SPW 4397 Tradition and Modernity in Latin-American Cinema

GENERAL INFORMATION

Professor Information

Instructor:
Prof. Santiago Juan-Navarro

Office Hours:
By appointment

Email:
See Course Communication

Course Description

This course explores the national cinemas and film industries of various regions in Latin America and their role in a globalized world. We will analyze films both as artistic endeavors (formal qualities, cinematic styles and influences) and as sociological documents that provide a window into the cultural/historical/political context of the nation in question, as well as the economic conditions that facilitated that film’s production. We will examine the history of Latin American cinema from the beginnings of sound to the present, with an emphasis on the tensions between tradition and modernity, nationalism and cosmopolitanism.

Since its origins Latin American film could not be understood in isolation. Therefore, special attention will be given to the relationship between the Latin American film industries and their North American/European counterparts. From the 1940s on the interest of Latin American producers in propelling international coproduction agreements has increased at an extraordinary pace. Nowadays, almost all Latin American countries hold a coproduction agreement started with one but also with other European countries, as well as with the US and Canada. In addition to Latin American film’s national roots, students will learn: 1) how Latin American cinemas draws form global dynamics; 2) how filmmakers around the world “quote” Latin American cinema and culture; and 3) the reasons behind the upsurge in film cooperation since the 1990s.

Reading and listening knowledge of Spanish is required for all students. The class will be conducted entirely in Spanish, although non-Spanish majors will be allowed to submit their assignments in English.

Objectives

- To introduce the students to the cinematic work of several Latin American film artists.
- To develop a more detailed and creative reception of each film in its local and global contexts.
- To explore the dominant trends in Latin American cultural production.
- To gain an understanding of films’ relationship to the Latin American social, economic, and political milieu.
- To understand the new role of Latin American film industry in a transnational (global) context.

Student Learning Outcomes

Upon completion of this course, the student will be able to:

- Explain how Latin American film is central to the cultural tradition of the Americas.
- Explain how film functions as a mode of artistic expression that evolves and changes as individuals, societies, and cultures evolve and change.
- Discuss, synthesize and analyze key points associated with Latin American film within the contents of the Latin American social, political, and economic settings in which they were produced.
- Describe and evaluate films using primary and secondary sources.
- Evaluate and apply a range of critical approaches to the material covered.
- Understand and use, in written and oral contexts, a range of film critical terms.

1 This is a Global Learning Discipline-Specific course that counts towards your Global Learning graduation requirement.
Global Learning Course Outcomes

Upon completion of this course, the student will:

- Students will be able to analyze and interpret the interrelatedness of local, global, international, and intercultural issues, trends, and systems as they pertain to cinematic expression, as well as of the origins and nature of cultural differences of film production between Latin American countries and the rest of the world. (Global Awareness)
- Students will acquire the ability to develop a multi-perspective analysis of local, global, international, and intercultural issues as they relate to Latin American Film. (Global Perspective)
- Students will be able to demonstrate willingness to engage in local, global, international, and intercultural problem solving. (Global Engagement)

Teaching Methodology and Active Learning Strategies

The discussions and the analyses on film will center on sociocultural and historical priorities in relation to themes such as nation building, identity, exile, gender relations, emigration, the transnational, and the intercultural. We will discuss some cinematic proposals shaped by their identity politics, in the frame of globalization and the implosion of the modern state in diverse local and cultural practices in Latin America. Our approach deals with methods of reading cultures that are always changing in complex and conflictive situations.

Students will work in pairs or small groups for their PPT presentation project. Dialogue (both in terms of critique and for language study/practice) is of critical importance in this course. Additionally, this class will benefit from guest filmmakers and other professionals from the film industry, who will conduct asynchronous chats with students through Blackboard.

IMPORTANT INFORMATION

Policies
Please review the policies page as it contains essential information regarding guidelines relevant to all courses at FIU and additional information on the standards for acceptable netiquette important for online courses.

Technical Requirements & Skills
One of the greatest barriers to taking an online course is a lack of basic computer literacy. By computer literacy we mean being able to manage and organize computer files efficiently, and learning to use your computer's operating system and software quickly and easily. Keep in mind that this is not a computer literacy course; but students enrolled in online courses are expected to have moderate proficiency using a computer. Please refer to the "What's Required" page to find out more information on this subject.

For detailed information about the technical requirements, please click here.

Accessibility And Accommodation
For detailed information about the specific limitations with the technologies used in this course, please click here.

For more information about Blackboard's Accessibility Commitment, click here.

For additional assistance please contact our Disability Resource Center.

