

# Cover Sheet: Request 10541

## SPT3930 Topics in Latin American and Spanish Culture and Film

### Info

Process	Course New Ugrad/Pro
Status	Pending
Submitter	Gillian Lord glord@ufl.edu
Created	11/8/2015 10:08:30 AM
Updated	12/10/2015 4:07:03 PM
Description	Provides undergraduate students with a broad survey of topics and issues pertaining to Latin American (including Brazilian) and Spanish contemporary culture through the analysis and interpretation of texts andr films. The course contents may be organized by country, theme, or genre on a rotating basis

### Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CLAS - Spanish and Portuguese	Gillian Lord	This course will be an excellent addition to our curriculum. We have opted for a rotating topics course rather than creating multiple courses with the common unifying theme of culture/film.	11/8/2015
No document changes					

Step	Status	Group	User	Comment	Updated
College	Recycled	CLAS - College of Liberal Arts and Sciences	Pharies, David A	SPT 3930 Topics in Latin American and Spanish Culture and Film – recycle. 1. Move important sentence about written assignments and satisfying degree requirements in the rationale to a more prominent location (e.g., right after prerequisites). This sentence explains why prereqs are different for students minoring or majoring in Spanish or Portuguese. 2. Rewrite Course Objectives as a list of properly worded objectives applicable for all topics (e.g., “Students who successfully complete this course will be able to...”). Avoid ‘watch films’ and ‘read books’ as objectives. 3. For the example provided as representative of the rotating topics, a) provide more detail on grading scheme and b) minimize repetition in Readings and Schedule of Weekly Topics by listing only a theme for each week in the schedule.	12/7/2015
No document changes					
Department	Approved	CLAS - Spanish and Portuguese	Gillian Lord	We have made the requested changes, thanks.	12/8/2015
Replaced SPT3930syllabus.docx					12/8/2015
Added justification and syllabus revised.docx					12/8/2015
College	Approved	CLAS - College of Liberal Arts and Sciences	Pharies, David A		12/10/2015
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			12/10/2015
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					

Step	Status	Group	User	Comment	Updated
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

# Course|New for request 10541

## Info

**Request:** SPT3930 Topics in Latin American and Spanish Culture and Film

**Submitter:** Gillian Lord glord@ufl.edu

**Created:** 12/8/2015 3:37:15 PM

**Form version:** 2

## Responses

**Recommended Prefix:** SPT

**Course Level :** 3

**Number :** 930

**Lab Code :** None

**Course Title:** Topics in Latin American and Spanish Culture and Film

**Transcript Title:** LATAM SPN CULT/FILM

**Effective Term :** Earliest Available

**Effective Year:** Earliest Available

**Rotating Topic?:** Yes

**Amount of Credit:** 3

**Repeatable Credit?:** Yes

**If repeatable, # total repeatable credit allowed:** 9

**S/U Only?:** No

**Contact Type :** Regularly Scheduled

**Degree Type:** Baccalaureate

**Weekly Contact Hours :** 3

**Category of Instruction :** Intermediate

**Delivery Method(s):** On-Campus

**Course Description :** Provides undergraduate students with a broad survey of topics and issues pertaining to Latin American (including Brazilian) and Spanish contemporary culture through the analysis and interpretation of texts and films. Course contents may be organized by country, theme, or genre on a rotating basis.

**Prerequisites :** SPN 3300 for students minoring or majoring in Spanish and wishing to receive credit toward their degree program or no prerequisite for other students

**Co-requisites :** n/a

**Rationale and Placement in Curriculum :** This course provides undergraduate students across UF with a broad survey of topics and issues pertaining to Latin American (including Brazilian) and Spanish contemporary culture through the analysis and interpretation of texts and films. It is intended as an introduction to Luso-Brazilian, Spanish, and/or Latin American film, literature, and culture. The course contents may be organized by country, theme, or genre on a rotating basis, such as:

- Latin American Science Fiction and Film (see attached syllabus)
- Colombian Literature and Film
- Love, Gender, and Family in Spain
- Etc.

The comprehensive focus on both Latin America and Spain in a rotating basis, presents a unified and cohesive view of SPS and its instructional and scholarly missions.

