

(PEAL 264) LATIN AMERICAN FILM
PROGRAM OF ARGENTINE AND LATIN AMERICAN STUDIES
UNIVERSIDAD DE BELGRANO

Course Syllabus

Course Information

Contact Hours: 60

Semester

Course Description

This course focuses on aspects of culture and history represented in Argentine and Latin American cinema of the recent decades. Articulated around the study of films and various related texts (interviews, reviews, essays, testimonies, literature, newspapers), the course will investigate the mechanisms that cinema uses to reflect on the social context in which it is produced. Students will refine their oral and written skills while deepening their reading comprehension and enriching their understanding of contemporary culture represented in current Latin American cinematography. The course stimulates the communicative competence of students through an approach to Latin American cinema.

Course Requirements

Students are expected to attend class having read the readings, actively participate, and make six oral presentations (some in groups, others individually). During the semester, students will write three short texts: two essays and one autobiographical (one of the essays will be considered a partial exam). They will also do an assignment about a previously assigned film that they will present throughout the course. The student has to attend 75% of the class to avoid losing regularity. The attendance control system is electronic and mandatory. The date of submission of assignments can be modified at the discretion of the professor. Students are expected to consult the digital library (Jstor / Wilson Web) to enrich their oral and written work. It is the policy of the university to suspend for two years any student who commits plagiarism. This decision will affect not only the course in which the plagiarism occurred but all courses in the semester. If necessary, some films will be screened outside class hours in cases previously agreed between the professor and students.

Grading Policy

Partipation	20 %
Oral presentation	30 %
Mid -Term exam	10 %
Final exam	20 %
Essay and autobiographic text	20 %

Required Textbooks

Course Reader, Universidad de Belgrano

Required and mandatory films (the student is responsible for watching them on their own):

- *Cidade de Deus (City of God)* by Kátia Lund & Fernando Meirelles
- *Tropa de Elite (Elite Squad)* by José Padilha
- *7 cajas (7 Boxes)* by Juan Carlos Maneglia & Tana Schémbori
- *Amores (Life's a Bitch)* by Alejandro González Iñárritu
- *Las buenas intenciones (The Good Intentions)*, by Ana García Blaya.
- *Machuca* by Andrés Wood.
- *Un oso rojo (red Bear)* by Adrián Caetano
- *El secreto de sus ojos (The Secret in their eyes)* by Juan José Campanella.
- *Crónicas (Chronicles)* by Sebastián Cordero.
- *Nueve Reinas (Nine Queens)* by Fabián Bielinsky
- *La ciénaga (The Swamp)* by Lucrecia Martel
- *Distancia de rescate (Fever Dream)*, Claudia Llosa
- *XXY* by Lucía Puenzo

Academic Calendar

- Week 1** Social representations in Latin American cinema: Introduction and reading of the program
Unit 1: Marginalization and urban violence. *Cidade de Deus* by Kátia Lund & Fernando Meirelles
- Week 2** ***Cidade de deus (City of God)***
Reading: "Cidade de deus": so far from the postcard, so close to hell" by Ricardo Greene
Oral presentations
- Week 3** ***Tropa de Elite (Elite Squad)*, de José Padilha**
Reading: Dossier of critical reviews on "Elite Squad" (reading packet)
Oral presentations.
- Week 4** ***7 Cajas (7 Boxes)*** by Juan Carlos Maneglia & Tana Schémbori.
Reading and comments.
Oral presentations.
- Week 5**
Amores perros (Love's a Bitch) by Alejandro González Iñárritu
Urban violence and neoliberalism in Mexico.
Reading: "Structural meaning, history and the third world in Amores Perros" by Alejandro Solomianski and "Amores Perros: a cynical reading of Latin America" by Silvia Tieffemberg.
Oral presentations.
- Week 6** Oral presentations on Unit 1 Review for the midterm exam
Unit 2: ***Recuerdos de una infancia (Childhood memories)***: reality through the eyes of children.
Machuca by Andrés Wood.