Course Prerequisites
Advanced knowledge of Spanish is required for all students (regardless of the section in which they are registered). The class will be conducted entirely in Spanish. For information about prerequisites, click here.

Textbooks

2 This course is taught fully online. Therefore, assignments and teaching methodology reflect the potential and limitations of this method of delivery.
Do not copy without the express written consent of the instructor.

**Magical Reels: A History of Cinema in Latin America**
John King  
Verso, 2000


**Tradición y modernidad en el cine de América Latina**
Paulo Antonio Paranaguá  
Fondo de Cultura Económica USA, 2003


Links to all required readings (including the additional readings listed in the weekly schedule below) and visual materials for this course are available through the Course Content section. Please check the Course Content for each week’s assigned readings and film screenings.

**Films**

Since you will be streaming online videos (mostly from FIU’s library collection), it is crucial that you have a broadband connection (ADSL or cable) to be able to stream the films to your PC. It is important that you disable pop-up blockers in your browser. If links to the videos do not work in your computer, try a Browser Check and/or copy and paste the URL (the link) on a new window of your browser.

Access to Netflix and/or Amazon Prime Video streaming is highly recommended to be able to access films to watch for homework.

**Expectations of this Course**

This is an online course, meaning that most of the course work will be conducted online. Expectations for performance in an online course are the same as for a traditional course; in fact, online courses require a degree of self-motivation, self-discipline, and technology skills that can make them more demanding for some students.

Online courses are not independent study courses. You will be expected to interact online with instructor/s and peers and keep up with all assignments.

Students are expected to:

- Review the how to get started information located in the course content
- Introduce yourself to the class during the first week by posting a self-introduction in the appropriate discussion forum
- Interact online with instructor/s and peers, as well as with guest speakers
- Review and follow the course calendar
- Log in to the course 3-4 times per week
- Respond to discussion boards, blogs and journal postings within 3 days
- Respond to messages within 2 days
- Submit assignments by the corresponding deadline
The instructor will:

- Log in to the course 5 times per week
- Respond to discussion boards, blogs and journal postings within 2 days
- Respond to messages within 2 days
- Grade assignments within 2 days of the assignment deadline

COURSE DETAIL

Course Communication

Communication in this course will take place via Blackboard Messages and Adobe Connect (for video conference).

The message feature is a private, internal, Blackboard only communication system. Users must log on to the blackboard system to send/receive/read messages. It is recommended that students check their messages routinely to ensure up-to-date communication. You will receive a response within 24 hours (including weekends). If you prefer to have a real-time conversion with the instructor to discuss any aspect of this course, use the course's chat tool or Adobe Connect. Please make sure you make an appointment first to set up a specific time to chat with your instructor.

Blackboard Messages is the best method to communicate with your instructor privately.

Major Topics

- Relations between cinema and the State
- The legacy of colonialism and postcolonialism
- Expressions of national identity in a globalized world
- Race and ethnicity
- The construction of gender
- Mythical constructions and historical representations
- The politics of memory
- Migration, exile and diaspora
- Latin American film and Glocalization
- Developing coproduction formulas in the cinema of Latin America

Assignments

DISCUSSION FORUM (WEEKLY ONLINE POSTING)

Every week students will have to post a one-paragraph personal commentary on each of the assigned films and reply to at least two of their classmates’ comments. Postings will be done via the course bulletin board by the deadlines specified below. No comments will be accepted after the due date. The rubric used by the instructor to grade weekly posting in this course is available on the Reference section of Course Content.

Keep in mind that forum discussions are public, and care should be taken when determining what to post. If you need to send a private message to the instructor or a student, please use Blackboard messages.

FILM REVIEWS

They will consist of a 1-2 pages (double-space) analysis of each of one the assigned films for the week. Film reviews should identify and analytically relate the main themes of films to class readings and discussion and address their modes of filmmaking in the local and global contexts. All reviews should contain at least these four elements: (1) a brief description (what is told); (2) an analysis (how it is told); (3) an interpretation (what message it tries to convey and how it relates to the topics being discussed in class); and (4) an evaluation (does the director achieve its purpose?). The reviews are not supposed to be summaries of the films’ story lines or the class discussions. Film reviews will be sent through Blackboard’s assignment dropbox, which uses plagiarism-detection software (Turnitin). Please name the file in a way easy to identify: your last name and the film title (e.g. PerezHistoriaOficial).