The use of English as the language of instruction will potentially attract new students not currently enrolled in SPS classes, thus increasing the department's visibility within CLAS and across UF. We anticipate that the rotating topics offered under this number will be of interest to students in several CLAS departments, such as Anthropology, English, History, International Studies, or LLC. Moreover, this course would come within the purview of several centers—Latin American Studies, European Studies, Film and Media Studies, Humanities and the Public Sphere, and Women's Studies and Gender Research. Finally, once the course is approved at the state level, we intend to request that it be classified in

the General Education categories of Humanities and International. Given this broad interdisciplinary approach, and our desire to attract a wide range of students, all lectures, presentations, and class discussions will be conducted in English. Likewise, all readings and films will be available in English translations or include subtitles. Written assignments will be submitted in English; however, students pursuing a major or minor in Spanish or Portuguese may earn credit toward their degrees if work is turned in in the target language.

**Course Objectives :** Students who successfully complete this course will be able to:

- Compare and contrast the salient traits of the selected corpus.
- Demonstrate an understanding of the most important historical trends.
- Evaluate the main characteristics of the genre or genres being studied.
- Prepare, organize and/or produce presentations based on issues discussed in class.
- Survey current tendencies of Latin-American and Spanish cinematography
- Analyze and criticize the most pertinent issues presented through the selected corpus.

**Course Textbook(s) and/or Other Assigned Reading:** Texts and films will rotate by topic and instructor. Texts will generally be made available on Canvas, and films can be viewed online or in the Turlington Language Learning Center.

Sample calendar/readings from attached document:

Week I: Jan. 6-8 Introduction to Concepts of Science Fiction (SF)

"Barbosa" (1988) Brazil, Jorge Furtado (time travel, national SF);

"Isle of Flowers" (1989) Brazil, Jorge Furtado (cognitive estrangement)

"Viaje a Marte" (2004) Argentina, dir. Juan Pablo Zaramella (colonialism and SF)

Alfredo Suppia "The Quest for Latin American Science Fiction and Fantasy Film"

<http://framescinemajournal.com/article/the-quest-for-latin-american-science-fiction-fantasy-film/>

Optional criticism and SF: Darko Suvin, "Science Fiction and Cognition; "SF and the

Novum" John Rieder, "The Colonial Plot" Gary K. Wolfe "The Icon of the Monster"

[Alien]; "The Icon of the Robot" Canvas

Week II. Jan 11-15

The Fifth Power (1962)\* Brazil, dir. Antonio Peralisi (novum; political science fiction)

Short Story "The Crystal Goblet" (1964) Jeronymo Monteiro CL

Optional Criticism: Alfredo Suppia "The Electronic Brain in Brazilian SF"

Canvas

Week III. Film: Jan 20-22

Sleep Dealer (2008) US-Mexico, dir. Alex Rivera cyberpunk (digital and global conspiracies colonialism) [Hind guest lecturer]

Short story, Pepe Rojo "Gray Noise" (1996) CL

Optional film Criticism: "Cyborg Resistance," Fiona Jeffries

Week IV. Jan 25-29

Moebius (1996)\* Argentina, dir. Gustavo Mosquera (parallel worlds, dystopia)

Readings: [Sorbille guest lecturer]

Short stories, Jorge Luis Borges, "The Garden of Forking Paths" (1941) Canvas

Short story, Angélica Gorodischer "The Violet's Embryos" (1973) CL

Optional Mariano Paz, "South of the Future: An Overview of Latin American SF Cinema" Science Fiction and Film Television 1.1 (81-103)

<http://www.mml.cam.ac.uk/spanish/sp13/cine/moebius-sonambula.html>

Week V. Feb. 1-5

La Antena (2007) Argentina, Esteban Sapir Dystopian science fiction film

Readings:

Eduardo Goligorsky, "The Last Refuge" (1967) CL

Optional criticism: Yvone Cornejo "The Embodiment of Trauma: La antena"

<https://ira.le.ac.uk/bitstream/2381/32515/1/2014cornejoyfphd.pdf.pdf>  
Also Sarah Ann Wells "Viaje a través del tiempo" Revista Iberoamericana (2012)

