**LATINAM 201 and 303**

**Latin American History and Culture through Film**

Spanish and Latin American Studies Programme

The University of Auckland

Semester 2, 2017

**Dr Kathryn Lehman** (Co-ordinator)

Office: Arts 2 Building # 401A Email: [k.lehman@auckland.ac.nz](mailto:k.lehman@auckland.ac.nz) Phone: 373-7599; Ext: 87626

Office hours: Thursday 11-1 and by appointment

Lecture: Mon 11-1 (OGGB 40B)

Tutorial: Latinam 201 Tues 1-2 260-321 Latinam 303 Tues 2-3 206-314

**COURSE DESCRIPTION**

Over the last two decades, Latin American films like *Amores perros* (2000 Mexico)*,* *City of God* (2002 Brazil) and *The* *Motorcycle Diaries* (2004, with scenes from across the region)have become world hits whose actors, directors and stories about Latin America have entered the world film market, showcasing Latin American history and culture through film with high production values of leading film industries.

More recently, three Oscars for Best Director were awarded to Mexicans Alfonso Cuarón (*Gravity*, 2014) and Alejandro González Iñárritu (*Birdman* 2015 and *The Revenent* 2016) whose films are not about Latin America – these directors are now telling stories about the US. This marks a new moment in film history because previously, directors from Latin America made films about their own people.

This course will consider film as a space for reflection on stories by and about the people who live in what is called “Latin America”. Each film tells a story about the history of a people from a particular nation. What we call Latin America is a region that came into being through colonial processes that have profoundly marked the way people from abroad receive stories about them. We will askhow national filmmakers represent their own nation’s history in comparison with ways that Hollywood has told similar stories, and we will observe commonalities and differences across the region. We will also view film and video by alternative, independent and community groups.

Each film will be studied in its multiple temporalities: 1) the era depicted or the setting; 2) the historical era of production; 3) the era in Latin American film history; and 4) our own viewing era.

Stories from the 1960s and 1970s emerged as a trans-national process that foregrounded colonial history to decolonise it. Known as *Third Cinema*, the goal was to use local narratives to communicate words, images, music, stories, and struggles of the people for a revolutionary cinema to align them with others in a *Third World Emancipatory Project.* The reaction by military governments, often armed by the US, led to an era of repression and state terror in the 1970s-1980s, followed by our era of neoliberal globalisation, first imposed by force in Chile in 1973 and then across the globe.

The 1980s and 1990s saw the end of dictatorship and the restoration of electoral democracy with rising foreign debt that forced nations into *austerity measures, privatisation* and restructuring, selling off public assets just as they were reestablishing civil society. In film, historical dramas of the nation were set in the distant past, but also recovered a memory recent history.

Resistance to neoliberalist restructuring gave rise to the New Social Movements after 2001, posing serious challenges to neo-liberalism as an economic project and to the constitutional order of the nation-states since their founding in the early 19th Century. These movements have redefined some nation-states as *plurinational* through *participatory democracy*, and filmmaking as *social communication*. Several nations have democratised their media laws, bringing more producers to participate in communication, allowing citizens to see more of their own stories on screen and defending rights to information about the world, influenced by street art and popular music.

We will study the relation between people and popular culture, and introduce terms such as Abya Yala - the Americas; Indians, *indios*, Indigenous peoples, *pueblos originarios*; Spanish America, Latin America, Central and South America; settlement, colonisation, capitalism; nation-state, independence, republican democracy, neocolonialism; decolonisation, socialism, and revolution; dictatorship, *desaparecidos*, civil rights, human rights; third world, third cinema, hegemony and subalternity; New Latin American Cinema, neoliberalism, restructuring, austerity and globalisation; new social movements, civil society; post-neoliberalism, plurinationalism and participatory democracy.

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| **LATINAM 201 and 303**  **COURSE ASSESSMENT**  Coursework is 100% of the final grade, divided as follows: | |
| **TEST: 12 August (Week 3)**  **TUTORIAL QUIZZES:**    **CRITICAL FILM READING:**  **24 August (Week 5)**  **ESSAY:**  **19 October (Week 11)** | 15% Units 1-2 – During tutorial on Tuesday 8 August  25% There will be 5 quizzes, each worth 5%  During the last 15 minutes of the tutorial.  25% A critical analysis of one film with close reading of clips  demonstrating comprehension film concepts and  historical context, drawing on examples from other films.  Latinam 201 – 1500 words; Latinam 303 – 2000 words  35% A critical analysis of two films indicating an  understanding of the history of Latin America  as represented in film and analysed in this class.  Latinam 201 – 2000 words; Latinam 303 – 2500 words |

**NOTE:** Essay and Critical Reading handed 2-3 days late will be marked down  **5%**; after 3

days **10%** will be deducted for each day late without medical certificate.

