

LATIN AMERICAN DOCUMENTARY CINEMA

Haverford College, SPAN217, Spring 2011

TTh 11:30-1:00, Hall 007 – plus weekly film screenings, Sun 7:00pm, Chase Auditorium

Instructor: Vicky Funari, 610-642-1188, vfunari@haverford.edu

Office hours: Thurs 3:00-5:00, Founders 29

SYLLABUS

SUMMARY

This course introduces students to the thematic and stylistic breadth of documentary films from Latin America. Through film screenings, readings, discussion and writing assignments, we will examine a series of questions related to the content, form and politics of documentary films. Topics covered include: relations between cinema and the state; questions of ideology and national identity; representations of class, race, ethnicity and gender; concerns about historical representations and political memory; the use of film as a tool for social change and the promotion of human rights; and expressions of hybridity in migrant, immigrant, diasporic and borderlands cultures and communities. The class will include weekly Sunday evening screenings and visits by Latin American documentary filmmakers.

REQUIRED TEXTS

Michael Martin, Ed. (1997), *New Latin American Cinema, Volume One: Theory, Practices, and Transcontinental Articulations*

Julianne Burton, Ed. (1990), *The Social Documentary in Latin America*

These texts are available in the bookstore. All other required reading will be on Blackboard.

REQUIRED FILMS

Required films are listed in the course outline below. We will watch the assigned films on Sunday evenings, in Chase Auditorium. You will be expected to re-watch the films outside of class time to support your understanding and interpretation of the films. All the films will be on reserve at Magill.

COURSE REQUIREMENTS

Close viewing of films, close reading of written texts, and guided discussions about both films and texts will be essential elements of the class process. With that in mind, you are expected to: attend class; attend all Sunday screenings as well as screenings/presentations by invited filmmakers; do all required reading; participate actively in class discussions; do 2 oral presentations and submit a "screening sheet" for each of the films about which you present; write a midterm paper; and write a take-home final.

PAPERS AND ORAL PRESENTATIONS

Each of you will do 2 oral group presentations during the semester, in groups of 3. The day after each oral presentation and class discussion, each presenter will submit a screening sheet analyzing various aspects of the film. I will provide you with the format for the screening sheet. You will also write a midterm paper, 2-3 pages long, and a take-home final. I will provide you with questions to address in your papers. You may choose the film or films about which you want to write.

RECOMMENDED TEXTS

Julianne Burton, Ed. (1986), *Cinema and Social Change in Latin America: Conversations with Filmmakers*

Chon Noriega, Ed. (2000), *Visible Nations: Latin American Cinema and Video*

Bill Nichols (2001), *Introduction to Documentary*

COURSE OUTLINE

WEEK #1

DEFINING OUR TERMS: WHAT IS A DOCUMENTARY ANYWAY? WHAT IS LATIN AMERICA ANYWAY? THE GLOBAL CONTEXT: EARLY DOCUMENTARY FILMS

Class #1, Tues Jan 18, 2011

Class #2, Thur Jan 20, 2011

Readings: Julianne Burton, *The Social Documentary in Latin America*, Ch. 1, pp 3-30 (toward a history).

Ana M. López, "Early Cinema and Modernity in Latin America", in *Cinema Journal* 40, No. 1, Fall 2000, pp. 48-78. (BB)

Paul A. Schroeder Rodríguez, "Latin American Silent Cinema: Triangulation and the Politics of Criollo Aesthetics," in *Latin American Research Review*, Vol. 43, No. 3., 2008, pp. 33-58. (BB)

In-class viewing: *Workers Leaving the Factory* and *The Waterer Watered* (1895), Louis Lumiere (France); clips from *El último malón / The Last Indian Uprising* (1917), Alcides Greca (Argentina); clips from *Revolución orozquista* (1912), Hermanos Alva (Mexico); clips from *El Automovil Gris* (1919), Enrique Rosas (Mexico); clips from *Nanook of the North* (1922), Robert Flaherty (USA/Canada); clips from *Man with the Movie Camera* (1929), Dziga Vertov.

