

LATIN AMERICAN THROUGH CINEMA

COURSE CODE	SEMESTER		SEMESTER COURSE				
	SCT	UD					
RRII1041	4	64					SPANISH CENTER
SEMESTER							REQUIREMENTS
	64 CONTACT HOURS						SPANISH B1
COURSE DESCRIPTION							
<p>Latin Americans seek their identity through art. This allows them to integrate the vision they have of themselves with that of their world. This course approaches the Latin American notion not only from the historical field, but also from its cultural manifestations and cinematography, with an emphasis on the Chilean field. Through cinema it is possible to glimpse multicultural themes present on the continent, taking into account that each country that makes up Latin America has developed its own culture. The cinematographic approach of the course reflects this multiculturalism, exhibiting films by filmmakers from Germany, Chile, Colombia, Spain, and England. This multicultural perspective turns out to be appropriate, since it highlights the richness present in Latin America.</p>							
COMPETENCES ASSOCIATED WITH STUDENTS PROFILE							
<p>The student as a social agent is expected to:</p> <ul style="list-style-type: none"> • Use a linguistic repertoire broad enough to express yourself with arguments and nuances. • Make value judgments in relation to the oral and written texts with which you deal. • Actively participate in a conversation by expressing your ideas with some precision and fluency. <p>The student as an intercultural speaker is expected to:</p> <ul style="list-style-type: none"> • Value the cultural diversity of Latin American countries, approaching Latin culture from a broader vision and less conditioned by one's own cultural identity. • Develop interest in incorporating new sociocultural knowledge that transcends general characteristics or basic data of Latin American countries. • Adopt a critical perspective on cinematographic art as a cultural and historical heritage of a country. <p>The student as an autonomous learner is expected to:</p> <ul style="list-style-type: none"> • Be able to take risks and develop a positive attitude towards the different aspects that may arise. generate a difficulty in their learning process. • Internalize the contents that you consider relevant to develop critical thinking. • Actively contribute to the learning process, making accurate contributions and maintaining relationships of collaboration, cordiality and trust among course classmates 							
LEARNING OUTCOMES OF THE COURSE							
<ol style="list-style-type: none"> 1. Understand the logic behind the Spanish Conquest in Latin America. 2. Perceive the colonialist theme as both a war-political and cultural process. 3. Recognize the social impacts after the imposition of the neoliberal ideological model in Chile. 4. Appreciate Chilean social evolution through its non-fiction cinema. 							

KEY CONTENT

Unit I: The conquest of America and cinematographic cultural neocolonialism.

In this unit, students will be able to acquire general knowledge of Latin American countries, understand the logic of Colonialism - both as a political and cultural war process - in Latin America and analyze the perspective that various cinematographic works have adopted regarding this territory.

- Aguirre, la cólera de Dios (1971) Werner Herzog.
- La misión (1986) Roland Joffé.
- También la lluvia (2010) Iciar Bollaín.
- El abrazo de la serpiente (2015) Ciro Guerra.

Unit II: Chile non-fiction

In this unit, students will be able to acquire general notions about Chilean society through its non-fiction cinema and its evolution by documenting a collective narrative in constant evolution.

- Chicago Boys (2015) Carola Fuentes y Rafael Valdeavellano.
- El diario de Agustín (2008) & Cien niños esperando un tren (1988) Ignacio Agüero.
- El país invisible (2015) Anthony Rauld.
- La ciudad de los fotógrafos (2006) Sebastián Moreno.
- Chile, la memoria obstinada (1997), Nostalgia de la luz (2010), El botón de nácar (2015) & Cordillera de los sueños (2019) Patricio Guzmán.

EACHING AND EVALUATION METHODOLOGIES

The course operates with expository classes that are complemented by videos, articles and online notes, and reading and writing assignments, both in the classroom and outside of it. Each session lasts two chronological hours and takes place synchronously; Likewise, one hour of autonomous work per week is calculated.

The learning process of the course is structured based on a chronological axis in which it seeks to investigate not only the character of Latin American identity, but also its evolution at both a cultural and historical level. An emphasis is placed on the Chilean cultural sphere and its non-fiction cinema as an illustrative model of this evolution.

All of the above supports a communicative approach to the course, where students participate effectively and efficiently in both synchronous classes and asynchronous activities.

The course operates with two types of evaluations, formative and summative. In relation to the formative evaluation, the student's participation is expected by giving his/her perspective on the topics proposed by the teacher during class. This provides a dialogue that allows to enrich the approach to the topics developed class by class, as well as evaluate the student's commitment to the course.

In terms of the summative evaluation, in the middle of the semester, the student must present a first report of an original narrative proposal based on guidelines established during classes and whose percentage value is 30% of the final grade.

BASIC BIBLIOGRAPHY

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- Fuentes, C. (2021). *Chicago Boys*. Debate.
- Guzmán, P. (2022). *La batalla de Chile: historia de una película*. Catalonia.
- United States: 1492 to Present. Harper Perennial Modern Classics.

COMPLIMENTARY BIBLIOGRAPHY

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- Ruffinelli, J. (2012). *América Latina en 130 documentales*. Uqbar Editores.
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