

FILM 333 Film Cultures

Trimester 2 2013

15 July to 17 November 2013

20 Points



Días de Santiago (2004) Dir. Josue Mendez

TRIMESTER DATES

Teaching dates: 15 July to 18 October 2013

Mid-trimester break: 26 August to 8 September 2013

WITHDRAWAL DATES

Refer to www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds

If you cannot complete an assignment or sit a test or examination (aegrotats), refer to www.victoria.ac.nz/home/study/exams-and-assessments/aegrotat

CLASS TIMES AND LOCATIONS

Lectures

Monday: 2.10 – 5.00pm Maclaurin Building LT102

Tuesday: 1.10 – 3.00pm Hugh MacKenzie LT104

Seminars

There are no separate tutorials for this class. Instead, seminar style discussion will be incorporated into the Monday screening session. Students will be expected to attend these discussions as they would attend tutorials. A minimum number of 10 Monday sessions must be attended in order to pass the course.

NAMES AND CONTACT DETAILS

Miriam Ross Miriam.Ross@vuw.ac.nz 463 9655 103 FT85 Office Hours: TBC

COMMUNICATION OF ADDITIONAL INFORMATION

If you are not going to use the Victoria email address set up for you, we strongly encourage you to set a forward from the Victoria email system to the email address you do use.

Additional information will be announced at the start of lectures; in tutorials; posted on blackboard; and via email. In particular, you should be sure to check Blackboard frequently for further updates, suggested readings and other material.

PRESCRIPTION

A study of a film culture or linked film cultures that are fostered through shared production, distribution and exhibition practices. In 2013 the course will explore South American Cinema.

COURSE CONTENT

This course examines the existence of a shared South American film culture that is fostered through production, distribution and exhibition practices. It takes into account the industrial, cultural and socioeconomic conditions that lead to the emergence of this film culture and the impact this culture has on its surroundings. The course will explore similarities and differences amongst South American films through a week by week focus on different thematic units such as Third Cinema, genre films, gender and sexuality, co-productions, indigenous identity, exile cinema and film festivals. Students will engage with relevant critical concepts such as realism, transnationalism, indigeneity and diaspora.

COURSE LEARNING OBJECTIVES (CLOS)

Students who pass this course will be able to:

1. Display familiarity with the commercial and artistic nature and history of South American cinema, as well as its impact on world cinema;
2. Critically analyse the narrative, thematic, and audio-visual conventions of films made in South America (by certain directors, genres, and in relation to historical issues and ideological conditions and trends);

3. Discuss the cultural issues that South American Cinema raises for the Western viewer;
4. Recognise and critically comment on the formal and stylistic qualities of films made in various South American countries.

TEACHING FORMAT

This course will involve two lecture/screening sessions per week. The film will screen in advance of the lecture and will be followed by seminar style discussion. Lectures will also include seminar style discussion. Students will be asked to comment on the films screened, the weekly readings and the lecture topics during these discussions.

MANDATORY COURSE REQUIREMENTS

In addition to achieving an overall pass mark of 50%, students must:

- Submit the essays and assignments, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- Attend 10 out of the 12 Monday screening/discussion sessions.

WORKLOAD

The expected workload for a 20 point course is 200 hours over the trimester or 13 week hours per teaching week.

ASSESSMENT

Assessment items and workload per item		%	CLO(s)	Due date
1	Annotated Bibliography (1000 words)	20%	1, 2,	Fri 9 Aug
2	Essay (2500-3000 words)	30%	1, 2, 3, 4	Fri 23 Aug
3	Research Proposal (500 words) (excluding bibliography)	10%	1, 2, 3, 4	Fri 13 Sep
4	Research Essay (3000-3500 words)	40%	1, 2, 3, 4	Fri 18 Oct

Assignment One: Annotated Bibliography: Week 4

Choose one of the essay questions provided in class. Using the JSTOR or MLA databases, seek out 4 articles that can be used to help you complete the essay question. Discuss each article by completing the Annotated Bibliography form provided in class.

Assessment Criteria:

- Fulfilling the set task in a clear, direct, relevant and complete manner
- Use of the correct databases
- Clear analysis of the material presented in the articles

- Understanding and correct application of terms and concepts used in the articles
- Quality and fluency of your expression
- Accurate and complete referencing of the articles

Assignment Two: Essay: Week 6

Choose one of the essay questions provided in class (this may be the same essay question you used for Assignment One or may be a different one). Supplement your previous research by seeking out further scholarly articles and books relating to the essay topic. You will need to develop a critical position on the topic and construct a persuasive argument in essay form to communicate your findings.

Assessment Criteria:

- Fulfilling the set task in a clear, direct, relevant and complete manner
- Clear evidence of engagement with the ideas and materials discussed in class
- The originality and quality of your findings. This will include your ability to conduct independent research from reputable academic sources, synthesise research materials, engage in textual analysis, and develop and express your ideas
- Coherency, structure and fluency in your essay
- Understanding and correct application of terms and concepts
- Accurate and complete referencing of all sources, including a bibliography and filmography

Assignment Three: Research Proposal: Week 7

You will develop a research proposal for your final research essay. Choose one of the topics covered in weeks 7-12 of the course and create

1. A research question
2. A brief overview of the project
3. The methodology you will use
4. An initial bibliography with a minimum of 10 sources

Assessment Criteria:

- Fulfilling the set task in a clear, direct, relevant and complete manner
- Clear evidence of engagement with the ideas and materials discussed in class
- The originality and quality of your findings. This will include your ability to conduct independent research from reputable academic sources.
- Coherency, structure and fluency in your proposal
- Understanding and correct application of terms and concepts
- Accurate and complete referencing of all sources, including a bibliography and filmography

Assignment Four: Research Essay: Week 12

You will develop your research proposal into a full research essay. Incorporate the feedback you receive on your research proposal and conduct further independent research into your topic. Develop a critical position on the topic and construct a persuasive argument in essay form to communicate your findings.

