Film Studies 315: New Waves in the New World: Latin American Cinema
T/Th 2:30 – 3:55pm

Sarah Childress
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Office Hours: Tues/Thurs 1:00-2:30pm and by appointment
** Film screenings will occur Tuesdays at 8:30pm and Wednesdays at 6:00pm in Smith Auditorium.

Required texts (@ bookstore or available for purchase online):
Other required readings will be placed on Blackboard
Recommended texts:
Julianne Burton (Ed.), Cinema and Social Change in Latin America: Conversations with Filmmakers
Jason Wood, The Faber Book of Mexican Cinema
John Charles Chasteen, Born in Blood and Fire: A Concise History of Latin America

General Notes About the Course:
1. Please note that this course requires you to view films outside of class time. Film screenings are mandatory. You will be required to see films each week, but you will have two viewing options: Tuesdays at 8:30pm and Wednesdays at 6:00pm in Smith Auditorium. If you would like to review the film, the DVD will be on reserve at the Media Center when possible.
2. Readings should be prepared for the day on which they are listed on the course schedule. Please bring the reading(s) to class. Read with a pencil or pen: annotate your text: indicate points that seem important, cross-reference examples from screenings, and pose questions. Come to class ready to discuss and ask questions. This will be a discussion-oriented course; your questions and ideas matter, so please bring them with you to class.
3. Take notes on every film you watch for this course. As the film runs, jot down observations or ideas that occur to you. I will require short weekly response papers in this class, and I strongly suggest that, after the film is over, you take 5-10 minutes to jot down any questions or thoughts you have about the film(s) and any theme(s) they bring up. You may find it helpful when doing this to consider questions brought up by the readings and/or topic specified for that week. Please make note taking and immediate reflection a routine practice since you’ll discover that details quickly fade from your mind after you watch a film.
4. Readings may be occasionally changed or swapped to accommodate speaker visits or course flow. Should you miss class, it is your responsibility to find out from a colleague whether any changes were made to the syllabus that day.

Course Description
Focusing especially on filmmaking in Argentina, Brazil, Cuba, and Mexico, we will look at how films produced during two “new wave” periods in Latin America – 1960-1970 and 2000-2010 – function as historical artifacts that showcase transnational flows of culture and capitalism.

Filmmakers in both periods of film history face similar challenges – how to fund their films and ensure those films are seen, and how they can use their films to represent unique local, regional, or national experiences – but the filmmakers of the 1960s ultimately choose to work outside of global cultural mainstreams while the new-millennium filmmakers explicitly insert theirs into these commercial realms.
In the 1960s, filmmakers insisted on the particularity of their national experiences. They aspired to refute the “universal” concepts of history, knowledge, beauty, etc. put forth in U.S. and European films by demonstrating how they produced cultural and economic “underdevelopment” in their countries. Though they first adapted the theories and processes of European filmmakers, by the end of the 1960s, they rejected these foreign approaches and opted instead to create a trial-and-error practice that produced advances in film form and content tied to their particular contexts. They also developed unique approaches to production, distribution, and exhibition that allowed them to make and show films outside of the commercial cinema infrastructures in their countries, which were often tied to Hollywood styles and industrial models. While filmmakers in the 1960s insisted on national differences to oppose the exclusionary universal notions of the “first world,” filmmakers in the 2000s have largely aimed at combating perceptions of difference that marginalize their national cultures and filmmaking practices by linking them to a specifically Latin American or Third World context. Their films seem to insist on the universality of their national experiences by emphasizing how these experiences express universal truths. In addition, their films represent an international model of filmmaking that aggregates a variety of styles, themes, funding sources, and distribution outlets. This latter-day approach has returned the gaze of the Latin American filmmakers to European and U.S. styles and methods, which they incorporate into their own works. Does this phenomenon bring Latin American filmmaking full circle, negating the advances made by filmmakers in the 1960s? Or does it signal a more profound advance as the new generation of filmmakers demonstrate that cultural and economic influence comes not from pulling out of global forces but by harnessing them for their own purposes and projects?

