

Course Title (English)	Latin American Film
Academic Institution	International Polytechnic University (UPI)
City	Heredia
Country	Costa Rica
Course Title (Spanish)	Películas latinoamericanas
Course Number	EP07
Sessions (Terms)	Summer & Semester
Instructional Language	Spanish
Contact Hours	45
Credits (semester credits)	3
Credits (quarter units)	4.5
Prerequisites	Intermediate Spanish II
Track	Electives

Course Description	The course is designed so that the student has, through the reading and analysis of different Latin American films, an overview of the culture and history of the continent. There will be a tour of the different decades of the 20th century. It will start from the second period of Latin American cinema, in the 1960s until the first decades of the 21st century. It will try to point out the crosses, the discussions and imbrications that appear in each film, the production context and the territory that is spoken or from which it arises, to arrive at a creative approach to the sociocultural and historical manifestations in Latin America.
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Course Objectives	• To know the characteristics of Latin American cinema to be able to include it in its historical, sociocultural, political and economic context; both in its specificities and in its relationships and differences. • To acquire practical and theoretical instruments for the analysis of documents Latin American films. • Recognize Latin American cinematography as a producer space for new artistic trends. • Value film productions as a great social and cultural product relevance. • To interest the student in the study of Latin American films as a medium for the formation of a critical and open spirit.
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Course Content

- Definition of Latin America
- Cultural bases of Latin America
- Periods of Latin America cinema
- Manifestos of Latin American cinema
- The new Latin America cinema
- Cinema in the era of dictatorships
- Cinema today - from the 1990's to present

Methodology

- The course aims to bring the student to the culture Latin American, through different linguistic and artistic situations captured in a cinematographic text. Through the analysis and discussion of films, the binding points to a general and particular theme will be discovered of them, which will allow fundamental notions for understanding of the general panorama of the culture of the continent.
- During the process of reading and analyzing the film or music texts, student must apply and deepen knowledge of grammar, in the comprehension and oral expression, reading comprehension at different levels: literal, inferential, appreciative and evaluative; listening comprehension and abstraction of a second language class of the advanced high level where the boarding of grammar is practical and depending on the context.
- On the other hand, we will work with a compiled material that includes an anthology with the theoretical and historical texts about Latin American cinema for its exclusive use in the course.

Expectations, Rules, Conduct, Guidelines, Special Recommendations

- Classes start on time. Arriving more than 10 minutes late is equivalent to being tardy. Three tardies equal one absence. Students who accumulate four or more absences will fail the course.
- All assignments must be handed in on the due date. Exams must be taken on the assigned date and will only be made up in case of documented emergencies. If an emergency occurs, it is the student's responsibility to communicate with the professor and make arrangements. There is a 17,000 colon charge for make-up tests/activities which require the professor's presence.

- The use of technology or eating in the classroom is not permitted unless indicated by the professor.
- The minimum grade to pass is 70 (C-).
- The University provides, upon request, appropriate academic adjustments for qualified students with disabilities. Any student with a documented disability (physical or cognitive) who requires academic accommodations should contact the Academic Coordinator as soon as possible to request an official letter outlining authorized accommodations. Approved accommodations will not change the basic elements of the course/class.

Assessment

- Throughout the development of the course the three types of evaluation will be taken into account: diagnostic, formative and summative. The diagnostic evaluation will be carried out, in a general way, in the first lesson and other class sessions, in order to know the previous knowledge of the students and from them for the construction of the new learning.
- With the formative evaluation the reaffirmation of the learning and the constant feedback between the teacher and the students is sought. The summative evaluation will be reflected in the following six items:

• Constructive Participation	20%
• Sessions homework	15%
• Oral and written homework	20%
• Movie reviews	15%
• Film Forum	30%

Bibliography

- Casetti, F (2014). *Cómo analizar un film*. Buenos Aires: Paidós.
- Cortés, M.L (2002). *El espejo imposible. Un siglo de cine en Costa Rica*. San José: Editorial Grupo Farben- Norma.
- (2005). *La pantalla rota. Cien años de cine en Centroamérica*. México D.F: Editorial Taurus.
- (2011). “El nuevo cine costarricense”. En: *Revista Comunicación*, vol 20, n 2 (julio-dic 2011). pp. 4-17.
- Chacón, A (1998). “El cine latinoamericano: del código realista al posmodernista”. En: *Revista Anclajes*, vol 11, pp 1-8.
- Schumann, P (1987) *Historia del cine latinoamericano*. Buenos Aires: Editorial Legasa.
- Internet Sources
- Rocha, Glauber. *Estética del hambre*. Recuperado el 29 de diciembre de 2015.