Week VI. Feb. 8-12

Three Minutes (2007), Argentina, Diego Lublinsky Time travel and cultural nationalism  
Fiction: Gabriela Miravete "The Future Nereid" (2011) Canvas  
Optional SF: Criticism: Andrew Milner, excerpts from Locating Science Fiction (2012)  
Canvas

Week VII. Feb. 15-19

The Aztec Mummy vs. the Human Robot (1957) Mexico, dir. Rafael Portillo  
Short story: Juan José Arreola, "Baby H.P." (1952) CL  
Optional film criticism: Miguel Angel Fernández Delgado "An X-Ray of Science Fiction  
Films" (Canvas)

Week VIII. Feb 22-26

Cronos (1993) Mexico, dir. Guillermo del Toro (SF and Horror)  
Story Mauricio Montiel Figueiras "Photophobia" (2011) (Canvas)  
Optional Ann Davies, The Transnational Fantasies of Guillermo del Toro (Canvas)

Week IX Spring Break

Week X. Mar 7-11

Film shorts

"Why Cybraceros" (1997) US, dir. Alex River

<https://www.youtube.com/watch?v=Xr1eqKcDZq4>

"Tyger" (2006) Brazil, dir. Guilherme Marcondes

<http://www.youtube.com/watch?v=6LsMoUtBIDk>

"Panic Attack" (2009) Uruguay, dir. Fed Alvarez <https://www.youtube.com/watch?v=-dadPWhEhVk>

Guillermo Lavín "Reaching the Shore" (1994) CL

Bef, "Lions" (2011) Canvas

Optional film criticism, Alfredo Suppia. "Southern Portable Panic: Federico Álvarez's  
Ataque de Pánico!" SFRA Review 291 (2010): 23-24. Canvas

Week XI. Mar 14-18

Basic Sanitation: The Film (2007)\* Brazil, dir. Jorge Furtado (Science Fiction, Parody and  
Metafiction)

Fiction: Braulio Tavares "Stuntmind" (1989) CL

Optional Criticism: Ginway and Suppia, "Science Fiction and Metafiction in the  
Cinematic Works of Jorge Furtado" (2012)

Week XII. Mar 21-25

Juan de los Muertos (2010) Cuba, dir. Andrés Brugués

Guest Speaker Alan West

Fiction, Junot Díaz, "Monstro"

<http://www.newyorker.com/magazine/2012/06/04/monstro>

Optional criticism: Sarah Armengot, "Creatures of Habit"

Week XIII. March 28 – April 1

SF and Race in Brazil: Whites Can Leave, Blacks, Stay [Branco sai, preto fica] (2014) dir.  
Adirely Queiros, or A Story of Love and Fury, dir. Luiz Bolognesi (2013)

Fiction: Roberto de Sousa Causo "The Most Beautiful Woman in the World" (1998)

<http://nova-sf.de/internova/?p=185>

Marcello Brandão: "Branco Sai, preto fica wins 11 awards at film festival in Brasilia"

<http://agenciabrasil.ebc.com.br/en/cultura/noticia/2014-09/banco-sai-preto-fica-wins->

## 11-awards-film-festival-brasilia

Week XIV. April 4-8

The Sleepwalker/La sonámbula (1998) Fernando Spiner

Fiction: Pablo Castro, "Exerion" (2000) CL

Optional criticism: Mariano Paz, "Argentina Dreaming: Chronopolitics, Memory and Dystopia" (2013)

<http://scholarcommons.usf.edu/cgi/viewcontent.cgi?article=1007&context=alambique>

Weeks XV-XVI April 11-20

Student presentations

Review for final exam

**Weekly Schedule of Topics :** Calendar will vary according to topic and instructor.

Sample calendar (from attached doc):

Week I: Jan. 6-8

Introduction to Concepts of Science Fiction

Week II. Jan 11-15

Political Science Fiction

Week III. Jan 20-22

Digital and global conspiracies, colonialism

Week IV. Jan 25-29

Parallel worlds, dystopia

Week V. Feb. 1-5

Dystopian science fiction film

Week VI. Feb. 8-12

Time travel and cultural nationalism

Week VII. Feb. 15-19

Time travel and cultural nationalism (cont'd.)