**Notes on Grading**

**Weekly response papers.** You will be writing response papers weekly that analyze the films we view for class. The purpose of these short papers is to challenge you to think about the films and their contexts. How do the films serve as historical artifacts, commenting upon specific social, political, and cultural dynamics? And/or how do they express the philosophies of their makers? Please be sure each short response paper has a thesis statement and an argument that organizes your observations about the film and/or readings for the week. You should use these papers to develop your ideas about the films we see, to prepare for our class discussions by thinking through the issues raised by the films, and to examine the insights offered by our assigned readings and exploring their relationships to the films we see. Each paper should be a minimum of 450 words; the maximum is up to you. Papers will be due Thursdays in class.

**Long-form papers**

You will be expanding these response papers into three longer-form papers. **Paper 1** will ask you to do a two-part analysis that examines a filmmaker’s writings in relationship with his film. You will analyze the filmmaker’s theory to establish a specific claim he makes about filmmaking and a goal he wants to achieve and then you will look at how the film’s formal structure realizes – or fails to realize – the filmmaker’s claims or stated goal. In **Paper 2**, you will place a film and filmmaker into a scholarly context by looking at how scholars represent the film/filmmaker’s position in terms of film history, history, culture studies, or film theory. You will want to present the scholarly debate about the film/filmmaker and then insert your own analysis into this debate. **Paper 3** will ask you to think about the organizing principle of the course: new waves in the new world. How do films in each period resemble one another? How do they differ? Why? Do these differences/similarities arise from historical factors or cultural flows? And do these films and filmmakers signify collective “new waves” that represent a specifically Latin American mode of filmmaking? Or should they be viewed in terms of their own particularities and nationalities?
**Context reports**

We will use context reports to help us get the most out of each week’s material without overloading our already overloaded schedules. Each of you will choose one week where you will present contextual material for the assigned film and filmmaker. On Tuesday, you will provide us with a brief historical background of the country we’re looking at and a history of filmmaking in that country. On Thursday, you will share with us what people are saying about the film we’ve viewed (this includes a big-picture view of what scholars say about the film and what the filmmaker says about it). I have provided you with lots of “Recommended” readings that you may find helpful in preparing these reports. You should plan on a 5-10 minute (10-minute maximum) oral presentation with handouts at the start of each class that week.

**Course guidelines**

Participation is crucial to learning and will thus be a determining factor in final grade calculation, both positively (comments and questions you offer in class, quality of work completed and deadlines met) and negatively (negligence in work, not showing up). If you don’t show up, you can’t participate, which means we lose your insights and you’ll miss out on ours. You will have two “free passes” for unexcused absences, but after that, each unexcused absence will result in a deduction from your course average. Excused absences include college-approved holidays/breaks and sickness or emergencies excused by a note from the student health center or your dean. Also, film screenings are mandatory. If you are not able to make the scheduled screenings, you are responsible for finding and viewing the film before the relevant class meeting. (You can even watch the film before the scheduled screening. Each film can be found in the LMC.)

I do not accept late work except in the case of documented medical or family emergencies. For each day a paper is late, 1/3 letter grade will be deducted.

**Grade Breakdown:**

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<th>Percentage</th>
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<tbody>
<tr>
<td><strong>Context Reports</strong></td>
<td>10%</td>
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<tr>
<td><strong>Response Papers</strong></td>
<td>30%</td>
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<tr>
<td>Paper 1 (5-7 pages)</td>
<td>15%</td>
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<tr>
<td>Paper 2 (10 pages)</td>
<td>20%</td>
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<tr>
<td>Paper 3 (12-15 pages)</td>
<td>25%</td>
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Course Schedule

**IN THE BEGINNING…**

**Week 1: Origins of Latin American Cinema: Italian Neorealism**

*Jan 25: Welcome, Course Intro, Getting to Know You, Review of Formal Film Analysis*


*Recommended: Laura Marcus “Cinematic Realism: ‘The Recreation of the World in its Own Image’” (electronic resource)*

**CHALLENGING “UNIVERSALS”: CREATING A NATIONAL CINEMA**

**Week 2: Fernando Birri (Argentina): The Origins of Social Documentary**

*Feb 1 Julianne Burton, “Toward a History of Social Documentary in Latin America” and “Democratizing Documentary: Modes of Address in the New Latin American Cinema (1958-1972)” (pp. 49-54), Fernando Birri, “The Roots of Documentary Realism,” “Manifesto de Tire dié” and “Manifesto de Los inundados” (electronic resources)*

*Recommended: “Del año del Libertador al Mayo Francés Entre 1950 y 1968” from *La historia argentina a través del cine* and “Revolution” pp. 245-260 from *Born in Blood and Fire* (elect. resources)*