**Important considerations about the assessment process:**

1. The Critical Reading and Essay must cover content from different films.
2. Students must adhere to the University guidelines on plagiarism.

3. Students taking a Spanish 303 will take the Spanish tutorial and read material written in Spanish, quoting from the original Spanish text of the film.

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| ***Main Goals - Multiple Temporalities in Viewing Media*** |

1. To introduce Latin American history and culture through its media, especially key feature films, videos, documentaries, and media on-line, so that we view the world with Latin American audiovisual producers;
2. To trace historical changes in which these media participated and which  they now represent to us in the setting depicted as well as the moment they were produced:
3. The long history of Indigenous cultures, the short history of colonial settlement and wars, republican independence and neocolonialism, decolonisation movements; recent history of globalisation and neoliberalism, post-neoliberal democratisation and participatory trends.
4. To study the continental project of Third Cinema (Cine Liberación, Cinema Novo, New Latin American Cinema) through its major theorists and media productions and to consider this legacy today;
5. To relate film to other media as a social text and a space of struggle for hegemony using the words, images, music, dreams, and knowledges of diverse peoples of Abya Yala;
6. To locate ourselves as viewers in dialogue with the world trends presented on screen in this course.

***To achieve these goals, students are expected to:***

1. View the required film indicated for each UNIT, study the clips and prepare tutorial questions.

2. Consult ***A History of Latin America*** to supplement the historical summary provided for each UNIT.

3. Read the required articles for each UNIT and participate in class discussions.

***Prescribed materials and resources are:***

1. Keen, Benjamin and Haynes, Keith. ***A History of Latin America***. 9th ed.

Belmont: Wadsworth, 2013. Location: SHORT LOAN (2 Hour) - Kate Edger Information Commons (Level 1). Call Number: 980 K26 2009

2. Course Readings, electronic format on Canvas Course for Latinam303/201

LATINAM 201 **COURSE OUTLINE**

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| **Week** | **Date**  Film Analysed | **unit and Quiz Topic, Test and Assignment Dates** |
| **1** | 24 July  The Mission | **Unit 1:** Multiple Temporalities in Film; Who Holds the Camera?  Reading Film: Indigenous History, Colonialism, 1980s Liberation Theology |
| **2** | 31 July  O Mestre e o Divino | **Unit 2:** The Doctrine of Discovery and Religion in Brazil;Who owns the image?  **Quiz 1:** Basic Film Terms, Decolonisation, *The Mission* |
| **3** | 7 August  Even the Rain | **Unit 3:** Neocolonialism, Neoliberalism, Indigenous Leadership in Decolonisation  **TUTORIAL TEST** 15% (Units 1-3) Tuesday 8 August |
| **4** | 14 August  Camila | **UNIT 4:** Reading the Nation; Caudillos, Angels, Woman-as-Nation  Tutorial on Allegorical Readings, Gender and Nation, Dictatorship |
| **5** | 21 August  Tango Bar | **UNIT 5:** Tango - Performing the Nation under Dictatorship  **Critical Reading Due 24 August (25%)** |
| **6** | 28 August  Vámonos con Pancho Villa | **Unit 6:** The Mexican Revolution  **Quiz 2:** The Nation, Revolution, Dictatorship (Units 4-6) |
| **Intersemester Break** | | |
| **7** | 18 September  Lucía | **Unit 7:** The Cuban Revolution: Imperfect Cinema and Third Cinema  The Cold War, Ideological Readings, Film as a Gun |
| 8 | 25 September  Battle of Chile | **Unit 8:**  Chilean Socialism, Neoliberalism, State Terror  **Quiz 3:** Revolution in Mexican and Cuban Film (Units 6-7) |
| 9 | 2 October  Amores perros | **Unit 9:** Globalising the Periphery en *Amores Perros* |
| 10 | 9 October  Central Station | **Unit 10:** Globalisation andNew Latin American Cinema in Brazil  **Quiz 4:** State Terror, Neoliberalism and Identity Politics (Units 8-10) |
| 11 | 16 October  Cocalero  South of the Border | **Unit 11:** Participatory Democracy, Socialism for the 21 Century, Right Turn  **ESSAY DUE 19 October 30%** |
| 12 | 23 October  Labour Day, no class | **Quiz 5:** Globalisation, Participatory Democracy, Right Turn **(**Units 11-12) |