- Week 7** Submit essay on unit 1: social representations
Las buenas intenciones (The Good Intentions) by Ana García Blaya (Viewed in class). Review of the characteristics of autobiographical texts
- Week 8** Preparation of an autobiographical text from a "Childhood Memory".
Oral presentations of the texts prepared Unit 3: Genre cinema: police, suspense, action A red bear by Adrián Caetano.
Oral presentations.
- Week 9** ***El secreto de sus ojos (The Secret in their eyes)*** by Juan José Campanella Lectura: Dossier El secreto de sus ojos
- Week 10** ***Chronicles*** of Sebastián Cordero. Debate: journalistic ethics
Reading: "Reality television through cinema" by Paula Requeijo Rey.
Oral presentations.
- Week 11** ***Nueve Reinas (Nine Queens)*** by Fabián Bielinsky.
Reading: Nine Queens Dossier.
Oral presentations.
- Week 12** Unit 4: Identity, gender, sexuality.
La ciénaga (The Swamp), de Lucrecia Martel.
Reading: "The other side of the bed: female writing in Lucrecia Martel 's cinema" by Claudia Soria.
Oral presentations.
- Week 13** ***Distancia de rescate (Fever Dream)***, by Claudia Llosa.
Reading: "***La cicatriz de lo que no se pronuncia (The scar of what is not pronounced)***" by Elsa Drucaroff.
Oral presentations.
- Week 14** ***XXY*** by Lucía Puenzo.
Reading: "***Hacia una noción de lo traumático-queer XXY (Towards a notion of the traumatic-queer XXY)***". Lucía Puenzo" by Medak-Seguín, Bécquer.
Oral presentations.
Reading: "***Representaciones de género en el cine argentino (Gender representations in Argentine cinema)***", report prepared by Bárbara Duhau and Mg. Taluana Wenceslau for the group Un pastiche and GROW.
- Week 15** **Final exam.**
Delivery of grades, signing of the situation sheet (attendance is mandatory).

Bibliography

- Aguilar, Gonzalo, *Otros mundos Un ensayo sobre el nuevo cine argentino*, Buenos Aires: Santiago Arcos, 2006.
- Copertari, Gabriela. *Desintegración y justicia en el cine argentino contemporáneo*. UK: Tamesis Books, 2009.
- Bernades, Horacio, Lerer, Diego y Wolf, Sergio, *El nuevo cine argentino*

Temas, autores y estilos de una renovación. Buenos Aires: Tatanka, Fipresci, 2002
Bernini, Emilio, "Un proyecto inconcluso. Aspectos del cine contemporáneo argentino", en *Kilómetro 111 Ensayos sobre cine* Nº 4 Buenos Aires: Santiago Arcos, 2003.

Begoña Siles Ojeda: "UNA MIRADA RETROSPECTIVA: treinta años de intersección entre el feminismo y el cine" *Caleidoscopio. Revista del AudioVisual*. Universidad Cardenal Herrera-CEU.

Valencia. <http://www.uch.ceu.es/caleidoscopio>, 2000.

Bonitzer, Pascal, *El campo ciego*. Buenos Aires: Santiago Arcos, 2007.

Calderón, Leonor, "Juventud, pobreza y desarrollo en América Latina y el caribe", Drucaroff, Elsa, "La cicatriz de lo que no se pronuncia", XXX Jornadas de Investigación del Instituto de Literatura Hispanoamericana Facultad de Filosofía y Letras - Universidad de Buenos Aires - marzo de 2018.

Dupont, Mariano, *La piel de Zapa. El bonaerense* (Pablo Trapero), en *Kilómetro 111 Ensayos sobre cine* Nº 4 La escena contemporánea, Buenos Aires: Santiago Arcos, 2003.

España y Manetti, "El cine argentino: una estética especular" en *Arte, Sociedad, Política* TomoII. Buenos Aires: Sudamericana, 1999. 235-262. Hopenhayn, Martín.

"Droga y violencia: fantasmas de la nueva metropoli Latinoamericana". En *Espacio urbano: comunicación y violencia en América Latina*. Mabel Moraña ed.

Iribarren, Laura, "Trabajo y Cuerpo: su representación en el Nuevo Cine Argentino", 2005.

Moore, María José y Wolkowicz, Paula (Ed.) *Cines al margen, nuevos modos de representación en el cine argentino contemporáneo*.

Buenos Aires: Librería, 2007

Moraña Mabel. (Ed.) *Espacio urbano: comunicación y violencia en América Latina*.

Pittsburg: Instituto Internacional de Literatura Latinoamericana, 2002.

Peña, Fernando Martín (ed), *Generaciones 60/90*. Buenos Aires: Malba, 2003

Rangil, Viviana, *El cine Argentino de hoy: Entre el arte y la política*, Buenos Aires: Biblos, 2007.

Rangil, Viviana, *Otro punto de vista, Mujer y cine en Argentina*. Rosario: Beatriz Viterbo, 2005.

Soria, Claudia, "El otro lado de la cama: la escritura femenina en el cine Martel", en *Rayando los confines*, abril 2009.

http://www.rayandolosconfines.com.ar/critica_soria.html

Tieffemberg, Silvia, "Amores perros: una lectura cínica de América Latina"