or use some of the reaction prompts as inspiration, but make sure that you are analyzing and not just summarizing, and that the papers incorporate both readings and film.*

Drawing upon the films and readings for Unit I, compare and contrast the ways in which Hollywood and Mexican filmmakers represented female characters.

Analyze the complexities of how gender and race are intertwined in various representations of Mexican national identity during the Mexican Revolution (circa 1910-1950).

Choosing an aspect that interests you and allows for an analytical perspective, compare and contrast the two film versions of Frida Kahlo. Be sure to draw upon the readings for Unit II for context and perspectives on the artist.
Choosing your own focus, discuss the ways in which Frida Kahlo as a person as well as her paintings have been represented/fetishized/inconized since her death.

Choose a particular Kahlo painting and analyze the various ways it has been represented and interpreted in the films and readings from Unit II.

Merrim calls for a feminist reading of Sor Juana Inés de la Cruz. What would you identify as the feminist and non-feminist elements in her own writing, Bemberg’s film, and the interpretations of her work offered by Merrim and Paz?

Discuss the difficulties of understanding Sor Juana in her own context from the vantage point of the late 20th-early 21st centuries; what are the different ways in which film as compared to written history and literary criticism either help us recreate and/or distance us from the 17th century?

How does the film version of Manuela Sáenz fit within the representations discussed by Murray and the interpretation offered by Chambers?

Compare and contrast “Camila” and “The Official Story” as critiques of authoritarian rule. Drawing upon the reading as well, why do you think women (as both historical and fictional characters) so frequently and effectively symbolize opposition to dictatorship? (Because it crosses Units IV and V, a paper on this topic would be due Dec. 15.)

Compare and contrast the different ways (academic articles, personal testimonies, film) of portraying the experiences of women under Argentine military rule in the 1970s and early 1980s.

Analyze generational shifts in representations of the period of military rule in Argentina.

Checklist to keep track of your assignments

<table>
<thead>
<tr>
<th></th>
<th>Unit 1</th>
<th>Unit 2</th>
<th>Unit 3</th>
<th>Unit 4</th>
<th>Unit 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reactions (8 required</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>over at least 3 units)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Papers (2 required)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Film Reactions (4 required)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reading Reactions (4 required)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

_____ Close analysis of film scene using Turner

_____ Analysis of film using criteria from Rosenstone article

_____ Review assignment
Evaluation Rubric for HIST/LAS 3429 Papers

Name:

Assignment:

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>I</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>THESIS (10%)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clarity of thesis statement</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Originality of thesis statement</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>OVERALL ARGUMENT (20%)</strong>:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Extent to which the argument is developed</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Degree to which the argument is convincing</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ANALYSIS OF EVIDENCE (40%)</strong>:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appropriate and thoughtful analysis of evidence from films to support thesis (considers the directors’ choices in order to convey a particular interpretation)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appropriate and thoughtful analysis of evidence from readings to support thesis (considers the author’s argument as well as content)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accuracy of historical evidence</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appropriate amount &amp; range of evidence (at least two films—or one film for Unit 3; several readings from the unit)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ORGANIZATION (15%)</strong>:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Degree to which the argument flows logically throughout; transitions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clarity and appropriateness of topic sentences and degree to which each paragraph supports the main argument</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clear and precise introduction and conclusion</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>WRITING (15%)</strong>:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Overall clarity: word usage, sentence structure, grammar, etc.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spelling and proofreading</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Use and proper formatting of citations</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Correct formatting, e.g.: 5 pages, 12 pt. font, paper title</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Grade:

Comments:
University and College Policy Statements

For further information and policies, see
http://policy.umn.edu/Policies/Education/Student/ACADEMICMISCONDUCT.html

Scholastic Dishonesty:

Scholastic dishonesty is any act that violates the rights of another student with respect to academic work or that involves misrepresentation of a student's own work. Scholastic dishonesty includes (but is not limited to) cheating on assignments or examinations, plagiarizing (misrepresenting as one's own anything done by another), inventing or falsifying research or other findings with the intent to deceive, submitting the same or substantially similar papers (or creative work) for more than one course without consent of all instructors concerned, depriving another of necessary course materials, and sabotaging another's work. On plagiarism: Students are expected to express themselves and to sustain an argument in their own prose. They should not submit written work that does not properly acknowledge transcription or that includes excessive quotation of the works of others. If you want to quote from a published work, you must put the passage in quotation marks and cite the references. If you wish to express what an author is saying in your own words, you should include reference to the author concerned to indicate that the ideas are hers/his and not yours.