WEEK #2

NEW LATIN AMERICAN CINEMA, Part 1: NATIONAL VISIONS

Screening, Sun Jan 23, 2011

Films: *Las Hurdes/Land Without Bread*, 1932, Luis Buñuel (Spain) (27 min)
Tiré die /Throw a Dime, 1958, Fernando Birri (Argentina) (33 min)

Class #3, Tues Jan 25, 2011

Class #4, Thurs Jan 27, 2011

Readings: Michael Chanan, "Rediscovering Documentary: Cultural Context and Intentionality," pp. 201-217, in *New Latin American Cinema*. (this essay is also Ch. 2 in the Burton book, pp. 31-47)

Julianne Burton, *The Social Documentary in Latin America*, Ch. 3, pp 49-84 (modes of address).

Fernando Birri, "Cinema and Underdevelopment," in *New Latin American Cinema*, pp. 86-94.

Fernando Birri, "For a Nationalist, Realist, Critical and Popular Cinema," in *New Latin American Cinema*, pp. 95-98.

Julianne Burton, Ch. 1, pp 1-12, "Fernando Birri, The Roots of Documentary Realism," in *Cinema and Social Change in Latin America: Conversations with Filmmakers*. (BB)

In-class viewing: Clips from *Housing Problems*, 1935, John Grierson, Edgar Anstey (Great Britain).
Clips from *El mégano / The Charcoal Workers*, 1954, Cine Rebelde, Julio García Espinosa, Tomás Gutierrez Alea (Cuba).

WEEK #3

NEW LATIN AMERICAN CINEMA, Part 2: NATIONAL VISIONS

Screening, Sun Jan 30, 2011

Films: *Araya*, 1959, Margot Benacerraf, (Venezuela) (80 min)

Chircales / Brickmakers, 1972, Marta Rodriguez & Jorge Silva (Colombia) (42 min)

Class #5, Tues Feb 1, 2011

Readings: Julianne Burton-Carvajal, "Araya Across Time and Space," in *Visible Nations: Latin American Cinema and Video*, Chon Noriega, Ed., Ch. 3, pp 51-81. (BB)

In-class viewing: Clips from *Torero*, 1956, Carlos Velo (Mexico)

Screening, Wed Feb 2, 2011 – with PRESENTATION BY PROF. JIM KRIPPNER

Wed Feb 2, 7:00pm, Sharpless Auditorium. Required.

Film: *Redes / The Wave*, 1936, Agustín Velázquez Chávez, Paul Strand, Emilio Gómez Muriel, Fred Zinnemann (Mexico) (65 min)

Class #6, Feb 3, 2011

Readings: James Krippner, "The Making of *Redes*" pp. 69-95, in *Paul Strand in Mexico*; Michael Chanan, "The Space Between Fiction and Documentary," in *Visual Synergies in Fiction and Documentary Film from Latin America*, Miriam Haddu & Joanna Page, Eds., Ch. 2, pp. 15-24. (*Redes*, *Memorias*) (BB)

In-class viewing: Clips from *Que Viva México*, 1931/1979, Sergei Eisenstein (USSR/Mexico)

WEEK #4

NEW LATIN AMERICAN CINEMA, Part 3: DOCUTOPIA / DOCU-DYSTOPIA

Screening, Sun Feb 6, 2011

Films: *Now*, 1965, Santiago Alvarez (Cuba) (5 min);

LBJ, 1968, Santiago Alvarez & Norma Torrado (Cuba) (18 min);

La Hora de los Hornos/The Hour of the Furnaces, 1968, Fernando Solanas & Octavio Getino (Argentina) (Pt. 1 only, 84 min)

Class #7, Tues Feb 8, 2011

Class #8, Thur Feb 10, 2011

Tues Feb 8: Present guidelines for Midterm paper

Readings: Bill Nichols, *Introduction to Documentary*, Ch. 8, pp 168-177 (writing an essay). (BB)
Fernando Solanas & Octavio Getino, "Towards a Third Cinema," in *New Latin American Cinema*, pp. 33-58.