Week VIII. Feb 22-26

Science fiction and horror

Week IX Spring Break

Week X. Mar 7-11

Film shorts

Week XI. Mar 14-18

Fiction and Metafiction

Week XII. Mar 21-25

Monsters and SF

Week XIII. March 28 – April 1

SF and Race

Week XIV. April 4-8

Memory and Dystopia

Weeks XV-XVI April 11-20

Student presentations  
Review for final exam

**Grading Scheme :** Instructors will use a variety of evaluative methods that might include all or some of the following: quizzes, in class tests, take homes, essays and midterm or final projects. Specific assignments and percentages for the class grade will be determined by the instructor but will address the following general aspects of evaluation (with sample percentages indicated in parentheses):

1. Attendance / Preparation (10%)
2. Participation / Discussions (20%)
3. Presentations (20%)
4. Essays/Papers (30%)
5. Tests /Quizzes (20%)

**Instructor(s) :** To be determined, but will include Dr. Ginway, Dr. Jordán, Dr. Alvarez-Castro, and others.



## **PRT / SPT 3XXX:**

### **Latin American and Spanish Culture and Film in Translation**

#### **Overview**

Taught in English, this course provides undergraduate students across UF with a broad survey of topics and issues pertaining to Latin American (including Brazilian) and Spanish contemporary culture through the analysis and interpretation of texts and films. The course contents may be organized by country, theme, or genre in a rotating basis.

#### **Organization / content examples**

- Latin American Science Fiction and Film (see attached syllabus)
- Colombian Literature and Film
- Love, Gender, and Family in Spain

#### **Description**

Offered at the 3xxx level, this course is intended as an introduction to Luso Brazilian, Spanish, and/or Latin American film, literature, and culture. Lectures, presentations, and class discussions will be conducted in English. Likewise, all readings and films will be available in English translations or include subtitles.

#### **Course rationale and student audience**

The use of English as language of instruction in a 3xxx level course offering students an introduction to the cultures of Latin America and Spain will potentially attract new students not currently enrolled in SPS classes, thus increasing the department's visibility within CLAS and across UF. The comprehensive focus on both Latin America and Spain in a rotating basis, presents a unified and cohesive view of SPS and its instructional and scholarly missions. Students already minoring or majoring in Portuguese or Spanish will also be able to take this course. Through its emphasis on cultural topics and the extensive use of film as a learning tool, this course offers an alternative to the traditional introduction to literature courses that will be attractive to today's students. Moreover, this course will not compete with but rather complement or expand other SPS courses with a film component: POR 3500, POR 3502, PRT 3391, SPN 3392, SPN 3310 or SPN 3510, and might also prove to be a gateway into a minor or certificate, since some of the students may be bilinguals who have not otherwise considered taking classes in SPS.

Beyond SPS, we predict that this course will be of interest to students in several CLAS departments, such as Anthropology, English, History, International Studies, or LLC. Moreover, this course would come within the purview of several CLAS centers—Latin American Studies, European Studies, Film and Media Studies, Humanities and the Public Sphere, and Women's Studies and Gender Research. Additionally, this course would likely earn credits in the

Humanities and International areas, and therefore could generate interest among students in other UF colleges beyond CLAS.

### Prerequisites

- There are no pre-requisites for students who are not minoring or majoring in Portuguese or Spanish.
- Similarly, there are no pre-requisites for students who are minoring or majoring in Portuguese.
- Students minoring or majoring in Spanish must have taken SPN 3300 or SPN 3301.

NOTE: Written assignments will be submitted in English, Portuguese, or Spanish depending on the students' academic specialization:

- Students *not* pursuing a minor or major in Portuguese or Spanish may submit all work in English.
- Students minoring or majoring in these languages may receive credit toward those degrees by submitting required written work in the target language.

### Methodology and Objectives

The main objectives of this course will be reached through the analysis of a wide-ranging body of films and texts that, in a rotating basis, reflect contemporary socio-economic, cultural and/or artistic (genre-based) issues pertaining to Latin America and Spain.

Students who successfully complete this course will be able to:

- Compare and contrast the salient traits of the selected corpus.
- Demonstrate an understanding of the most important historical trends.
- Evaluate the main characteristics of the genre or genres being studied.
- Prepare, organize and/or produce presentations based on issues discussed in class.
- Survey current tendencies of Latin-American and Spanish cinematography
- Analyze and criticize the most pertinent issues presented through the selected corpus.

