
LATIN AMERICAN & IBERIAN CINEMA in Fall 2018 (FM3078)

Course Code	FM3078	Professor(s)	Valerio Coladonato
Prerequisites	None	Office Number	G-L20
Class Schedule	R: 16:55-19:50 in G-207	Office Hours	Mon 15:15-17:45 (by email appointment)
Credits	4	Email	vcoladonato@aup.edu
Semester	Fall 2018	Office Tel. Ext.	

Course Description

Through a comparative history of Latin American cinemas, this course provides an overview of the key aesthetic and cultural debates that have shaped the work of key directors in this region. Focusing mainly on Mexico, Brazil, and Argentina, we will explore the narrative and mise-en-scene of selected films from the silent avant-garde to contemporary narrative cinema, touching upon some of the most influential periods in Latin American cinema (the studio system in the 1940s, art cinema, *cinema novo* and the “New Latin American cinema”, and the neo-baroque phase). A central idea explored in the class will be that of Latin America's multiple modernities and their relationship to cinematic language; we will also highlight the conflicts and exchanges between Latin American artists on the one hand, and U.S. and European cultures on the other.

Mostly organized around screenings and lectures, the course also includes an independent research project and a class visit to one of the festivals of Latin American cinemas that will be programmed in Paris in the Fall.

Course Learning Outcomes

be able to think critically about ways in which filmic narratives and forms contribute to the understanding of the cultures and history of the Iberian Peninsula and Latin America
be able to use film to investigate such concerns and discover the unique contribution that films make to critical inquiry into Iberian and Latin American cultures and identities
be able to analyze films as conveyors of several levels of meaning

General Education

Course Outline

Please note that the syllabus will be revisited as the course progresses. The textbook for this class is available through the library website at this link (you need to be logged in with your AUP credentials: <https://ebookcentral.proquest.com/lib/aup/detail.action?docID=4068997#>).

Together with the readings listed below (which are all from the textbook), selected articles on the films will be distributed weekly: the reading list will be updated accordingly throughout the semester.

CLASS SCHEDULE:

September

Thursday 13th

Reading for next week: Introduction (pp. 1-14) and Chap. 2 of *Latin American Cinema* (pp. 17-21; 27-28; 37-40; 45-60).

Screenings: *¡Que viva Mexico!* (Sergei Eisenstein, Mexico, 1932)

September 16th – last day to drop/add courses online

Thursday 20th

Readings for next week:

- Chapter 3 of the textbook ("Transition to sound") in its entirety, as well as Chapter 6 ("Neorealism and Art Cinema" from p. 129 to p. 142).

- Either Z. Pick, excerpts of "Constructing the Image of the Mexican Revolution" or J. Jones, "Interpreting Reality: Los olvidados and the Documentary Mode"

Screenings: *¡Vamonos con Pancho Villa!* (Fernando de Fuentes, Mexico, 1935) and/or *os olvidados* (Luis Bunuel, Mexico, 1950)

Thursday 27th

Readings:

- Chapter 7 of the textbook (pp. 167-70)
- J. Burton-Carvajal, "Araya Through Time and space"

Screening: *Araya* (Margot Benacerraf, Venezuela, 1959)

October

Thursday 4th

Screening:

Black God, White Devil (Glauber Rocha, Brazil, 1963); optional: *De Cierta Manera* (Sara Gómez, Cuba, 1974)

Readings:

- Chap. 7 of the textbook, pp. 170-78
- J. Lesage, "One Way or Another: Dialectical, Revolutionary, Feminist"

Thursday 11th

Review for midterm exam

Thursday 18th

- Midterm exam

Thursday 25th

Screenings: *La hora de los hornos* (Fernando Solanas and Octavio Getino, Argentina, 1968) and *Memorias del subdesarrollo* (Tomás Gutiérrez Alea, Cuba, 1968)

Readings: Chap. 7 of *Latin American Cinema* (part 2)

October 26th, Mid-semester grades due

October 31ST - November 2nd, (included) fall break, No classes

November

Thursday 8th

Screenings: *The swamp* (Lucrecia Martel, Argentina, 2001)

Reading: First part of Chap. 10, *Latin American Cinema*

November 9th – last day to withdraw from a course/no credit option

Thursday 15th

Screening: *The Pearl Button* (Patricio Guzmán, Chile, 2015)

Reading: Brenda Hollweg, "A Questioning Situation" (and another reading of those sent by email)

Thursday 22nd

Screenings: *Amores perros* (Alejandro G. Iñárritu, Mexico, 2000)

Reading: - chapter 9 of the textbook (pp. 245-60)

- "Affecting Legacies and Contemporary Structures of Feeling"

- Final paper outline and initial draft

- Work group on student cinemathèque

Thursday 29th

student cinemathèque (The Pearl Button)

Thursday 6th

- presentation of research projects + review for final exam

Final exam: December 17th, 7:00 pm, C-103

Textbooks

Title	Author	Publisher	ISBN	Required
Latin American Cinema: A Comparative History	Paul A. Schroeder Rodríguez	University of California Press	9780520288638	Yes

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

The breakdown of the final grade is as follows:

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1. Attendance and participation (including presentations): 10%
 2. Midterm: 30%
 3. Final paper: 30%
 4. Final exam: 30%

Other
