

The Ohio State University Colleges of the Arts and Sciences New Course Request

Dept. of Spanish and Portuguese

Academic Unit

Spanish

Book 3 Listing (e.g., Portuguese)

780 Latin American Film

Number Title

Latin American Film

G

5

18-Character Title Abbreviation

Level

Credit Hours

Summer

Autumn x

Winter

Spring

Year 2007

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*): Overview of Latin American film focusing on historical periods,

dominant genres, distinguished directors, and relation of film to larger social, cultural and political dynamics

Quarter offered: variable Distribution of class time/contact hours: 1 4-hr. class and 1 2-hr. class

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no): yes

Prerequisite(s): N/A

Exclusion or limiting clause: N/A

Repeatable to a maximum of ___N/A___ credit hours.

Cross-listed with: N/A

Grade Option (Please check): Letter S/U Progress What course is last in the series? _____Honors Statement: Yes No GEC: Yes No Admission

Condition

Off-Campus: Yes No EM: Yes No Course: Yes No

Other General Course Information:

(e.g., "Taught in English." "Credit does not count toward BSEB degree.")

Taught in Spanish

B. General Information

Subject Code _____ Subsidy Level (V, G, T, B, M, D, or P) _____

If you have questions, please email Jed Dickhaut at dickhaut.1@osu.edu.

1. Provide the rationale for proposing this course:

The proposed SPAN 780 will provide us with a discrete designation for the type of Latin American film course that we have been teaching on a regular basis (for at least the past six years) under other course designations (e.g. SPAN 760). A growing number of our graduate students have designated film as an area of concentration and many applicants to our program indicate that film is an area of interest. Thus, SPAN 780 will provide our

students with greater clarity in their transcripts while allowing us to recruit more effectively by making our current practices more visible to interested parties outside the university.

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs. This course is (check one): Required on major(s)/minor(s) A choice on major(s)/minors(s)
 An elective within major(s)/minor(s) A general elective:

N/A

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.

As we have already been teaching this type of a course under a different course designation, the new SPAN 780 will not necessitate additional program adjustments, new funding, or the withdrawal of another course.

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes No

List:

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: N/A

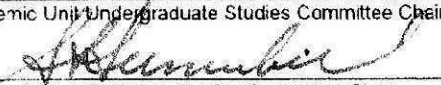
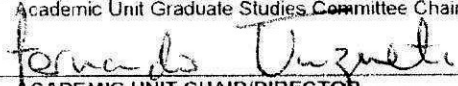
6. Expected section size: 10-15 Proposed number of sections per year: 1

7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes No
 N/A

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (List units and attach letters and/or forms).
 Not Applicable

9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to ascurofc@osu.edu.

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1.	Academic Unit Undergraduate Studies Committee Chair	Printed Name	Date
		STEPHEN SUMMERHILL	May 16/06
2.	Academic Unit Graduate Studies Committee Chair	Printed Name	Date
		FERNANDO UNZUETA	5/17/06
3.	ACADEMIC UNIT CHAIR/DIRECTOR	Printed Name	Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to ascurofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5.	COLLEGE CURRICULUM COMMITTEE	Printed Name	Date
6.	ARTS AND SCIENCES EXECUTIVE DEAN	Printed Name	Date
7.	Graduate School (if appropriate)	Printed Name	Date
8.	University Honors Center (if appropriate)	Printed Name	Date

9 Office of International Education (if appropriate)

Printed Name

Date

10. **ACADEMIC AFFAIRS**

Printed Name

Date

Colleges of the Arts and Sciences Curriculum Office 09/09/05

SPAN 780
Fall 2007

Laura Podalsky
Hagerty Hall 277; 8-3662
podalsky.1@osu.edu
Office Hours: TR 11:30-1:00

Introduction to Latin American Cinema
(<http://carmen.osu.edu>)

Course Description

This course will provide students with an overview of Latin American cinema as well as an introduction to film theory and analysis. The class is organized as an historical survey of the development of Latin American cinema from the early sound period (1930s) to the present day. During the quarter, we will discuss major industrial shifts, aesthetic tendencies, and technological transformations; among other things, we will discuss key historical periods, important film movements, popular genres, and the work of renowned directors. The course will also familiarize students with currents in film theory and criticism (e.g. genre, auteur, ideology) that have particular pertinence for this regional cinema.