### Availability of materials

Texts will be available via Canvas.

Films will be available either on reserve at Library East or can be viewed at the Language Learning Center in Turlington. Some movies will also be available through YouTube. On occasion, because of restricted availability, it might be necessary to organize a special viewing of a film. The instructor will provide the necessary information when needed.

### Grading Scale:

	A: 100 - 93	A - : 92 - 90
B +: 89 - 87	B: 86 - 83	B - : 82-80
C+: 79-77	C (S): 76-73	C- (U): 72-70

**Class Grade:**

Specific assignments and percentages for the class grade will be decided by the instructor but they will address the following four general aspects of evaluation:

- Attendance / Preparation
- Participation / Discussion
- Presentations
- Essays /Tests /Quizzes

**Calendar:**

The semester's calendar will vary according to the focus of each instructor but at a minimum it will contain the following:

- Titles of films and the dates in which they will be discussed (approximately 10-12 films).
- Assigned contextual and critical readings and their due dates.
- Optional, extra or recommended readings.
- Dates during which presentations and discussion will take place.
- Days when projects, essays, reviews and/or abstracts are due.
- Evaluation days (exams, quizzes).
- Holidays / vacation days
- Any other information deemed of importance for the course

**Use of electronic devices**

Instructors will inform students about the use of electronic devices during class. Laptops might be required for in-class evaluations or any writing assignments completed in class.

**Attendance / Preparedness and Make-ups**

It is crucial that students come to class prepared to participate on the assigned /planned topics /activities. Requirements for class attendance & make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

**Academic integrity**

All students are required to abide by the Academic Honesty Guidelines of the University. The UF Honor Code reads: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity." On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." For more information please refer to <http://www.dso.ufl.edu/studentguide>.

**Counseling and wellness**

A variety of counseling, mental health and psychiatric services are available through the UF Counseling and Wellness Center, whose goal is to help students be maximally effective in their academic pursuits by reducing or eliminating emotional, psychological, and interpersonal

problems that interfere with academic functioning. The Center can be found online at <http://www.counseling.ufl.edu/cwc> or reached by phone at 392-1575.

**Classroom Accommodations**

Students requesting classroom accommodation must first register with the Dean of Students Office, <https://www.dso.ufl.edu/>. This office will provide documentation to the student who must then provide this documentation to the instructor when requesting the classroom accommodation.

**Course Evaluations:**

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

## Sample Syllabus

# LATIN AMERICAN SCIENCE FICTION AND FILM

Dr. Ginway

[eginway@ufl.edu](mailto:eginway@ufl.edu)

### Rationale:

Science fiction (SF) sparks interest among students. Classes on science fiction, fantasy and mythology taught by Jennifer Rea in Classics regularly attract 60-100 students. In SPS, most film courses address national cultures (Brazil, Argentina, Spain) rather than film as a genre. By teaching this course in English, I hope to attract students from outside the department. With the additional publicity supplied by Terry Harpold and the Science Fiction Working Group, I am hoping to attract at least 25 students, as I did in the course I offered on Spanish American SF in 2013 (even though it was taught in Spanish). I would like to include guest lectures by other faculty members in our department (Hind, Sorbille, Jordán), thereby increasing familiarity with the department.

### Course Description:

Latin American science fiction and film offers a distinct perspective on a genre associated with Hollywood blockbusters, high production value, heroic space operas and dazzling special effects. By viewing films and reading texts in Latin American science fiction, students will understand how film makers and writers transform SF narratives and use innovative film techniques in keeping with the region's lower production values and different social reality and political concerns. The course will include films and short stories on similar science fiction themes. Students will learn to classify diverse types of science fiction and fantasy based on genre paradigms in order to analyze texts effectively, while also examining the key differences between the Anglo-American and Latin American perspectives.

**Texts:** Three feature-length films each from Brazil and Mexico, four from Argentina and one from Cuba, plus six short-length films, selected stories in translation from *Cosmos Latinos* (2003) or online sources, plus critical readings by science fiction critics and theorists: Darko Suvin, Gary K. Wolfe, Andrew Milner, Donna Haraway.