- En: <https://catedracineciudadabierta.wordpress.com/2015/09/10/glauber-rocha-estetica-del-hambre/>.
- Zamora, Fernando. Posmodernismo y desafío de valores. Recuperado el 30 de diciembre de 2015. En: HTTP://WWW.NACION.COM/OPINION/FOROS/POSMODERNISMO-DESAFIO-VALORES_0_1438856101.HTML
- América Latina: un concepto difuso y en constante revisión. Recuperado el 29 de diciembre de 2015. En: <http://www.bowdoin.edu/~eyepes/latam/concepto.htm>.
- Posmodernidad: en busca de un concepto. Recuperado el 30 de diciembre de 2015.
- En: http://sepiensa.org.mx/contenidos/2006/1_posmo/posmo_2.htm

Course Calendar

Week 1	- Introduction - Discussion and lecture of the program - Definition of Latin American and cultural bases / Song - Latinoamérica by Calle 13 - Reading: <i>América Latina: un concepto difuso y en constante</i> review. Work in groups and general discussion - Movie: <i>A ojos cerrados</i> (2010) de Hernán Jiménez, Costa Rica - Homework: Reading "<i>El cine latinoamericano: del código realista al posmodernista</i>" de Albino Chacón.
Week 2	- Discuss the homework - Group activity. Read and discuss <i>Posmodernidad: en busca de un concepto y Posmodernismo: desafío y valores</i>. - Movie: <i>El Regreso</i> (2011). Watch the characteristics of the Postmodernity present in this movie. - Homework: Read <i>Manifiesto del hambre</i> de Glauber Rocha
Week 3	- <i>Tropa de élite</i> (2007) de José Padilha, Brasil.
Week 4	- Brazilian film discussion - Movie: <i>Barravento</i> (1962), <i>Dios y el Diablo en la tierra del sol</i> (1964) de Glauber Rocha, Brasil
Week 5	- Reading. "Luis Buñuel". - Movie: <i>Los olvidados</i> (1952) de Luis Buñuel, coproducción de varios países, <i>El ángel exterminador</i> (1962) de Luis Buñuel, México-España. - Homework: Research and summary about the last civic-military dictatorship in Argentina (1976-1983)

Week 6	- Cinema in exile - Discussion about the historical events of the last civic-military dictatorship in Argentina, also called “National Reorganization Process” (1976-1983). - Movie: <i>La historia oficial</i> (1985) de Luis Puenzo, Argentina.
Week 7	- Discussion about the War of the Malvinas. - Movie: <i>Un cuento chino</i> (2011) de Sebastián Borensztein, Argentina.
Week 8	- Discussion of the War of Water in Bolivia. - Movie: <i>También la lluvia</i> (2010) de Icíar Bollaín, España-México.
Week 9	- Song: “<i>Zapata se queda</i>” de Lila Downs. - Discussion about rights of land and indigenous peasant struggles. - Movie: <i>El Violín</i> (2007) de Francisco Vargas Quevedo. - Homework: Read “<i>El nuevo cine costarricense</i>” de María Lourdes Cortés
Week 10	Costa Rican Film - Review and discussion the homework - Discussion. The migrations in the region - Movie: <i>El Camino</i> (2007) de Ishtar Yasín, Costa Rica.
Week 11	- Discussion. The triumph of the Sandinista Revolution in Nicaragua. - Movie: <i>Princesas Rojas</i> (2013) de Leda Astorga, Costa Rica.
Week 12	- Movie: <i>Diarios de motocicleta</i> (2004) de Walter Salles Jr, Brasil, Argentina y otros países.
Week 13	- Organization of the logistics and materials for the film forum - Watch the movie selected.
Week 14	- Film Forum. Group work.