

DEPARTMENT OF MODERN LANGUAGES AND LITERATURES
LATIN AMERICAN CINEMAS

Sp 2902A/ Film 2194A

Fall 2017



Mexican Dream Team @ Cannes Film Festival, 2017

Instructor Constanza Burucúa – cburucua@uwo.ca

Office AHB 3R16B

Office Hours Monday 11.30 to 12.30 / Tuesday 12.30 to 1.30

Course Timetable

Tuesday 11.30 to 12.30

Thursday 11.30 to 1.30

Description of the Course – Aims and Objectives

The course will concentrate on Latin American cinemas, referring to a body of films made in different countries since the advent of sound and the rise of the first studios in the region until today, with a strong emphasis on the most recent productions which have been re-defining the landscape of these varied and rich national film industries and film cultures. Always approaching the texts as social and aesthetic practices, attention will be paid to questions of (national and cultural) identity, film history and historiography, realism and ideology, and issues of race and gender.

Learning Outcomes

Upon the effective completion of this course, it is expected that students will have obtained and developed:

- Familiarity with Latin American cinemas, which nowadays include some of the most buoyant and productive film cultures in an ever-growing audio-visual world.
- An informed understanding of films, and their respective contexts of production, which are in many ways (economically, socially, aesthetically) very distant from the Hollywood standard and the North American context.
- Critical understanding and appraisal of one's own point of view and standpoint as a knowledgeable spectator when relating to the cinemas produced by a more or less distant cultural Other.

Required Readings

Bibliography for each unit / week: available online through the course OWL site.

Assigned weekly readings will be detailed in final version of the syllabus, to be presented on the first day of class (and subsequently uploaded on OWL).

Required Viewing

As with the assigned readings, the viewing of the film/s to be discussed each week is compulsory. On Tuesdays, students should come to class having watched the film/s in their own time. Copies of all the films included in this syllabus are available in the Arts and Humanities Film Library, AHB 1G19.

On specific dates –Sept. 8, Sept. 22, Sept. 29, Nov. 3, Nov. 10, Nov. 24 (Fridays) – there will be screenings of the films that will be discussed the following week. Room: AHB 3B15. Time: 12.30 to 2.30.

Attendance to these screenings is voluntary (highly recommended).

Course Assessment

- Attendance – 5%
- Participation – 15%
- Pop quizzes (films' viewing) – 5%
- Short written exercise (750 words): Examining Representation in Film (includes photo essay in digital format) – 15% → Due: Week 5.
- Oral Presentation – 15% → Week 9
- Mid Term Exam – 20% → Week 11.
- Film Dossier (2000 words max.): Research Project (digital format component/s) – 25% → Due: Week 13 or 14.

Detailed descriptions and guidelines for each component will be included in the full version of the syllabus that will be presented on the first day of class.

Course Schedule

Weeks 1 to 3. Introduction to the course: on the road in Latin America.

Films: CRYSTAL FAIRY AND THE MAGICAL CACTUS, Sebastián Silva, 2013 and DIARIOS DE MOTOCICLETA / MOTORCICLE DIARIES, Walter Salles, 2004

Weeks 4 and 5. The golden age of Mexican cinema and beyond.

Films: ENAMORADA, Emilio Fernández, 1946; QUE VIVA MEXICO, Sergei Eisenstein, 1979 (fragments – in class); LOS OLVIDADOS / THE YOUNG AND THE DAMNED, Luis Buñuel, 1950; NOSOTROS LOS POBRES, Ismael Rodríguez, 1948 (fragment – in class).

Week 6. Reading Week

Week 7. Latin American Documentary.

Films: NOW (1965), HANOI MARTES 13 / HANOI, TUESDAY THE 13TH (1967), HASTA LA VICTORIA SIEMPRE / ALWAYS UNTIL VICTORY (1967), LBJ (1968), EL SUEÑO DEL PONGO / THE PONGO'S DREAM (1970), by Santiago Alvarez; LA HORA DE LOS HORNOS, Fernando Solanas and Octavio Getino, 1968, (Fragment). In class screening.

Week 8 and 9. Cinema Novo and Group Presentations

Film: MACUNAIMA, Joaquim Pedro de Andrade, 1969. In class screening.

Week 10. Gender identities in spaces of confinement.

Films: KISS OF THE SPIDER WOMAN, Héctor Babenco, 1985 (120m) and LA CORONA / THE CROWN, Amanda Micheli and Isabel Vega, 2009 (in class).

Week 11. Exam review and Midterm exam.

Weeks 12 to 14. Considerations on race, class and exclusion.

Films: BOLIVIA, Adrián Caetano, 2001; LA NANA / THE MAID, Sebastián Silva, 2009; 7 CAJAS / 7 BOXES, Juan Carlos Maneglia & Tana Schembori, 2012 (this last film will be screened in class).

Please Note

This is an abbreviated version of the syllabus. The full version will be presented on the first day of class. Subsequently, it will be uploaded on the course's OWL site.

The Department of Modern Languages and Literatures Policies (which govern the conduct, standards, and expectations for student participation in the department's courses) are available here: <http://www.uwo.ca/modlang/undergraduate/policies.html>. It is your responsibility to understand these policies, and thus ignorance thereof cannot be used as grounds for appeal.