Students will be allowed to substitute two film reviews of their choice by creating a brief film in the style of a Latin American director or aspect of the genre). Detailed instructions will be found in the Reference section of Course Content.
PPT PRESENTATION

Working in pairs or groups of 3, students will create a Power Point presentation and will submit it to the instructor. After being reviewed, the instructor will deliver the presentation to the rest of the class through the “Students Presentation” area. Topics will be assigned by the professor during the second week of classes and will need to show a multi-perspective analysis of local, global, international, and intercultural problems, as presented in the films under discussion. Sample topics: Hollywood and United States-Mexico Relations in the Golden Age of Mexican Cinema; Juan de los Muertos and the Remaking of the Zombie Genre; Latin American Cinema in the Age of Globalization: The Role of Transnational Co-productions; Reimagining Hollywood Genre in Contemporary Argentine Crime Film.

MIDTERM

The exam will be taken online and will consist of a comparative 3/4-page essay dealing with all the material covered in class thus far.

FINAL PAPER

The topics will be announced two weeks in advance. They will all address local, global, and intercultural issues. Sample topics: Authorship and Globalization in Contemporary Mexican (and/or Argentine/Cuban/Colombian, etc.) Films; Mexico’s Postwar Inter-American Cinema; Urban Frontiers: Border Cinema and the Global City in Latin American Film; The Transnational Filmmaking of Guillermo del Toro, Alejandro González Iñárritu, and Alfonso Cuarón; Female Roles and Global Stereotypes: Women Protagonists in Latin American film; Building Nationhood through Film in Latin America.

Students will have the option of proposing their own research topic, which will also need to address local, global, and intercultural issues. A one-page research proposal with a tentative bibliography will be required in that case.

Extension: 5-6 pages + 5 secondary sources.

Rubrics: The rubrics used by the instructor to grade each of the assignments are posted on the Reference section of Course Content.

Grading

<table>
<thead>
<tr>
<th>Course Requirements</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Film Reviews (13)</td>
<td>20%</td>
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<tr>
<td>Weekly Online Posting (13)</td>
<td>25%</td>
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<tr>
<td>PPT Presentation (1)</td>
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<tr>
<td>Midterm</td>
<td>15%</td>
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<tr>
<td>Final Paper (1)</td>
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<tr>
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Letter grades translate into letter grades in the following manner:

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<tr>
<th>Letter Grade</th>
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<th>Letter Grade</th>
<th>Range</th>
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<tbody>
<tr>
<td>A</td>
<td>Above 93</td>
<td>B-</td>
<td>81-83</td>
<td>D+</td>
<td>67-69</td>
</tr>
<tr>
<td>A-</td>
<td>91-92</td>
<td>C+</td>
<td>77-80</td>
<td>D</td>
<td>64-66</td>
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<tr>
<td>B+</td>
<td>87-90</td>
<td>C</td>
<td>74-76</td>
<td>D-</td>
<td>61-63</td>
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<tr>
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<td>84-86</td>
<td>C-</td>
<td>71-73</td>
<td>F</td>
<td>&lt;61</td>
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</tbody>
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There are no make-up exams and/or assignments, there is no grading curve, and there is no extra credit.

POLICY FOR ASSIGNING AN “I” INCOMPLETE GRADE

An Incomplete may not be used as a shelter from a potentially low grade in the class. Please see FIU’s Policy for Assigning an Incomplete “I” Grade.
ACADEMIC MISCONDUCT

It is imperative for you to turn in original work. According to the FIU Student Code of Standards, “The term ‘academic misconduct’ is academic dishonesty and shall include . . . Plagiarism, consisting of the deliberate use and appropriation of another’s work without any indication of the source and the passing off of such work as the student’s own.” Any student who turns in plagiarized material, or who is involved in any way with another student’s plagiarized material, will receive a failing grade in the course. If you turn in copied or cut and paste material, even indicating the source, you will receive a zero on the assignment.

On using internet sources: I have listed quite a lot of online sources – websites as well as journal articles on JSTOR and MUSE. These are intended to supplement (not substitute) your wider research and reading, since library resources can often be limited when a lot of students are trying to read the same books.

Make sure to fully reference all web resources that you use in your essays, just as you would for books and articles. You do not need to include the html address when referencing articles from journals that you have accessed via JSTOR or MUSE. You MUST include html addresses, plus all author, webpage and website information when you refer to any other online resource.

I strongly advise that you refrain from cutting-and-pasting material from websites into your notes, as this can lead to unintentional plagiarism if you then copy this material from your notes into your essays unacknowledged or unchanged.

Finally, most of the websites I have included are traceable to recognized academic sources such as universities, scholarly organizations and libraries and, as such, are pretty reliable and of a high scholarly standard. Wikipedia, Sparknotes, Enotes and other such sites have no guarantee of reliability and are generally quite basic in their levels of analysis. Use of websites such as these should only be used as an initial, introductory source and should not be relied upon to provide material for essays.