**Latin American History and Culture through Film Critical Reading**

Due Wednesday **26 August 2015 by 4.00pm** to Arts Reception, HSB. Essays 2-3 days late will be marked down  **5%**; after 3days **10%**. Extensions are granted only in the case of a documented medical emergency for which you have contacted Dr. Kathryn Lehman by email [k.lehman@auckland.ac.nz](mailto:k.lehman@auckland.ac.nz) before the day is over. **The essay must be submitted to Turnitin.** 1500 words for Latinam 201; 2000 for Latinam 303

**Critical Reading:** A close, critical reading of at least two clips from one film, interpreting the historical identity of the people as represented in the film demonstrating an understanding of debates on colonialism-decolonisation.

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| A. Indigenous Peoples, Third and Fourth Cinema, Decolonisation |
| Each of the following films attempts to decolonise the gaze, using some aspects of third cinema after that era was over: *Cabeza de Vaca* (1990), *Jericó* (1990)*, La Controverse de Valladolid* (https://www.youtube.com/watch?v=0fJkaB871e4 1992), *El norte* (1983) and *La otra conquista* (1998). While they all decolonise our understanding of the conquest to some degree, they are not representative of fourth or Indigenous cinema as outlined by Barry Barclay. Choose at least two scenes to critically analyse a) the multiple temporalities involved in watching film, b) the goals of the directors, c) the importance of this scene in the narrative arc, especially in positioning the viewer to interpret European and Indigenous identity. What aspects of the film decolonise as proposed by the theoretical material we have read, and to what extent (if any) do they achieve or fail to achieve their goals? Comparisons may be made with other films studied, *The Mission, O Mestre e o Divino* or *Even the Rain.* |
| B. Filming Colonialism, the Spiritual Conquest and Religion |
| *Yo, la peor de todas,* (1990) offers a critique of colonial patriarchy in New Spain, whereas *Jericó*, and *La otra conquista* focus on the spiritual conquest, in all cases to move toward a more decolonised representation. Critically analyse two scenes that demonstrate the role of religion in this film, comparing them to one of the others listed above, taking into account a) the multiple temporalities involved in watching film, b) the goals of the directors, c) the importance of this scene in the narrative arc, especially in positioning the viewer to interpret European Identity. |
| C. Liberation Theology and Decolonisation |
| *The Mission* and *El norte* were created during an era when Liberation Theology was at its height. John Duigan’s *Romero* (1989) is a biographical drama about the role of the Catholic Church during this era, when Archbishop Romero was assassinated (1980). Critically analyse one scene that demonstrates an attempt to decolonise the gaze through religion and the role of religion more generally in colonisation and decolonisation, making reference to other films and recalling a) the multiple temporalities involved in watching film, b) the goals of the directors, c) the importance of this scene in the narrative arc, especially in positioning the viewer to interpret European and Indigenous identity. How is this US production different to other films produced in Latin America on similar topics? |
| D. Filming The Nation as Imagined Community - Argentina in the 19th Century |
| In both *Camila* (1984) and *Martín Fierro* (1975) the directors attempt to critique the new nation as it developed in the 19th century, and they use concepts introduced in third cinema. Their representations of the new nation of Argentina are contradictory because the gaucho (as caudillo –Rosas) is denounced as responsible for the violence in the film *Camila* but the gaucho is defended as victim of the government in *Martín Fierro.* Closely read one scene from one of the two films (a scene not analysed in class) in order to determine to what extent (if any) they differ from that Third Cinema or go beyond it? Gender constructs should be taken into account. |
| E. Tango, National Identity, Identity Politics |
| The tango often uses the experience of exile to explore identity politics and memory as they relate to social injustice, and several films included tango as a medium to represent memory after the Dirty War (1976-1983) in Argentina. Analyse one scene from *Tango Bar* (1987) or *Tangos. El exilio de Gardel* (1984, F. Solanas) to describe how it introduces identity politics. How does the film relate to Solanas’s theory on third cinema? |

1. Give only a brief introduction to the plot and themes of the film as they relate to your scene analysis.
2. The setting the era of production are different and you should consider both of these time periods in your analysis.
3. Analyse specific quotations by theorists that you are using to support your ideas on decolonisation.
4. Critically analyse two scenes and include references to others to focus on this discussion.
5. References should follow the *MLA Style Manual*, the University has an on-line reference.
6. Any information taken from a website MUST be cited as if it were print text. See the MLA and University regulations on plagiarism.

