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Course Syllabus – Spring 2018 – Fully Online

SPW 4397 Tradition and Modernity in Latin-American Cinema¹

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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 style, 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 with the US, 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 cinema draws from 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 cinema as an expression of the dominant trends in Latin American culture.
- 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.

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- Access and use critically printed and, where appropriate, electronic learning resources identified as useful by the course's instructor, and, to a limited extent, discover other useful materials independently.
- Demonstrate visual literacy skills appropriate to the level, such as the ability to relate images to meanings beyond the images themselves and an understanding that the cinematic image is the product of a combination of personal values, technological practices and cultural and industrial contexts.

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 Strategies²

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 imposition 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 student conduct 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](#).

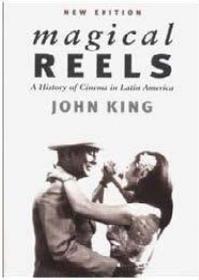
Course Prerequisites

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

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Magical Reels: A History of Cinema in Latin America

John King

Verso, 2000

ISBN 13: 978-1859842331



Tradición y modernidad en el cine de América Latina

Paulo Antonio Paranaguá

Fondo de Cultura Económica USA, 2003

ISBN 13: 978-8437505527

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 in your browser. It is important that you disable pop-up blockers in your browser. If links to the videos do not work in your computer, right-click the browser icon 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

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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 conversation with the instructor or 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 commentaries 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 REVIEW

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.

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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.) Film; 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 this 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

Course Requirements	Weight
Film Reviews (13)	20%
Weekly Online Posting (13)	25%
PPT Presentation (1)	10%
Midterm	15%
Final Paper (1)	30%
Total	100%

Numerical grades translate into letter grades in the following standard fashion:

Letter Grade	Range	Letter Grade	Range	Letter Grade	Range
A	Above 93	B-	81-83	D+	67 - 70
A-	91 - 92	C+	77 - 80	D	64 - 66
B+	87 - 90	C	74 - 76	D-	61 - 63
B	84 - 86	C-	71 - 73	F	< 61

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](#).

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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 accidental plagiarism if you then copy this material from your notes into your essays unacknowledged or unchanges.

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 sites 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*; Hess, “Are all Latins from Manhattan? Hollywood, Ethnography, and Cultural Colonialism” on BB

Screening: DeeDee Halleck, *The Gringo in Manáland* (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 Berg, “The Cinematic Invention of Mexican Aesthetics and Politics of the Figueroa-Fernandez Style” on BB

Screening: “El Indio” *El Indio*; 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 MAGIC OF 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: Neorealismo in the Cinema” on BB

Screening: Pereira dos Santos, *How Tasty Was My Little Frenchman* (*Como era gostoso o meu francês*) (1971) Clips: Glauber Rocha, *Vida Seca* (*Barren Lives*) (1963); Walter Salles, *Central do Brasil* (*Central Station*) (1998).

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

Screening: Luis Buñuel *Los Olvidados* (*The Young and the Damned*) (1950). Clips of Antón La cifra impar (*The Odd Number*) (1961), and Kohon, *Tres Veces Ana* (*Three Times Ana*) (1961).

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,

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“For an Imperfect Cinema” on BB

Screening: Octavio Cortázar, Por primera vez (For the First Time) (1967); Tomás Gutierrez Alea, Memorias de subdesarrollo (Memories of Underdevelopment) (1968)

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

WEEK 6: REPRESENTING THE “OTHER”: TOWARDS A PAN LATIN AMERICAN CINEMA MOVEMENT

Readings: López, “An ‘Other’ History: The New Latin American Cinema”, on BB; Rich, “An/Other View of New Latin American Cinema” on BB; Sergio Giral “Cuban Cinema and the Afro-Cuban Heritage”, on BB.

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

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

WEEK 7: MIDTERM

*Research Paper Guidelines Handed Out

Screening: Fernando Birri, Tire Dié (Throw Me a Dime) (1958); Patricio Guzman, Chile, Obstina (1997)

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

WEEK 8: MEMORIES OF THE ALLENDE PERIOD AND SPECTRES OF THE PINOCHET REGIME

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

Screening: Andres Wood, Machuca (2004); Clip of Guzman’s La Batalla De Chile (The Battle of Chile) (1975)

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

WEEK 9: CLANDESTINE FILMMAKING UNDER DICTATORSHIP: THE CASE OF ARGENTINA, 1966-1983

Readings: King, Chapter 4 from Magical Reels; Solanas and Getino, “Towards a Third Cinema” and “Some Concepts on the Concept of a ‘Third Cinema’”, on BB

Screening: Luis Puenzo, La historia oficial (The Official Story) (1985) clips of Solanas and Getino’s La hora de los hornos (Hour of the Furnaces) (1969), Adolfo Aristarain, Tiempo de revancha (Time for Revenge) (1981)

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

WEEK 10: MODERN BRAZILIAN CINEMA: THE QUEST FOR THE NATION IN A POSTMODERN WORLD

Readings: Corseuil, “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

Screening: Hector Babenco, Pixote (1988), clips of João Cabral de Melo Diniz, Bye Bye Brazil (Brazil 1980) and Quilombo (Brazil 1984)

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

WEEK 11: US LATINO/A CINEMA: GAZE OF THE OUTSIDE/INSIDER AND THE ROLE OF BICULTURALISM

Readings: Bialowas Pobutsky, “María llena eres de gracia: Fairy Tale, Drug Culture, and the American Dream”, on BB; Schulterman, “From Eugenia to Miss America: American Exceptionalism and the Commodification of the ‘Other’ Woman in María Full of Grace”

Screening: Julia Marulanda, María Full of Grace (María llena de gracia) (2004) clips of Cardoso, Real Women Have Curves (2002) and El Pixote (1987)

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

WEEK 12: FRAMING THE LOCAL, NEGOTIATING THE GLOBAL IN RECENT MEXICAN CINEMA

Readings: Smith, “Transatlantic Traffic In Recent Mexican Films” on BB; Heide, “Cosmopolitics in Border Film: Amores Perros (2000) and Sleep Dealer (2008)” on BB; Hanlon, “Detachable Transnational Film Style and the Global-Local Dialectic in Mani Ratnam’s Indian Adaptation of Amores perros”

Screening: Alejandro González Iñárritu, Amores Perros (2000)

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

WEEK 13: ETHNIC MINORITIES IN LATIN AMERICA: NEW VISIONS OF ARGENTINA

Readings: Goldman, “To Become Jewish and Argentine: Cinematic Views of a Changing Nation” on BB.

Screening: Daniel Burman, El abrazo partido (Lost Embrace) (2004), clips of Caetano’s Bolivia (2001) Burman’s Esperando al mesías (Waiting for the Messiah) (2000), Rebella and Stoll’s Whisky (2004) (Uruguay)

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

WEEK 14: CUBAN FILM PRODUCTION DURING AND AFTER THE SPECIAL PERIOD

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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

Screening: Tomás Gutierrez Alea and Juan Carlos Tabío, Fresa y Chocolate (Strawberry and Chocolate) (Cuba 1993)
Clips of Fernando Pérez, Suite Habana (Havana Suite) (2003) and Esteban Insausti, Existen (They Exist) (2005)

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

Readings: Afterword of King, Magic Reels; Juan-Navarro, “Cine y globalización en Iberoamérica: el papel de las coproducciones”, on BB; Marvin D Lugo, “Authorship, globalization, and the new identity of Latin American cinema”, on BB

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

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