Course Objectives

- to familiarize students with the historical trajectory of Latin American cinema from the 1930s to the present
- to familiarize students with the vocabulary and methods of film analysis
- to introduce students to important currents in film theory and criticism
- to strengthen students' ability to carry out effective research on Latin American cinema
- to strengthen students' ability to craft innovative arguments (in both oral and written fashion) that are attentive to the specificities of film as a medium

Texts

Barsam, Richard. *Looking at the Movies: An Introduction to Film*. New York: Norton, 2004.
Corrigan, Timothy. *A Short Guide to Writing About Film*. 5th ed. New York: Pearson/Longman, 2004.
King, John. *Magical Reels: A History of Cinema in Latin America*. 2nd ed. London: Verso, 2000.
Paranaguá, Paulo Antonio. *Tradicón y modernidad en el cine latinoamericano*. México, D.F.: Fondo de Cultura Económica, 2003.

Various articles will be placed on "reserve" in the departmental office. They are designated by a star (*) on the course calendar.

Films

Students will see the majority of the films during class hours. A copy of each of these films will be placed on "reserve" in the departmental office to allow students to review the works at their leisure. Students will also be responsible for seeing 4 of the 5 films in the quarterly film series sponsored by the Center for Latin American Studies. Those films are shown every other Wednesday evening at 7:30 p.m. in Hagerty Hall 180. The film series has been organized with this particular course in mind. Thus, the screenings will allow students to expand and deepen their knowledge of particular aspects of Latin American cinema.

Course website

We will have a course website through Carmen (<http://carmen.osu.edu>). To enter the site, you will need to use your OSU user name (e.g. podalsky.1) and personal password. On the site, you will find a copy of the syllabus and other important course materials (e.g. additional information on assignments; an English-Spanish glossary of film terms; information on where to locate Latin American films; and a 2-page introduction on how to analyze films).

Evaluation

Participation	25%
Presentation	20
Short paper (7-8 pp.)	25
Final paper	<u>30</u>
TOTAL	100%

Participation

Active participation is absolutely essential. Come to class prepared to discuss the film and the readings in depth. You should have a clear understanding of the material and be ready to offer analytical commentary.

Presentation

Each student will be responsible for a formal presentation on one of the films screened in class. Students may work by themselves or in groups of two. The presentations must include some type of formal analysis using film clips. The presentation will last no longer than 30 minutes. More information will be available on the course website.

Papers

Each student will write two papers. The first paper is a "directed" work of 7-8 pages. In this short essay, each student will present a formalist analysis of a particular film that is chosen on the basis of the student's interests and in consultation with the professor. Students must support their arguments through close textual analysis that analyzes narrative structure and pertinent aspects of film language (mise-en-scene, cinematography, editing, and sound). The second paper is more open-ended. Students can use their first paper as a point of departure to expand and deepen their discussion of a particular topic or issue. Or they can choose another topic of interest. Their critical approach will depend on the nature of their analysis; however, students must still be attentive to the specificity of the medium.

The following list features a number of larger topics that student may choose to explore:

- questions of masculinity in the "old" or in the contemporary Mexican cinema
- the "author function" of directors like Fernando Solanas and Patricio Guzmán;
- globalization and "traveling directors" like Alfonso Cuarón y Guillermo del Toro;
- globalization and "transnational stars" like Gael García Bernal;
- historical representation in contemporary Brazilian or Mexican cinema;
- the representation of indigenous peoples in commercial films and/or alternative indigenous media;
- the return of genres in films from the 90s;
- the representation of homosexuality in contemporary cinema;
- the "nuevo cine pobre" and the work of Colombian director Víctor Gaviria;
- the significance of digital video (in the work of older, established directors like Jaime Humberto Hermosillo y Humberto Solás and in the work of newcomers like Julián Hernández)

Academic Misconduct

This course will not tolerate academic misconduct, such as plagiarism and dishonest practices in connection with examinations. Consequently, I shall report all instances of alleged academic misconduct to the Committee on Academic Misconduct, the institutional body designated to investigate all reported cases of student academic misconduct. For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).

Disability statement

Anyone who feels they may need an accommodation based on the impact of a disability should contact me to arrange an appointment as soon as possible. At the appointment we can discuss the course format, anticipate your needs, and explore potential accommodations. I rely on the Office for Disability Services (ODS) for assistance in verifying the need for accommodations; I encourage students to contact them as soon as possible if they have not already done so (150 Pomerene Hall, 1760 Neil Avenue; 292-3307; TDD 292-0901; www.ods.ohio-state.edu/).