**Latinam 201 and 303 Critical Reading and Analysis Assessment Criteria**

**1. Thesis Statement and Title of Critical Analysis: (20)**

Having become familiar with discussions on how colonization and decolonisation took place and are represented in film, referring to the historical moment represented, you select the scene in the film that offers a clear example of how the director attempted to offer an historical representation that dealt with a specific issue related to the history of colonialism/decolonisation. This scene raises questions and proposes representations about this history.

What is the importance of the scene you are analyzing? How does this particular scene inform the viewer about the major issues raised in the film as they deal with colonialism? At what point does it occur in the film? The statement about the importance of the scene appears in the first paragraphs and is the evidence provided for the analysis of colonialism and decolonization that appears in the film. If you write this statement after you complete the analysis, you will have a better understanding of how to guide the reader through the essay. It helps to explain directly how “this essay will offer three examples of ways in which…” and then state precisely what those three examples are as they relate to the scenes that you will analyse.

THE TITLE SHOULD REFLECT YOUR APPROACH. DO NOT USE THE ESSAY TOPIC AS YOUR OWN TITLE.

**2. Development of Thesis: (20)**

Once you state importance of the film scene you are analysis and the question it raises, you develop your response to the question with arguments in support of your thesis. For this critical reading, give a very brief introduction to the film’s story and plot within its historical context, and then locate this scene within the film’s narrative arc. When does it occur in the film, what important events have led to this scene, how does it tell us about the outcome of the story? Introduce the characters who appear in the scene. The next section is the close reading itself.

**3. Evidence presented to support the thesis through the close reading: (20)**

The close reading offers evidence or support for the answer you have developed for the thesis question by describing the visual and auditory evidence for your idea. The most interesting readings include sharp detail about what the viewer sees and highlights the importance of what is in the scene as well as how the dialogue and soundtrack function to help tell the story. Exact quotes are much more effective then general statements. Descriptions of the characters’ reactions, movements and gestures are important. How does the film *show us* this history, rather than telling it to us in print? What do their expressions tell us that reiterate or enrich the dialogue? Each element of the close reading has meaning that builds evidence to support the thesis: what details are relevant and help the viewer understand the points the director wishes to make?

**4. Organisation and Conclusion: (20)**

This section refers to sequence of ideas presented, the logical transition from one point to the next, the extent to which each paragraph relates to the thesis and moves it forward, and the overall coherence of the body of the critical analysis. The conclusion should not be a restatement of the thesis, but rather a summary of the ways in which you have answered the thesis question with some reflection on what your close reading has revealed and what other questions arise through this analysis. You may find a quotation that synthesises exactly what you think, and it is generally suggested that you not end the essay with the quotation, but with your own words after the quotation.

**5. Quotations, Bibliography and Analysis of Decolonisation: (20)**

This section refers to proper referencing, as well as to the understanding of the readings provided. Those who take this class for Spanish credit should cite quotations in Spanish and demonstrate evidence of Spanish comprehension with bibliography in Spanish.

Refer to the handout on conventions of citation when you prepare a list of works cited. Plagiarism, or the use of another's ideas as one's own, is a serious infraction of university regulations. IF YOU USE THE EXACT WORDS OF ANOTHER PERSON, YOU MUST PLACE THEM IN INVERTED COMMAS AND CITE THE REFERENCE. When you use another person's IDEA, refer the reader to the source of the idea, noting the page(s), chapter(s), or book(s) in which the idea is developed. If you paraphrase the text of another person, YOU MUST IDENTIFY THE SOURCE, because paraphrasing is a form of plagiarism if you give the impression that it is your own idea. Only information considered "general knowledge" need not be cited.

**Referencing for Film Essays in Latin American History and Culture through Film**

**1. MLA Style**

The Department of Spanish normally uses the MLA (Modern Language Association) style for referencing. The *MLA Handbook for Writers of Research Papers* and the *MLA Style Manual* can be found in the Library Reference Section at 808.027 M689a. Examples are easily available online under “MLA Referencing”, one good source is: Quickcite on Library webpage under Referencing.

**2. Citations in the Text**

You may use footnotes or endnotes for parenthetical explanations or details. It is not necessary to footnote for page numbers of sources. Instead, in the body of the text, identify the author or title of the work and simply include the page number(s) in parentheses. Example: “Gabriel lists the major themes of Third Cinema as class, culture, religion, sexism and armed struggle” (15-20). If you don’t mention the name of the author in the text, put it in parentheses: (Gabriel 20) Then you include a list of Works Cited as the last page of the essay so the reader knows the book from which the quote was taken.