All incidents of scholastic dishonesty will be reported. For more information, see https://communitystandards.umn.edu

Student Conduct Code:

The University seeks an environment that promotes academic achievement and integrity, that is protective of free inquiry, and that serves the educational mission of the University. Similarly, the University seeks a community that is free from violence, threats, and intimidation; that is respectful of the rights, opportunities, and welfare of students, faculty, staff, and guests of the University; and that does not threaten the physical or mental health or safety of members of the University community.

As a student at the University you are expected adhere to Board of Regents Policy: Student Conduct Code. To review the Student Conduct Code, please see: http://regents.umn.edu/sites/default/files/policies/Student_Conduct_Code.pdf.

Note that the conduct code specifically addresses disruptive classroom conduct, which means "engaging in behavior that substantially or repeatedly interrupts either the instructor's ability to teach or student learning. The classroom extends to any setting where a student is engaged in work toward academic credit or satisfaction of program-based requirements or related activities."

Appropriate Student Use of Class Notes and Course Materials:

Taking notes is a means of recording information but more importantly of personally absorbing and integrating the educational experience. However, broadly disseminating class notes beyond the classroom community or accepting compensation for taking and distributing classroom notes undermines instructor interests in their intellectual work product while not substantially furthering instructor and student interests in effective learning. Such actions violate shared norms and standards of the academic community. For additional information, please see: http://policy.umn.edu/Policies/Education/Education/STUDENTRESP.html.

Mental Health and Stress Management:

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance and may reduce your ability to participate in daily activities. University of Minnesota services are available to assist you. You can learn more about the broad range of confidential mental health services available on campus via the Student Mental Health Website: http://www.mentalhealth.umn.edu.
Accommodations for Students with Disabilities

The Board of Regents of the University of Minnesota is committed to providing for the needs of enrolled or admitted students who have disabilities as defined under Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990. University policy requires reasonable accommodations to be made for students with disabilities on an individualized and flexible basis. “Any student with a documented disability condition (e.g., physical, learning, psychiatric, systemic, vision, hearing, etc.) who needs to arrange reasonable accommodations should contact the instructor and Disability Services at the beginning of the semester.” Disability Services, 230 McNamara Alum Ctr, (612) 624-4037 TTY/voice, diversity.umn.edu/disability

Makeup Work for Legitimate Absences:

Students will not be penalized for absence during the semester due to unavoidable or legitimate circumstances. Such circumstances include verified illness, participation in intercollegiate athletic events, subpoenas, jury duty, military service, bereavement, and religious observances. Such circumstances do not include voting in local, state, or national elections. For complete information, please see: http://policy.umn.edu/Policies/Education/Education/MAKEUPWORK.html.

Sexual Harassment and Misconduct

Sexual harassment is defined as follows: “Unwelcome sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature constitute sexual harassment when (1) submission to such conduct is made either explicitly or implicitly a term or condition of an individual’s employment or academic advancement, (2) submission to or rejection of such conduct by an individual is used as the basis for employment decisions or academic decisions affecting such individual, or (3) such conduct has the purpose or effect of unreasonably interfering with an individual’s work or academic performance or creating an intimidating, hostile or offensive working or academic environment.”

In my role as a University Employee, according to Title IX, I am required to share information that I learn about possible sexual misconduct with the Office of Equal Opportunity and Affirmative Action, www.eoaffact.umn.edu. This allows a campus Title IX staff member to reach out with information about support resources and options for investigation. You may also choose to talk to a confidential resource that will not be required to share such information with the Title IX office, including the Aurora Center: http://aurora.umn.edu/, Boynton Mental Health and Student Counseling Services.

Equity, Diversity, Equal Opportunity, and Affirmative Action:

The University provides equal access to and opportunity in its programs and facilities, without regard to race, color, creed, religion, national origin, gender, age, marital status, disability, public assistance status, veteran status, sexual orientation, gender identity, or gender expression. For more information, please consult Board of Regents Policy: http://regents.umn.edu/sites/default/files/policies/Equity_Diversity_EO_AA.pdf.

Academic Freedom and Responsibility:

Academic freedom is a cornerstone of the University. Within the scope and content of the course as defined by the instructor, it includes the freedom to discuss relevant matters in the classroom. Along with this freedom comes responsibility. Students are encouraged to develop the capacity for critical judgment and to engage in a sustained and independent search for truth. Students are free to take reasoned exception to the views offered in any course of study and to reserve judgment about matters of opinion, but they are responsible for learning the content of any course of study for which they are enrolled.

Reports of concerns about academic freedom are taken seriously, and there are individuals and offices available for help. Contact the instructor, the Department Chair, your adviser, the associate dean of the college, or the Vice Provost for Faculty and Academic Affairs in the Office of the Provost.