Course Calendar

September

Th 22 Introduction to Latin American Cinema and the Tools of Film Analysis
 To read: Paranaguá, "Preámbulo" and "Deslindes"
 To see: *Controversia* (Cuba, Rolando Díaz, c. 1984, 13') and *Testigos en cadena* (Argentina, Fernando Spiner 1984, 10')

I. THE INDUSTRIAL DREAM (1930s-1950s)

T 27 Early Sound Experiments in Cuba
 To read: Paranaguá, "Industria"; *Feuer, "Dream Worlds and Dream Stages"; Barsam, "Form and Narrative"; Corrigan, Cap. 1 and pp. 35-46
 To see: *Romance del palmar* (Cuba, Ramón Peón, 1938, 92')

Th 29 Looking for a Formula: Music, Popular Theater and Cinema
 To read: *López, "On Rhythms and Borders"; *Bhabha, "DissemiNation"

October

T 4 Industrial Consolidation and the Function of Stars
 To read: King, pp. 41-54; Paranaguá, "Mito"; *Dyer, "Heavenly Bodies"; Barsam, "Mise-en-scene and Design"; Corrigan, pp. 46-55
 To see: *Río Escondido* (México, Emilio Fernández, 1947, 80')

W 5 Film Series: *María Candelaria* (México, Emilio Fernández, 1943, 96')

Th 6 A "national" cinema?: The Case of Mexico
 To read: *Ramirez Berg, "The Cinematic Invention of Mexico"; *Fein, "From Collaboration to Containment"; Paranaguá, "Triángulo"

T 11 Hybrid Genres
 To read: King, pp. 54-60; Paranaguá, "Cosmopolitismo"; *López, "O Cangaceiro"
 To see: clips from various *chanchadas* and *O Cangaceiro* (Brasil, Lima Barreto, 1953, 105')

Th 13 Peripheral Modernities and the Role of Cinema in Brazil
 To read: *Mendonça, "Industria cultural y modernidad"; *Schwarz, "Brazilian Culture"; *Vieira, "From *High Noon* to *Jaws*"

II. NEW CINEMAS (1950s-70s)

T 18 Auteur Cinema: The Case of Leopoldo Torre Nilsson
 To read: King, pp. 79-84; Paranaguá, "Laberinto"; *Aguilar, "Leopoldo Torre Nilsson"; Barsam, "Auteurism" (pp.428-29) and "Cinematography"; Corrigan, pp. 55-62
 To see: *La casa del angel* (Argentina, 1957, Leopoldo Torre Nilsson, 58')

W 19 Film Series: *La mano en la trampa* (Argentina, 1961, Leopoldo Torre Nilsson, 89')

Th 20 Authorial Voices and Gendered Positions
 To read: *Staiger, "Authorship Approaches"; *Kaplan, "Is the Gaze Male?"

T 25 Cinema Novo
 To read: King, pp. 105-114; Paranaguá, "Movimiento"; *Rocha, "Uma estética do fome"; Barsam, "Sound"; Corrigan, pp. 70-74
 To see: *Deus e o diabo na terra do sol* (Brasil, Glauber Rocha, 1964, 120')

Th 27 Cinema and Modernity
 To read: *Gomes, "Cinema"; *Rocha, "Revisión crítica del cine brasileiro"

F 28 HAND IN THE SHORT PAPER before 3:00 p.m.

