

## COURSE SYLLABUS

### Introduction to Contemporary Argentine Film Argentine Universities Program

**US semester credit hours:** 3

**Contact Hours:** 45

**Course Code:** CCM301-10

**Course Length:** Semester

**Delivery Method:** Face to face

**Language of Instruction:** Spanish

#### **COURSE DESCRIPTION**

Argentina contemporary film production, both in the field of fiction and documentary, has grown in quantity and has also seen a development that results in a variety of models and shapes.

Because or that the Argentine cinema has won a large number of prizes at international festivals and is recognized by the public. That is why this seminar will investigate the Argentina film production with the goal of immersing the student in the world of concrete forms of audiovisual practices.

As in all fields of knowledge, the combination of theory and practice gives students the opportunity to address the subject of study from different perspectives. In the case of research on cultural production processes is essential for carrying out the analysis of the works and their relationships with other texts.

This seminar proposes addressing the technical processes and historical processes that establish the use of a particular visual language with local modalizations. That is, we aim to understand the materials used by filmmakers and their cosmetic procedures as vehicles of formal transformations that occurred in the field of Argentine cinema and the senses in which these transformations were generated.

#### **COURSE DELIVERY**

The development of the seminar comprises 14 classes lasting 2:30 hours each.

Students are expected to attend 80% of the classes in order to pass the course.

Classes will consist of lectures, group discussion, and reviews of written and visual resources.

#### **STUDENT LEARNING OBJECTIVES**

Students who successfully complete this course will:

1. Achieve immersion into the concrete forms of audiovisual practices. They can also become acquainted with the local audiovisual production.
2. Acquire competency in reading the audiovisual discourse.
3. Become acquainted with different forms of tales, the elements they are made up of and the reality created through the audiovisuals.
4. Encourage an active and critical perception of audiovisual texts.
5. Achieve a panoramic overview of the development of the documentary genre in Argentina.
6. Establish an association between the cultural film production and the society producing it, its history and its social and political processes.
7. Understand the different circumstances surrounding the reception of the films under study.
8. Become aware of resources for further study of Argentine film.
9. Strengthen critical thinking skills.
10. Strengthen academic writing skills.
11. Make cognitive connections between this course and other courses on the IFSU Argentine Universities Program.

## **COURSE OUTLINE**

### **UNIT 1**

#### **Week 1**

Introduction. Audiovisual language and the spatial and temporal construction of the documentary genre. Film fragments to be viewed in class.

- How to watch a film. Introduction to audiovisual language
- Periodizations in Argentine cinema history
- Lecture notes on Film Language Analysis

### **UNIT 2**

The cinema in democracy

Week 2: Review of dictatorship in the cinema of democracy

Week 3: The post-memory films

### **UNIT 3**

Genre in the New Argentine Cinema

Week 4: Development of popular and commercial cinema in Argentina. Narrative forms, new topics, local reviews, market fluctuations.

Week 5: Rewriting of genres by independent filmmakers

Week 6: Pablo Trapero style.

### Week 7: Parcial Exam

## **UNIT 4**

New Argentine cinema or independent cinema

Week 8: Genesis and characteristics of the phenomenon

Study about filmographies and style of New Cinema Argentine authors

Week 9: Lucrecia Martel

Week 10: Martin Rejtman

Week11: Winners of the Independent Film Festival of Buenos Aires (Bafici).

## **UNIT 5**

Contemporary Argentine documentaries

Week 12: New representations of politics and the marginal social sectors.

Week13: The outburst of narrative models

Week 14: Subjective documentaries: first-person performance and enunciation.

## **RESOURCES**

## **UNIT 2**

Mandatory Bibliography:

Burucua, Constanza

2005 "Generando la historia. La guerra sucia en el cine y por mujeres", en Cuaderno de Cine Argentino Nº5: La imagen como vehículo de identidad nacional, Buenos Aires: Instituto Nacional de Cine y Artes Audiovisuales, pp. 588-108

Jelin, Elizabeth

2002 "De que hablamos cuando hablamos de memoria", en Los trabajos de la memoria. Cap. 2 y 4, Siglo Veintiuno: Madrid y Buenos Aires.

Kriger, Clara

2003 "The official story" en 24 Frames: Cinema in Latin-American, Wallflowe Press, pp. 177-183

2009 "Los rubios" en Paranagua, Paulo Antonio (Editor) Miradas desinhibidas.

2000/2008 El nuevo documental iberoamericano, Madrid: Sociedad Estatal de Conmemoraciones Estatales, pp. 30-35.