*Feb 3 Fernando Birri, “For a Nationalist, Realist, Critical and Popular Cinema” and “Cinema and Underdevelopment” in *New Latin American Cinema**


**Week 3: Fernando Solanas and Octavio Getino (Argentina): Third Cinema**

*Feb 8 Fernando Solanas and Octavio Getino “Towards a Third Cinema,” Octavio Getino “Some Notes on the Concept of a ‘Third Cinema’” in *New Latin American Cinema* and Sergei Eisenstein “The Dramaturgy of Film Form [The Dialectical Approach to Film Form]” (electronic resource)*

*Recommended: Burton “Film Artisans and Film Industries in Latin America, 1956-1980” in *New Latin American Cinema* “Desde 1968 a 1975” from *La historia argentina a través del cine*; “Juan Domingo Perón Expounds His Doctrine and Evita Perón Gives Her Views on What Place Women Should Occupy in the World” (electronic resources)*

*Feb 10 “Solanas on Godard, Godard on Solanas,” and Fernando Solanas interview with James Roy MacBean; Robert Stam “Hour of the Furnaces and the Two Avant Gardes” (electronic resources)*

*Recommended: Paul Willemen “The Third Cinema Question” in *New Latin American Cinema***
**Week 4: Tomás Gutiérrez Alea (Cuba): Revolutionary Society thru Revolutionary Cinema**
*Memories of Underdevelopment* (Memorias del subdesarrollo, Tomás Gutiérrez Alea, Cuba, 1968, 97 min)

Tomás Gutiérrez Alea interview with Julianne Burton: “Beyond the Reflection of Reality” and John King “Cuba: Revolutionary Projections” (electronic resources)

*Recommended:* Michael Chanan “Economic Condition of Cinema in Latin America” in *New Latin American Cinema* and “Revolution” 260-269 from *Born in Blood and Fire* (elect. resource)

**Feb 17** Tomás Gutiérrez Alea “The Viewer’s Dialectic” and Julio García Espinosa “For an Imperfect Cinema” and “Meditations on Imperfect cinema…Fifteen Years Later” *New Latin American Cinema*

*Recommended:* Julianne Burton "Individual Fulfillment and Collective Achievement: An Interview with Tomás Gutierez Alea" *(Cineaste 1977)* and Julianne Burton "Memories of Underdevelopment in the Land of Overdevelopment” *(Cineaste 1977)*

**Week 5: Glauber Rocha (Brazil): Cinema Novo: Beginning at Zero**
Glauber Rocha, *Terra em Transe* (Land in Anguish, Brazil, 1967, 106 min)


*Recommended:* John King “Brazil: Cinema Novo to TV Globo,” “Introduction” from Ismai Xavier’s *Allegories of Underdevelopment* and “Reaction” pp. 275-287 from *Born in Blood*

**Feb 24** “Land in Anguish: Allegory and Agony” from Ismail Xavier’s *Allegories of Underdevelopment*; Julianne Burton interview: “Cinema Novo and the Dialectics of Popular Culture” and Michel Delahaye, Pierre Kast and Jean Narboni “Envisioning Popular Form: An Interview with Glauber Rocha”

**The National as “Universal”?**

**Week 6: Alejandro Jodorowsky (Mexico): The Acid Western as Revolutionary Form**
*El Topo* (Alejandro Jodorowsky, Mexico, 1970, 125 min)

**Mar 1** Zuzana M. Pick “The New Latin American Cinema: A Modernist Critique of Modernity” in *New Latin American Cinema*; Amos Vogel “The Taboo Image,” Jason Wood “‘Golden Age’, *El Grupo Nuevo Cine*, Boom and Bust” and Roger D. Hansen “Continuity Rather than Change Will be the Hallmark of Mexican Politics as well as of Economic Development during the 1970s” (electronic resources)

*In class:* Clip from Raymundo Gleyzer’s *Mexico: The Frozen Revolution* (1973)

*Recommended:* John King “Mexico: Inside the Industrial Labyrinth” (electronic resource)

**Paper 1 due**

**Mar 3** *El Topo: A Book of the Film* available at [http://www.subcin.com/bookfilm00.html](http://www.subcin.com/bookfilm00.html)
Please read Parts 1 and 2
Week 7: The Three Amigos: Mexico on the Global Stage
Amores Perros (Alejandro González Iñárritu, Mexico, 2000, 154 min)