Robert Stam, "The Two Avant-Gardes, Solanas and Getino's *The Hour of the Furnaces*," in *The Social Documentary in Latin America*, Ch. 13, pp 251-266.

Recommended: John Mraz, "Santiago Alvarez: From Dramatic Form to Direct Cinema," in *The Social Documentary in Latin America*, Ch. 6, pp 131-149.

WEEK #5

NEW LATIN AMERICAN CINEMA, Part 4: DOCUFICTION

Screening, Sun Feb 13, 2011

Films: *Por primera vez / For the First Time*, 1967, Octavio Cortázar (Cuba) (10 Min);

Memorias del subdesarrollo / Memories of Underdevelopment, 1968, Tomás Gutiérrez Alea (Cuba) (94 min).

Class #9, Tues Feb 15, 2011

Class #10, Thur Feb 17, 2011

Readings: Tomás Gutiérrez Alea, "The Viewer's Dialectic," in *New Latin American Cinema*, pp. 108-131.

Julio García Espinosa, "For an Imperfect Cinema," in *New Latin American Cinema*, pp. 71-85.

Julianne Burton, "Tomás Gutiérrez Alea, Beyond the Reflection of Reality," in *Cinema and Social Change in Latin America: Conversations with Filmmakers*, Ch. 9, pp 115-131. (BB)

Recommended: Ana Lopez, "At the Limits of Documentary: Hypertextual Transformation and the New Latin American Cinema," in *The Social Documentary in Latin America*, Ch. 20, pp 403-412, 428-429.

In-class viewing: Clips from *De cierta manera / One Way or Another*, 1977, Sara Gómez (Cuba).

WEEK #6

NEW LATIN AMERICAN CINEMA, Part 5

Screening, Sun Feb 20, 2011

Films: *La batalla de Chile / The Battle of Chile*, 1975, Patricio Guzmán (Chile) (Pt. 1 only, 96 min).

Class #11, Feb 22, 2011

Class #12, Feb 24, 2011

Readings: Ana Lopez, "The Battle of Chile: Documentary, Political Process, and Representation," in *The Social Documentary in Latin America*, Ch. 14, pp 267-287.

Julianne Burton, "Patricio Guzmán, Politics and the Documentary in People's Chile," in *Cinema and Social Change in Latin America: Conversations with Filmmakers*, Ch. 5, pp 49-68. (BB)

Julianne Burton, "Jorge Silva and Marta Rodriguez, Cine-Sociology and Social Change," in *Cinema and Social Change in Latin America: Conversations with Filmmakers*, Ch. 3, pp 25-34. (BB)

WEEK #7

NEW LATIN AMERICAN CINEMA, Part 6: DIASPORA, EXILE, NEW IDENTITIES

Screening, Sun Feb 27, 2011

Films: *Ilha das Flores / Isle of Flowers*, 1989, Jorge Furtado (Brazil) (12 min);

La operación, 1982, Ana María García (Puerto Rico) (40 min);

Journal inachevé / Unfinished Diary, 1982, Marilú Mallet (Canada) (55 min)

Class #13, Mar 1, 2011

Class #14, Mar 3, 2011

Due on Thurs Mar 3: Midterm Paper

Readings: Ana Lopez, "An 'Other' History: The New Latin American Cinema," in *New Latin American Cinema*, pp. 135-156.

Julianne Burton, "Film Artisans and Film Industries in Latin America, 1956-1980," in *New Latin American Cinema*, pp. 157-184.

WEEK #8

COMMUNITY AND INDIGENOUS MEDIA

Class #15, Mar 15, 2011

Class #16, Mar 17, 2011

NOTE: Because of Spring Break, this week's film screening will take place during Tuesday's class.