- November
T 1 Cinema and Nation in Revolutionary Cuba
To read: King, pp. 145-161; Paranaguá, "Laberinto" (pp. 213-220); *García Espinosa, "Por un cine imperfecto"; Barsam, "Editing"; Corrigan, pp. 62-69
To see: *La primera carga al machete* (Cuba, Manuel Octavio Gómez, 1969, 84')
- W 2 Film Series: *Memorias del subdesarrollo* (1968, Tomás Gutiérrez Alea, 97')
- Th 3 Historical Revisionism in a Revolutionary Context
To read: *García Borrero, "Para una relectura crítica..."; *Rosenstone, "The Historical Film"
- T 8 The New Latin American Cinema
To read: King, pp. 65-72 y 84-89; *Fanon, "On National Culture"; Corrigan, Cap. 4
To see: *La hora de los homos, Parte I* (Argentina, Fernando Solanas y Octavio Getino, 90')
- Th 10 A Pan-American Third Cinema?
To read: *Getino y Solanas, "Hacia un tercer cine"
- III. CONTEMPORARY CINEMA (1980s-2000s)**
- T 15 Cinema and Woman
To read: King, 253-60, 270-75; *Xavier, "Brazilian Cinema in the 1990s"
Paranaguá, "Filiaciones" (pp. 244-63)
To see: *Um céu das estrelas* (Brasil, Tata Amaral, 1996, 72')
- W 16 Film Series: *Como nascem os anjos* (Brasil, Murilo Salles, 1996, 100')
- Th 17 Female Gazes
To read: Paranaguá, "Desafíos" (pp. 264-78); *de Lauretis, "Aesthetic and Feminist Theory"
- T 22 The End of State Support and the Possibilities of Digital Technologies
To read: King, 275-277; *García Espinosa, "La globalización de la cultura"; *Venegas, "Cibernética imperfecta"; *Sobchack, "The Scene of the Screen"
To see: *Suite Habana* (Cuba-España, Fernando Pérez, 2003, 84')
- Th 24 THANKSGIVING HOLIDAY-No class
- T 29 A New, Independent Cinema?: The Case of Argentina
To read: *Sánchez, "América Latina"; *Batlle, "De la virtual extinción"; *Wolf, "Las estéticas del nuevo cine argentino"
To see: *Fuckland* (Argentina, José Luis Marqués, 2000, 84')
- W 30 Film Series: *Buenos Aires viceversa* (Argentina-Países Bajos, Alejandro Agresti, 1996, 122')
- December
Th 1 Cinema in the Era of Digital Technologies
To read: *Jenkins, "The Work of Theory..."

HAND IN THE FINAL PAPER on Monday, December 5 before noon

READINGS

- Aguilar, Gonzalo. "Leopoldo Torre Nilsson: Un cineasta entre escritores." In Leopoldo Torre Nilsson: Una estética de la decadencia. María del Carmen Vieites, Ed. Buenos Aires: Museo del Cine Pablo C. Duckós Hicken/Altamira, 2002.
- Battle, Diego. "De la virtual extinción a la nueva ley: el resurgimiento." In Nuevo cine argentino: temas, autores y estilos de una renovación. Horacio Bernades, Diego Lerer y Sergio Wolf, Eds. Buenos Aires: Talanka/FIPRESCI, 2002.
- Bhabha, Homi. "DissemiNation: time, narrative, and the margins of the modern nation." In Nation and Narration. London: Routledge, 1990.
- de Lauretis, Teresa. "Aesthetic and Feminist Theory: Rethinking Women's Cinema." In Female Spectators: Looking at Film and Television. E. Deidre Pribram, Ed. London: Verso, 1988.
- Dyer, Richard. "Heavenly Bodies: Film Stars and Society." In Film and Theory: An Anthology. Robert Stam and Toby Miller, Eds. Oxford: Blackwell, 2000.
- Fanon, Frantz. "On National Culture." In Colonial Discourse and Post-Colonial Theory: A Reader. Patrick Williams y Laura Chrisman, Eds. New York: Columbia University Press, 1994.
- Fein, Seth. "From Collaboration to Containment: Hollywood and the International Political Economy of Mexican Cinema after the Second World War." In Mexico's Cinema: A Century of Film and Filmmakers. Joanna Hershfield y David Maciel, Eds. Wilmington, DE: Scholarly Resources, 1999.
- Feuer, Jane. "Dream Worlds and Dream Stages." The Hollywood Musical. 2nd ed. Bloomington: Indiana University Press, 1993.
- García Borrero, Juan Antonio. "Para una relectura crítica de la década prodigiosa." In La edad de herejía: Ensayos sobre el cine cubano, su crítica y su público. Santiago de Cuba: Oriente, 2002.
- García Espinosa, Julio. "La globalización de la cultura: nuevas tecnologías, posibles alternativas." Cinemais 18 (1999): 71-78.
- , "Por un cine imperfecto." In Hojas de cine: Testimonios y documentos del nuevo cine latinoamericano. Vol. III. México: Dirección General de Publicaciones y Medios, Secretaría de Educación Pública, Fundación Mexicana de Cineastas, Universidad Autónoma Metropolitana, 1988.
- Getino, Octavio and Fernando Solanas. "Hacia un Tercer Cine." In Hojas de cine: Testimonios y documentos del nuevo cine latinoamericano. Vol. I. México: Dirección General de Publicaciones y Medios, Secretaría de Educación Pública, Fundación Mexicana de Cineastas, Universidad Autónoma Metropolitana, 1988.
- Gomes, Paulo Emilio Salles. "Cinema: Trajetória no subdesenvolvimento." In Cinema: trajetória no subdesenvolvimento. São Paulo: Paz e Terra, 1980.
[English translation: "Cinema: A Trajectory within Underdevelopment." In Brazilian Cinema. Randal Johnson and Robert Stam, Eds. 2nd ed. Austin: University of Texas Press, 1988.]
- Jenkins, Henry. "The Work of Theory in the Age of Digital Transformation."
<http://web.mit.edu/21fms/www/faculty/henry3/pub/digitaltheory.htm>
- Kaplan, E. Ann. "Is the Gaze Male?" In Feminism and Film. Oxford: Oxford University Press, 2000.
- López, Ana. "O Cangaceiro: estilos híbridos para un espacio nacional cinematográfico." Archivos de la Filmoteca 31 (1999): 172-83.