### Objectives: Students who satisfactorily complete all requirements will

- Understand critical concepts in science fiction studies
- Be able to articulate the distinctive features of Latin American science fiction films
- Be able to relate trends in science fiction films to modernization and politics in Latin America
- Improve their skills in critical thinking, oral presentation and writing

### Class grade

The course grade will be comprised of the following components.

- Participation / Discussion (15%)

- Students are expected to come to class having completed all readings, viewings and assignments, and fully prepared to actively engage in class discussions and activities. Participation in class will be evaluated weekly based on: preparedness; quantity of contributions; quality of contributions; commitment to classroom dynamic. (10%)
- In addition, students will complete biweekly blog posts on Canvas, in reaction to prompts provided by the instructor. These posts are to incorporate information from assignments and discussions in a thoughtful and coherent manner. (5%)
- Presentation (15%)
  - Each student will prepare and deliver one 5-7 minute presentation on a topic related to the readings/films. Presentations will take place during the last two weeks of class, but there will be deadlines earlier in the semester to decide on topic, prepare preliminary bibliography, and to provide a rough draft outline for the instructor's approval. Details will be provided in class.
- Essays (36%)
  - Students will be responsible for writing and turning in a minimum of 3 response papers, of 3-4 pages *each*, over the course of the semester. Students may choose which readings or films they will write about, but must choose: 1 film, 1 fiction piece, and 1 critical piece. Students are advised to consult with the instructor regarding topic and content before writing. Further details and grading rubrics will be distributed in class.
- Tests /Quizzes (34%)
  - There will be two exams during the term – a midterm exam and a final exam – each worth 12%. Exams will require students to write short essays in response to prompt questions, and will be evaluated based on evidence of understanding of course material and capacity for critical analysis. (24%)
  - There will be six short quizzes during the term, administered at the start of class sessions, to ensure that students have appropriately prepared the corresponding material. Each quiz will be worth 2%, and the lowest score will be dropped. (10%)

## **Tentative calendar**

### **Week I: Jan. 6-8**

Introduction to Concepts of SF

Film Shorts:

“Barbosa” (1988) Brazil, Jorge Furtado (time travel, national SF);

“Isle of Flowers” (1989) Brazil, Jorge Furtado (cognitive estrangement)

“Viaje a Marte” (2004) Argentina, dir. Juan Pablo Zaramella (colonialism and SF)

Readings:

Alfredo Suppia “The Quest for Latin American Science Fiction and Fantasy Film”

<http://framescinemajournal.com/article/the-quest-for-latin-american-science-fiction-fantasy-film/>

Optional criticism and SF: Darko Suvin, "Science Fiction and Cognition; "SF and the Novum"  
John Rieder, "The Colonial Plot" Gary K. Wolfe "The Icon of the Monster" [Alien];" "The Icon of  
the Robot" Canvas

### **Week II. Jan 11-15**

*The Fifth Power* (1962)\* Brazil, dir. Antonio Peralisi (novum; political science fiction)

Readings:

Short Story "The Crystal Goblet" (1964) Jeronymo Monteiro CL

Optional Criticism: Alfredo Suppia "The Electronic Brain in Brazilian SF" Canvas

### **Week III. Jan 20-22**

*Sleep Dealer* (2008) US-Mexico, dir. Alex Rivera cyberpunk (digital and global conspiracies  
colonialism) [Hind guest lecturer]

Readings:

Short story, Pepe Rojo "Gray Noise" (1996) CL

Optional film Criticism: Cyborg Resistance," Fiona Jeffries

### **Week IV. Jan 25-29**

*Moebius* (1996)\* Argentina, dir. Gustavo Mosquera (parallel worlds, dystopia)

Readings: [Sorbille guest lecturer]

Short stories, Jorge Luis Borges, "The Garden of Forking Paths" (1941) Canvas

Short story, Angélica Gorodischer "The Violet's Embryos" (1973) CL

Optional Mariano Paz, "South of the Future: An Overview of Latin American SF Cinema" *Science  
Fiction and Film Television* 1.1 (81-

103)<http://www.mml.cam.ac.uk/spanish/sp13/cine/moebius-sonambula.html>

### **Week V. Feb. 1-5**

*La Antena* (2007) Argentina, Esteban Sapir Dystopian science fiction film

Readings:

Eduardo Goligorsky, "The Last Refuge" (1967) CL

Optional criticism: Yvone Cornejo "The Embodiment of Trauma: La antena"

<https://lra.le.ac.uk/bitstream/2381/32515/1/2014corneioyphd.pdf.pdf>

Also Sarah Ann Wells "Viaje a través del tiempo" *Revista Iberoamericana* (2012)

### **Week VI. Feb. 8-12**

*Three Minutes* (2007), Argentina, Diego Lublinsky Time travel and cultural nationalism

Readings: (Jordán)

Fiction: Gabriela Miravete "The Future Nereid" (2011) Canvas

Optional SF: Criticism: Andrew Milner, excerpts from *Locating Science Fiction* (2012) Canvas

### **Week VII. Feb. 15-19**

*The Aztec Mummy vs. the Human Robot* (1957) Mexico, dir. Rafael Portillo

Readings:

Short story: Juan José Arreola, "Baby H.P." (1952) CL

Optional film criticism: Miguel Angel Fernández Delgado “An X-Ray of Science Fiction Films” (Canvas)

### **Week VIII. Feb 22-26**

*Cronos* (1993) Mexico, dir. Guillermo del Toro (SF and Horror)

Readings:

Story Mauricio Montiel Figueiras “Photophobia” (2011) (Canvas)

Optional Ann Davies, *The Transnational Fantasies of Guillermo del Toro* (Canvas)

### **Week IX Spring Break**

### **Week X. Mar 7-11**

Film shorts

“Why Cybraceros” (1997) US, dir. Alex Rivera

<https://www.youtube.com/watch?v=Xr1eqKcDZq4>

“Tyger” (2006) Brazil, dir. Guilherme Marcondes

<http://www.youtube.com/watch?v=6LsMoUtBIDk>

“Panic Attack” (2009) Uruguay, dir. Fed Alvarez

<https://www.youtube.com/watch?v=-dadPWhEhVk>

Readings:

Guillermo Lavín “Reaching the Shore” (1994) CL

Bef, “Lions” (2011) Canvas

Optional film criticism, Alfredo Suppia. “Southern Portable Panic: Federico Álvarez’s *Ataque de Pánico!*” *SFRA Review* 291 (2010): 23–24. Canvas

### **Week XI. Mar 14-18**

*Basic Sanitation: The Film* (2007)\* Brazil, dir. Jorge Furtado (Science Fiction, Parody and Metafiction)

Readings:

Fiction Braulio Tavares “Stuntmind” (1989) CL

Optional Criticism: Ginway and Suppia, “Science Fiction and Metafiction in the Cinematic Works of Jorge Furtado” (2012)

### **Week XII. Mar 21-25**

*Juan de los Muertos* (2010) Cuba, dir. Andrés Brugués

Guest Speaker Alan West

Readings:

Fiction, Junot Díaz, “Monstro”

<http://www.newyorker.com/magazine/2012/06/04/monstro>

Optional criticism: Sarah Armengot, “Creatures of Habit”

### **Week XIII. March 28 – April 1**

SF and Race in Brazil: *Whites Can Leave, Blacks, Stay* [*Branco sai, preto fica*] (2014) dir. Adirely Queiros, or *A Story of Love and Fury*, dir. Luiz Bolognesi (2013)



Readings:

Fiction: Roberto de Sousa Causo "The Most Beautiful Woman in the World" (1998) <http://nova-sf.de/internova/?p=185>

Marcello Brandão: "*Branco Sai, preto fica* wins 11 awards at film festival in Brasilia" <http://agenciabrasil.ebc.com.br/en/cultura/noticia/2014-09/banco-sai-preto-fica-wins-11-awards-film-festival-brasilia>

**Week XIV. April 4-8**

*The Sleepwalker/La sonámbula* (1998) Fernando Spiner

Readings:

Fiction: Pablo Castro, "Exerion" (2000) CL

Optional criticism: Mariano Paz, "Argentina Dreaming: Chronopolitics, Memory and Dystopia" (2013)

<http://scholarcommons.usf.edu/cgi/viewcontent.cgi?article=1007&context=alambique>

**Weeks XV-XVI April 11-20**

Student presentations

Review for final exam

\*These films are not available online but can be viewed at the Language Learning Center in Burlington