**Mandatory filmography:**

- La historia Oficial (Luis Puenzo, 1985)
- Un muro de silencio (Lita Stantic, 1993)
- Los rubios (Albertina Carri, 2003)
- Infancia clandestina (Benjamín Ávila, 2012)

**UNIT 3**

**Mandatory Bibliography:**

Aguilar, Gonzalo

- 2008            Estudio Crítico sobre El bonaerense, Buenos Aires: Picnic editorial.
- Sobchack, Thomas  
2003            “Genre Film: A Classical Experience”, en Grant, Barry Keith (Ed.), Film genre reader III, Texas: University of Texas Press, pp.103-114

**Mandatory Filmography**

- El bonaerense (Pablo Trapero, 2002)
- Historias Mínimas (Carlos Sorin, 2002)
- Leonera (Pablo Trapero, 2008)
- Mundo Alas (León Gieco, Fernando Molnar, Sebastián Schindel, 2008)
- El secreto de tus ojos (Juan José Campanella, 2009)
- Carancho (Pablo Trapero, 2010)
- Un cuento chino (Sebastián Borensztein, 2011)
- Las Acacias (Pablo Giorgelli, 2011)

**UNIT 4**

**Mandatory Bibliography:**

Aguilar, Gonzalo

- 2006            Otros Mundos. Un ensayo sobre el nuevo cine argentino, Buenos Aires: santiago Arcos Editor, pp. 11-38

Bernini, Emilio

- 2008            “Un lenguaje propio. Conversación con Martín Rejtman” en Estudio crítico sobre Silvia Prieto, Buenos Aires: Picnic Editorial, pp. 71-90.

Bettendorff, Paulina, Agustina Pérez Rial

- 2014            “Imagen y percepción. La apuesta por un realismo sinestésico en el nuevo cine argentino realizado por mujeres”, en Cinémas d’Amérique latine, Toulouse: Association Rencontres Cinémas d’Amérique latine y Presses Universitaires du Mirail, No.22.

Fontana, Patricio

- 2002            “Martín Rejtman. Una mirada sin nostalgias” en Milpalabras. Letras y Artes en Revista, No. 4.

Oubiña, David

2007              Estudio Crítico sobre La Ciénaga, Buenos Aires: Picnic editorial.

**Mandatory Filmography**

- La ciénaga (Lucrecia Martel, 2001)
- Los guantes mágicos (Martín Rejtman, 2003)
- La niña santa (Lucrecia Martel, 2004)
- Los labios de Santiago Loza e Iván Fund (2011)
- Viola (Matías Piñeiro, 2012)

**UNIT 5**

**Mandatory Bibliography:**

Kriger, Clara

2009   “Esrtrellas” en Paranagua, Paulo Antonio (Editor) Miradas desinhibidas. 2000/2008 El nuevo documental iberoamericano, Madrid: Sociedad Estatal de Conmemoraciones Estatales, pp. 36-43.

Kriger, Clara

2007   “La experiencia del documental subjetivo en la Argentina”, en Moore, María José y Paula Wolkowicz (Editoras), Cines al margen: Nuevos modos de representación en el cine argentino contemporáneo, Buenos Aires: Libraría, pp. 33-50

Vallejo, Aida

2013       “Narrativas documentales contemporáneas. De la mostración a la enunciación”, en Cine Documental, No. 7, pp. 3-29

**Mandatory Filmography**

- Estrellas (Federico León – Marcos Martinez, 2007)
- Familia Tipo (Cecilia Priego, 2009)
- El etnógrafo (Ulises Rosell, 2012)

**EVALUATION METHODS**

Students will be required to comply with the following:

- One mid-term exam on theoretical concepts. This exam will be a regular classroom exam and will be taken during class No. 6.
- A final paper in which students are expected to relate theoretical class content with an Argentine documentary of their choice (8 pages long maximum, Arial 12 point font, double spacing).

In the last class before one, each student will be expected to make a brief description of the topics and films to be included in his/her paper. The course instructor will provide the submission deadline for this paper.

The final grade will be an average of the grades obtained in the mid-term exam and the final paper.

Grades will be awarded according to compliance with specific course objectives.

The course instructor will provide a grading rubric for the course assignments.

**Grading Scale:**

95%-100% = 10

84%-75% = 8

74%-65% = 7

64%-55% = 6

54%-45% = 5

44%-35% = 4

34%-25% = 3

24%-15% = 2

14%-0% = 1

\*Note: Grades that end in .5 or higher will be rounded up; grades that end in .4 or lower will be rounded down.

**Argentine/ U.S.:**

10= A

9= A

8= A-

7= B+

6= B

5= B-

4= C

3= D

2= F

1= F

**Timely Submissions**

Assignments submitted after the deadline will be accepted at the discretion of the course instructor and generally only in the event of a documented illness or emergency.

**ACADEMIC INTEGRITY**

Any academic endeavor must be based upon a foundation of honesty and integrity. Students are expected to abide by principles of academic integrity and must be willing to bear individual responsibility for their work while studying abroad. Any academic work (written or otherwise) submitted to fulfill an academic requirement must represent a student's original work. Any act of academic misconduct, such as cheating, fabrication, forgery, plagiarism, or facilitating academic dishonesty, will subject a student to disciplinary action.

IFSA-Butler takes academic integrity very seriously. Students must not accept outside assistance without permission from the instructor. Additionally, students must document all sources according to the instructions of the professor. Should your instructor suspect you of plagiarism, cheating, or other forms of academic dishonesty, you may receive a failing grade for the course and disciplinary action may result. The incident will be reported to the IFSA-Butler resident director as well as your home institution.