Films: ~~*La familia indigena*, 1998, Chiapas Media Project (Mexico/USA) (11 min)~~

Chiapas Media Project, 1998, Chiapas Media Project (Mexico/USA) (8 min);

Water and autonomy, 2003, 17 of November Municipality, Chiapas Media Project (Mexico) (14 min);

We are equal: Zapatista women speak, 2005, Autonomous Municipality of Francisco Villa, Caracol III, Chiapas, Mexico, Chiapas Media Project (Mexico) (19 min);

The Spirit of TV, 1990, Vincent Carelli & Centro Trabalho Indigenista, (Brazil) (18 min);

Nguné Elú, The Day the Moon Menstruated, 2004, Takumã Kuikuro, Maricá Kuikuro (Brazil) (28 min).

Readings: Patricia Aufderheide, "Making Video with Brazilian Indians," in *The Daily Planet: A Critic on the Capitalist Culture Beat*, pp. 274-288. (BB)

Patricia Aufderheide, "Conversations in Latin America," in *The Daily Planet: A Critic on the Capitalist Culture Beat*, pp. 319-330. (BB)

Patricia Aufderheide, "You See the World of the Other and You Look at Your Own": The Evolution of the Video in the Villages Project," in *Journal of Film and Video 60.2 / Summer 2008*, pp. 26-34. (BB)

In-class viewing: Clips from Video in the Villages films *Video in the Villages Presents Itself*, 2006; *A Day in the Village*, 2003; *Signs Don't Speak*, 1996.

WEEK #9

THE GLOBAL ERA, Part 1: MIGRATIONS, HYBRID IDENTITIES, MULTIPLE TRUTHS 1

Screening, Sun Mar 20, 2011

Films: *El Diablo Nunca Duerme / The Devil Never Sleeps* (1996), Lourdes Portillo (USA/Mexico) (56 min); *Al otro lado / To The Other Side*, 2005, Natalia Almada (Mexico/USA) (66 mins)

Class #17, Mar 22, 2011

Class #18, Mar 24, 2011

Readings: Interviews with Lourdes Portillo, 1998 & 1994, in *The Devil Never Sleeps and Other Films*, Rosa Linda Fregoso, Ed., pp 27-47 (BB).

Barbara McBane, "Pinning Down the Bad Luck Butterfly: Photography and Identity in the Films of Lourdes Portillo" in *The Devil Never Sleeps and Other Films*, Ch. 8, pp.160-185 (BB).

Jay Ruby, "Speaking For, Speaking About, Speaking With, or Speaking Alongside – An Anthropological and Documentary Dilemma," *Visual Anthropology Review*, pp 50-67 (BB).

In-class viewing: Clips from *Chicana*, 1979, Sylvia Morales (USA).

WEEK #10

THE GLOBAL ERA, Part 2: WAR AND MEMORY 1

No screening on Sun Mar 27, 2011

Class #19, Mar 29, 2011

Reading: Michael Chanan, "Latin American cinema: from underdevelopment to postmodernism," in *Remapping World Cinema*, Stephanie Dennison and Song Hwee Lim, Eds., Ch. 3, pp 38-51 (BB).

Patricia Aufderheide, "New Latin American Cinema Reconsidered," in *The Daily Planet: A Critic on the Capitalist Culture Beat*, pp. 239-256.

Recommended Film: *All Water Has a Perfect Memory*, 2002, Natalia Almada (USA/Mexico) (19 mins).

Screening, Wed Mar 30, 2011 – NATALIA ALMADA

Wed Mar 30, 7:00pm, Sharpless Auditorium. Required.

Film: *El general/The General*, 2009, Natalia Almada (Mexico/USA) (83 min).

Class #20, Mar 31, 2011

CLASS VISIT BY NATALIA ALMADA

Reading: Natalia Almada, "El General", *IDA Magazine*, Winter 2008, pp 22-24 (BB).

Screening, Thurs Mar 31, 2011, 5:30pm, CPGC Cafe

Event organized by PROF. AURELIA GÓMEZ UNAMUNO with a visit by activist ANA IGNACIA RODRÍGUEZ and filmmaker MARISOL CABRERA

Film: *Casa Libertad*, 2010, Marisol Cabrera (Mexico) (30 mins)

WEEK #11

THE GLOBAL ERA, Part 3: MIGRATIONS, HYBRID IDENTITIES, MULTIPLE TRUTHS 2

Screening, Sun Apr 3, 2011

Film: *Quién diablos es Juliette / Who the Hell is Juliette?* (1997), Carlos Marcovich (Mexico) (91 min).