SCHEDULE

WEEK 1: CINEMATIC REPRESENTATIONS OF THE AMERICAS. LATIN AMERICAN FILM AND THE HOLLYWOOD TRADITION
Readings: Paranaguá, Chapter 1 from Tradición y Modernidad; Ramírez, “Are all Latins from Manhattan? Hollywood, Ethnography, and Cultural Colonialism” on BB
Screening: DeeDee Halleck, The Gringo in Mainland (United States 1997); clip of Irving Cummings, Down Argentine Way (1940).
Deadlines/Assignments: Friday @ 23:45 EST for the Discussion Forum; Sunday @ 23:45 EST for the Film Review

WEEK 2: THE ORIGINS OF LATIN AMERICAN CINEMA: THE SILENT ERA TO SOUND CINEMA
Readings: King, Chapters 1 and 2 from Magical Reels; Chapter 2 from Paranaguá, Tradición y Modernidad; Ramírez, “The Cinematic Invention of Mexican Hетtiotics and Politics of the Figueroa-Fernandez Style” on BB
Screening: “El Indio” Fernández, María Candelaria (Mexico 1943); clips of Soffici, Kilómetro 111 (Argentina 1938).
Deadlines/Assignments: Friday @ 23:45 EST for the Discussion Forum; Sunday @ 23:45 EST for the Film Review

WEEK 3: THE MAGICAL REAL AND THE RURAL MODERN IN BRAZIL’S CINEMA NOVO
Readings: King, Chapter 3 from Magical Reels; Glauber Rocha, “An Esthetic of Hunger” on BB; Young, “Como era gostoso o meu francês: Tropicalismo in the Cinema” on BB
Deadlines/Assignments: Friday @ 23:45 EST for the Discussion Forum; Sunday @ 23:45 EST for the Film Review

WEEK 4: CINEMA MOVEMENTS: ARGENTINA’S NUEVA OLA AND NEOREALISM’S LEGACY IN LATIN AMERICA
Readings: King, Chapter 3 from Magical Reels; Hess, “Neo-Realism and New Latin American Cinema” on BB; Ibáñez and Palacio, “Los Olvidados” on BB; Podalsky, “High Rise Apartments, Arcades, Cars, and Hoteles de citas.” on BB
Deadlines/Assignments: Friday @ 23:45 EST for the Discussion Forum; Sunday @ 23:45 EST for the Film Review

WEEK 5: CINEMA MOVEMENTS: CUBA’S REVOLUTIONARY PROJECTIONS
Readings: King, Chapter 7 from Magical Reels; Burton, “Film and Revolution in Cuba: The First Twenty-Five Years” on BB; Mraz, “Memories of Underdevelopment: Bourgeois Consciousness/Revolutionary Context” on BB; Garcia Espinosa,
WEEK 13
Deadlines/Assignments: Friday @ 23:45 EST for the Discussion Forum; Sunday @ 23:45 EST for the Film Review

Screening: Local Dialectic in Mani Ratnam’s Indian Adaptation of Amores Perros (2000) and Sleep Dealer (2008) on BB; Hanlon, “Detachable Transnational Film Style and the Global(G) Local Dialectic” on BB
Readings: Smith, “Bye Bye Brazil and the Postmodernist Context” on BB; Stam, “Samba, Candomble, Quilombo: Black Performance and Brazilian Cinema”, on BB; Levine, “Pixote: Fiction and Reality in Brazilian Life”, on BB

WEEK 12
Deadlines/Assignments: Friday @ 23:45 EST for the Discussion Forum; Sunday @ 23:45 EST for the Film Review

Screening: Woman in María Full of Grace
Readings: Rich, “An/Other View of New Latin American Cinema” on BB; Bialowas Pobutsky, “María llena eres de gracia: Fairy Tale, Drug Culture, and the American Dream”, on BB; Octavio Cortazar, Por primera vez (For the First Time) (1967); Tomás Gutiérrez Alea, Memorias de subdesarrollo (Memories of Underdevelopment) (1968)

WEEK 11
Deadlines/Assignments: Friday @ 23:45 EST for the Discussion Forum; Sunday @ 23:45 EST for the Film Review

Readings: King, Chapter 4 from Magical Reels; Aufderheide, “The Importance of Historical Memory: Interview with Patricio Guzman” on BB

WEEK 10
Deadlines/Assignments: Friday @ 23:45 EST for the Discussion Forum; Sunday @ 23:45 EST for the Film Review

Readings: King, Chapter 4 from Magical Reels; Aufderheide, “The Importance of Historical Memory: Interview with Patricio Guzman” on BB; Sergio Giral López, “Cuban Cinema and the Afro-Cuban Heritage”, on BB