**3. List of Works Cited in Alphabetical Order by Author’s Surname**

You do not need a bibliography, only a list of those works cited in your essay. This list appears at the end of the essay. Works are listed in alphabetical order by author’s surname followed by a comma and the author’s first name. Following the author’s name is the title of the work. This is the standard sequence of information:

**BOOK**

Author's surname, first name or initials. *Title of the Book.* Edition [if not first]. Place of publication: Publisher's name, year of publication.

Gilbert, Rob, and Pam Gilbert. *Masculinity Goes to School*. St. Leonards, N.S.W.: Allen, 1998.

**JOURNAL ARTICLE**

Author's surname, first name or initials. "Title of the Article*." Title of Journal* Volume number.issue number[if needed] (date of publication): page numbers.

Rogers, Geoff. "Reflections on Teaching Remote and Isolated Children." *Education in Rural Australia* 9.2 (1999): 65-68.

**4. Titles**

Titles of long works such as books, journals **and films** are either underlined or *italicised*. Titles of shorter works (articles, poems) are placed in inverted commas or quotation marks. In English, every word in the title is capitalised except small or unimportant words such as articles, conjunctions, and other short words. In Spanish, only the first word is capitalised, along with proper nouns.

**Indigenous critique of Western (Imperial) history. Summary of ten critiques.**

*Decolonizing Methodologies. Research and Indigenous People.* Linda Tuhiwai Smith London: Zed Books, 1999, p 30

1. *The idea that history is a totalizing discourse* – Assumes the possibility and desirability of including all known knowledge into a coherent whole. Establishes classification systems, rules of practice and methods. What counts as history?
2. *The idea that there is a university history* – Assumes that there are fundamental characteristics and values which all human subjects and societies share. The development of these universal characteristics are of historical interest.
3. *The idea that history is one large chronology* – History is about developments over time. It charts the progress of human endeavour through time. Chronology is important as a method because it allows events to be located at a point in time. The actually time events take place also makes them ‘real’ or factual. In order to begin the chronology a time of ‘discovery’ has to be established. Chronology is also important for attempting to go backwards and explain how and why things happened in the past.
4. *The idea that history is about development*. Implicit in development are notions of progress. Societies move forward in stages as an infant grows into an adult human being. Earliest phase is primitive, simple, emotional. As societies develop they become less primitive, more civilized, more rational, and their structures become more complex and bureaucratic.
5. *The idea that history is about a self*-*actualizing human subject.* Humans have the potential to reach a stage in their development where they can be in total control of their faculties. There is an order of human development which moves, in stages, through the fulfilment of basic needs, the development of emotions, the development of the intellect and the development of morality. Just as the individual moves through these stages, so do societies.
6. *The idea that the story of history can be told in one coherent narrative*.Assumes we assemble all the facts in an ordered way so that they tell us the truth or give us a very good idea of what really did happen in the past. In theory it means that historians can write a true history of the world.
7. *The idea that history is a discipline is innocent*.This idea says that ‘facts’ speak for themselves and that the historian simply researches the facts and puts them together. Once all the known facts are assembled they tell their own story, without any need of a theoretical explanation or interpretation by the historian. This idea also conveys the sense that history is pure as a discipline, that is, that it is not implicated with other disciplines (such as politics or economics).
8. *The idea that history is constructed around binary categories* This idea is linked to the historical method of chronology. In order for history to begin there has to be a period of beginning and some criteria for determining when something begins. In terms of history this was often attached to concepts of ‘discovery’, the development of literacy or the development of a specific social formation. Everything before that time is designated as prehistorical belonging to the realm of myths and traditions, ‘outside’ the domain.
9. *The idea that history is patriarchal*. This idea is linked to the notions of self-actualization and development, as women were regarded as being incapable of attaining the higher orders of development. Furthermore they were not significant in terms of the ways societies developed because they were not present in the bureaucracies or hierarchies where changes in social or political life were being determined.

*Other key ideas* Intersecting this set of ideas are some other important concepts. Literacy, as one example, was used as a criterion for assessing the development of a society and its progress to a stage where history can be said to begin. Even places such as India, China and Japan, however, which were very literate cultures prior to their ‘discovery’ by the West, were invoked through other categories which defined them as uncivilized. Their literacy, in other words, did not count as a record of legitimate knowledge.

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