Recommended: “Neoliberalism” from Born in Blood and Fire (electronic resource)

Mar 10 “Everything Changes...” and “Seismic City” from Paul Julian Smith Amores Perros; Jeff Menne “A Mexican ‘Nouvelle Vague’: The Logic of New Waves Under Globalization” (electronic resources)

Spring Break: No class Mar 15, 17, 22, 24

Week 8: Break Through Brazilian Cinema
City of God (Fernando Meirelles, Brazil, 2002, 130 min)
Recommended: Bus 174 (José Padilha & Felipe Lacerda, 2002, 150 min)

Mar 29 Randal Johnson “TV Globo, the MPA, and Contemporary Brazilian Cinema” from Latin American Cinema: Essays on Modernity, Gender, and National Identity; Luisela Alvaray “National, Regional, and Global: New Waves of Latin American Cinema” and Douglas Rogers “Lessons of Streets and Screens” (electronic resources)

Mar 31 Selections from Studying City of God; Chan and Vitale “Revisiting the ‘realism’ of the cosmetics of hunger Cidade de Deus and Onibus 174”
Recommended: Nekane Parejo Jiménez “Reflexiones sobre el cine y la fotografía social en Ciudad de Dios” (electronic resource)

Week 9: Future Perfect: Social Documentary in New Millennium Cuba
Suite Habana (Fernando Pérez, Cuba, 2003, 84 min)

Recommended: Ann Marie Stock “Introduction: Screening an Island Nation in Transition”

Apr 7 Oscar Quiros “Critical Mass of Cuban Cinema: art as the vanguard of society;” Ann Marie Stock “Imagining the Future in Revolutionary Cuba: An Interview with Fernando Pérez”
Paper 2 due

Week 10: The New Argentine Cinema
Bolivia (Adrián Caetano, Argentina, 2001, 75 min)
Recommended: La Ciénaga (The Swamp, Lucrecia Martel, Argentina, 2001, 103 min)


Apr 14 Alejandro Grimson “Ethnic (In)Visibility in Neoliberal Argentina” and Patricia Richards “Of Indians and Terrorists: How the State and Local Elites Construct the Mapuche in Neoliberal Multicultural Chile” (electronic resources)
Recommended: Brenda Canelo “Andinos’ en Buenos Aires” (electronic resource)
**Week 11: The New Argentine Cinema: Women Filmmakers and Other Revolutions**

*XXY* (Lucía Puenzo, Argentina, 2007, 86 min)

**Apr 19** Alumíné Moreno “The politics of visibility and the GLTTTBI movement in Argentina”; Mark B. Padilla et al. “Gender, sexuality, health and human rights in Latin America and the Caribbean” (electronic resources)


**Week 12: The Past is Present: Chile’s New Cinema**

*La Nana* (*The Maid*, Sebastián Silva, Chile, 2009, 95 min)

**Apr 26** John King “Chilean cinema in Revolution and Exile”; Alberto Fuguet, “Magical Neoliberalism,” Lessie Jo Frazier “Gendering the Space of Death: Memory, Democratization and the Domestic” (from *Gender, Sexuality, and Power in Latin America since Independence*); Staab and Maher “The Dual Discourse About Peruvian Domestic Workers in Santiago de Chile: Class, Race, and a Nationalist Project” (electronic resources)

**Recommended:** “Reaction” pp. 287-292 from *Born in Blood and Fire* and Staab and Maher “Nanny Politics” (electronic resources)

**Apr 28** “Santiago” from Alberto Fuguet *Shorts*; Mar Diestro-Dópido “The View from Downstairs” an interview with Sebastián Silva

**Recommended:** [http://www.cinepata.com/](http://www.cinepata.com/)

**Week 13: Full Circle? Latin American Art Cinema**

*Silent Light* (Carlos Reygadas, Mexico, 2007, 145 min)

**May 3** Wood “The State of Things” (electronic resource)

**Paper 3 due**

**May 5** José Teodoro “On Earth As It Is In Heaven” and Jonathan Romney “The Sheltering Sky” interviews with Carlos Reygadas (electronic resources)

**Week 14: New Latin American Cinema? New Waves in the New World?**

**May 10: Last Day of Class**