WEEK 9
Deadlines/Assignments: Friday @ 23:45 EST for the Discussion Forum; Sunday @ 23:45 EST for the Film Review

Screening: Tomas Gutiérrez Aléa, La última cena (The Last Supper)

WEEK 8
Deadlines/Assignments: Friday @ 23:45 EST for the Discussion Forum; Sunday @ 23:45 EST for the Film Review

Screening: Sergio Giral López, “Cuban Heritage”, on BB; Sergio Giral López, “Cuban Heritage”, on BB; Sergio Giral López, “Cuban Heritage”, on BB
Readings: King, Chapter 8 from Magical Reels; Aufderheide, “The Importance of Historical Memory: Interview with Patricio Guzman” on BB; Sergio Giral López, “Cuban Heritage”, on BB; Sergio Giral López, “Cuban Heritage”, on BB

WEEK 7
Deadlines/Assignments: Friday @ 23:45 EST for the Midterm. There will be no weekly online discussion or film review required this week.

WEEK 6
Deadlines/Assignments: Friday @ 23:45 EST for the Discussion Forum; Sunday @ 23:45 EST for the Film Review

Screening: Clip of Sara Gomez De cierta manera (One Way or Another) (1974-77); Tomás Gutiérrez Aléa, La última cena (The Last Supper) (1979)

WEEK 5
Deadlines/Assignments: Friday @ 23:45 EST for the Discussion Forum; Sunday @ 23:45 EST for the Film Review

Screening: Friday 23:45 EST for the Discussion Forum; Sunday 23:44 EST for the Discussion Forum
Readings: Friday 23:45 EST for the Discussion Forum; Sunday 23:44 EST for the Discussion Forum

WEEK 4
Deadlines/Assignments: Friday @ 23:45 EST for the Discussion Forum; Sunday @ 23:45 EST for the Film Review

Screening: Friday 23:45 EST for the Discussion Forum; Sunday 23:45 EST for the Film Review
Readings: Friday 23:45 EST for the Discussion Forum; Sunday 23:45 EST for the Film Review

WEEK 3
Deadlines/Assignments: Friday @ 23:45 EST for the Discussion Forum; Sunday @ 23:45 EST for the Film Review

Screening: Friday 23:45 EST for the Discussion Forum; Sunday 23:45 EST for the Film Review
Readings: Friday 23:45 EST for the Discussion Forum; Sunday 23:45 EST for the Film Review

WEEK 2
Deadlines/Assignments: Friday @ 23:45 EST for the Discussion Forum; Sunday @ 23:45 EST for the Film Review

Screening: Friday 23:45 EST for the Discussion Forum; Sunday 23:45 EST for the Film Review
Readings: Friday 23:45 EST for the Discussion Forum; Sunday 23:45 EST for the Film Review

WEEK 1
Deadlines/Assignments: Friday @ 23:45 EST for the Discussion Forum; Sunday @ 23:45 EST for the Film Review

Screening: Friday 23:45 EST for the Discussion Forum; Sunday 23:45 EST for the Film Review
Readings: Friday 23:45 EST for the Discussion Forum; Sunday 23:45 EST for the Film Review

Do not copy without the express written consent of the instructor.
Readings: Garcia Espinosa, “For an Imperfect Cinema, Fifteen Years Later” on BB; Emilio Bejel, “Strawberry and Chocolate, Coming out of the Cuban Closet?”, on BB; Santí, “Fresa y Chocolate: The Rhetoric of Cuban Reconciliation”, on BB
Chat (asynchronous): with Cuban Filmmakers
Deadlines/Assignments: Friday @ 23:45 EST for posting your questions for the Cuban Filmmakers; Sunday @ 23:45 EST for the Film Review. No Discussion Forum will be required this week (other than posting your questions and reactions to the Cuban Filmmakers who will participate in the chat; Sunday @ 23:45 EST for the Film Review

PPT PROJECT: due on Sunday @ 23:45 EST

WEEK 15: LATIN AMERICAN FILM IN THE AGE OF GLOBALIZATION: NEW DIRECTORS, FRESH PERSPECTIVES
Screening: Fernando Meirelles, Cidade de Deus (City of God) (Brazil, 2002); clips of Alejandro Brugués, Juan de los Muertos (Juan of the Dead) (Cuba, 2011) and Francisco Lombardi, Ojos que no ven (What the Eye Doesn’t See) (Peru, 2003)

No assignments due this week (work in final paper)

WEEK 16: FINAL PAPER DUE ON SATURDAY, APRIL 28 @ 23:45 EST