Class #21, Apr 5, 2011

CLASS VISIT BY ANA IGNACIA RODRIGUEZ & MARISOL CABRERA

Readings: Deborah Martin, "Spectatorship, Performance, Resistance: Carlos Marcovich's *¿Quién diablos es Juliette?*" in *Journal of Latin American Cultural Studies*, Vol 15, No 3, Dec 2006, pp. 341-353 (BB).

Screening, Wed Apr 6, 2011 – LOURDES PORTILLO

Wed Apr 6, 7:00pm, Sharpless Auditorium. Required.

Films: *Al Más Allá*, 2008, Lourdes Portillo (Mexico/USA) (43 min); *La Ofrenda: the Days of the Dead*, 1990, Lourdes Portillo & Susana Muñoz (USA) (50 min).

Class #22, Apr 7, 2011

CLASS VISIT BY LOURDES PORTILLO

Reading: Kathleen Newman, "Steadfast Love and Subversive Acts, The Politics of *La Ofrenda*," in *Visible Nations: Latin American Cinema and Video*, Chon Noriega, Ed., Ch. 3, pp 285-301. (BB)

WEEK #12

THE GLOBAL ERA, Part 4: WAR AND MEMORY 2

Screening, Sun Apr 10, 2011

Films: *Chile, La Memoria Obstinada / Chile, Obstinate Memory* (1997), Patricio Guzmán (58 min); *El Día Que Me Quieras/The Day You Love Me* (1998), Leandro Katz (29 min).

Class #23, Apr 12, 2011

Class #24, Apr 14, 2011

Readings: Jeffrey Skoller, "Obsessive Returns: Filmmaking as Mourning Work," in *Shadows, Specters, Shards: Making History in Avant-Garde Film*, Ch. 5, pp 149-165 (BB).

Antonio Skármeta, "Europe: An Indispensable Link in the Production and Circulation of Latin American Cinema," in *New Latin American Cinema*, pp. 263-269.

Recommended Reading: Bill Nichols, "Documentary Reenactment and the Fantasmatic Subject," *Critical Inquiry* 35, Autumn 2008, pp 72-89 (BB).

WEEK #13

THE GLOBAL ERA, Part 5

Screening, Sun Apr 17, 2011

Films: *Cocalero*, 2006, Alejandro Landes (Peru/Brazil/Argentina) (94 min.)

Class #25, Apr 19, 2011

Class #26, Apr 21, 2011

DUE Tues Apr 19: Ideas for Take-Home Exam. Bring to class 3 questions you would like to address as part of a take-home exam, as well as 2 scenes from films we have watched that you find particularly worthy of explication. I will use your ideas to create the final exam.

Readings: Freya Schiwy, "Indigenous Media And The End Of The Lettered City" in *Journal of Latin American Cultural Studies*, Vol. 17, No. 1 March 2008, pp. 23-40. (BB)

WEEK #14

THE GLOBAL ERA, Part 6

Screening, Sun Apr 24, 2011

Films: *Los rubios*, 2005, Albertina Carri (Argentina) (89 mins).

Class #27, Apr 26, 2011

Class #28, Apr 28, 2011

Readings: Gabriela Nouzeilles, "Postmemory Cinema and the Future of the past in Albertina Carri's *Los Rubios*," *Journal of Latin American Cultural Studies*, Vol. 14, No. 3, December 2005, pp. 263-278 (BB).

In-class viewing: Excerpts from *Botín de Guerra*, 2001, David Blaustein (Argentina), *The Official Story*, 1985, Luis Puenzo (Argentina).

Thurs, Apr 28, Final Exam Study Guide: I will present you with a study guide and instructions for take-home exam.