- "On Rhythms and Borders." In Everynight Life: Culture and Dance in Latin America. José Estéban Muñoz y Celeste Frase Delgado, Eds. Durham: Duke UP, 1997.
- "Martín Fierro: apertura de un debate." In Leopoldo Torre Nilsson: Una estética de la decadencia. María del Carmen Vieites, Ed. Buenos Aires: Museo del Cine Pablo C. Duckós Hicken/Altamira, 2002.
- Mendonça, Ana Rita. "Industria cultural y modernidad." Archivos de la Filmoteca 36 (2000): 80-97.
- Ramírez Berg, Charles, "The Cinematic Investion of Mexico: The Poetics and Politics of the Fernández-Figueroa Style." In The Mexican Cinema Project. Chon Noriega y Steven Ricci, Eds. Los Angeles: UCLA Film and Television Archive, 1994.
- Rocha, Glauber. "Uma estética da fome." Revista Civilização Brasileiro 3 (1965): 165-170.
[English Translation: "An Esthetic of Hunger." In Brazilian Cinema. Randal Johnson and Robert Stam, Eds. 2nd ed. Austin: University of Texas Press, 1988.]
- "Revisión crítica del cine brasileño." In Hojas de cine: Testimonios y documentos del nuevo cine latinoamericano. Vol. I. México: Dirección General de Publicaciones y Medios, Secretaría de Educación Pública, Fundación Mexicana de Cineastas, Universidad Autónoma Metropolitana, 1988.
- Rosenstone, Robert. "The Historical Film: Looking at the Past in a Postliterate Age." In The Historical Film: History and Memory in Media. Marcia Landy, Ed. New Brunswick, NJ: Rutgers University Press, 2001.
- Sánchez, Jorge. "América Latina: Los que no somos Hollywood." Cinemais 31 (2001): 81-98.
- Schwarz, Roberto. "Brazilian Culture: Nationalism by Elimination." In Misplaced Ideas: Essays on Brazilian Culture. London: Verso, 1992.
- Sobchack, Vivian. "The Scene of the Screen: Envisioning Cinematic and Electronic "Presence." In Film and Theory: An Anthology. Robert Stam and Toby Miller, Eds. Malden, MA: Blackwell, 2000.
- Staiger, Janet. "Authorship Approaches." In Authorship and Film. David A. Gerstner y Janet Staiger, Eds. New York: Routledge, 1996.
- Vieira, João Luiz. "From *High Noon* to *Jaws*: Carnival and Parody in Brazilian Cinema." In Brazilian Cinema. 2nd ed. Randal Johnson and Robert Stam, Eds. Austin: University of Texas Press, 1988.
- Venegas, Cristina. "Cibernética imperfecta." Miradas No.1 (2002) http://www.eicvtv.org/miradas/num_01/ojo_02.htm
- Wolf, Sergio. "Las estéticas del nuevo cine argentino: el resurgimiento." In Nuevo cine argentino: temas, autores y estilos de una renovación. Horacio Bernades, Diego Lerer y Sergio Wolf, Eds. Buenos Aires: Tatanka/FIPRESCI, 2002.
- Xavier, Ismael. "Brazilian Cinema in the 1990s: The Unexpected Encounter and the Resentful Character." In The New Brazilian Cinema. Lucia Nagib, Ed. London: I.B.Tauris, 2003.