Assessment Criteria:

- Fulfilling the set task in a clear, direct, relevant and complete manner
- Clear evidence of engagement with the ideas and materials discussed in class
- The originality and quality of your findings. This will include your ability to conduct independent research from reputable academic sources.
- Coherency, structure and fluency in your proposal
- Understanding and correct application of terms and concepts
- Accurate and complete referencing of all sources, including a bibliography and filmography

SUBMISSION AND RETURN OF WORK

Work provided for assessment in this course may be checked for academic integrity by Turnitin the online plagiarism prevention tool.

Hard-copy assignments are submitted in the drop slot outside the administration office: 83 Fairlie Terrace. Attach an assignment cover sheet or extension form, found on Blackboard or outside the administration office. Remember to fill in your lecturer's name.

Your marked assignment will be handed back by your lecturer in class or during their office hours. Any uncollected assignments can be picked up from the Programme Administrator after the last day of teaching. Assignments will be held in the Administration office until the end of the following trimester. You need to show your student identification to collect marked assignment from the Administration office.

PENALTIES

Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day. Late work also receives only minimal comments from your marker.

In exceptional and unforeseen circumstances an extension may be granted. Issues of workload do not constitute exceptional and unforeseen circumstances. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate.

SET TEXTS

FILM 333 Student Notes.

There are two readings assigned for each week. Electronic copies will be made available on Blackboard.

Hard copies will be available to purchase as student notes.

You can order student notes for this course online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz.

CLASS REPRESENTATIVE

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

You may like to write the Class Rep's name and details in this box:

Class Rep name and email address for this course:

STUDENT FEEDBACK

Student feedback on University courses may be found at

www.cad.vuw.ac.nz/feedback/feedback_display.php.

In week six or seven of the trimester your class representative will be invited to a meeting with the Programme staff. In week five your class representative will ask the class for any feedback on this course to discuss at this meeting.

OTHER IMPORTANT INFORMATION

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: www.victoria.ac.nz/home/study/plagiarism
- Aegrotats: www.victoria.ac.nz/home/study/exams-and-assessments/aegrotat
- Academic Progress: www.victoria.ac.nz/home/study/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/home/study/dates
- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/home/study/exams-and-assessments/grades
- Resolving academic issues:
www.victoria.ac.nz/home/about/avcacademic/publications2#grievances
- Special passes: www.victoria.ac.nz/home/about/avcacademic/publications2#specialpass
- Statutes and policies including the Student Conduct Statute:
www.victoria.ac.nz/home/about/policy
- Student support: www.victoria.ac.nz/home/viclife/student-service
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/home/viclife/student-charter
- Student Contract: www.victoria.ac.nz/home/admisenrol/enrol/studentcontract
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/home/about
- VUWSA: www.vuwsa.org.nz
- School website: www.victoria.ac.nz/seftms

COURSE PROGRAMME

Week 1 15 July Introduction: South American Cinema Stereotypes and Preconceptions

Week 2 22 July Third Cinema Revolutions

Week 3 29 July Repression and Exile

Week 4 5 Aug Third World Poverty **FIRST ASSIGNMENT due Fri 9 August**

Week 5 12 Aug Third World Elites

Week 6 19 Aug Film Festivals and Awards **SECOND ASSIGNMENT due Fri 23 August**

Mid Trimester Break: Monday 26 August to Sunday 8 September 2013

Week 7 9 Sep Co-productions **THIRD ASSIGNMENT due Fri 13 September**

Week 8 16 Sep Indigenous Identity

Week 9 23 Sep Genre Films

Week 10 30 Sep Gender and Sexuality

Week 11 7 Oct New Technology

Week 12 14 Oct Current Issues **FOURTH ASSIGNMENT due Fri 18 October**

(Please note that all screenings are subject to change and films may be replaced by alternatives at the last minute)

Week 1-6 United Regional Third Cinema

Week 1: Introduction: South American Cinema, Stereotypes and Preconceptions

Screenings: Diarios de motocicleta (2004) Dir. Walter Salles

Shaw, Deborah. "Latin American Cinema Today." Deborah Shaw. *Contemporary Latin American Cinema: Breaking into the Global Market*. Lanham: Rowman & Littlefield, 2007.1-10

Stam, Robert and Louise Spence. "Colonialism, Racism and Representation: An Introduction." Leo Braudy and Marshall Cohen. *Film Theory and Criticism: Introductory Readings*. Oxford: Oxford University Press, 1999. 235-250

Critical Concepts: Eurocentricism

Spanish word: película

Week 2: Third Cinema Revolutions

Screenings: La hora de los hornos (1970) Dir. Octavio Getino and Fernando E. Solanas

Solanas, Fernando and Octavio Getino. "Towards a Third Cinema: Notes and Experiences for the Development of a Cinema of Liberation in the Third World." Michael T. Martin. *New Latin American Cinema, Volume One*. Detroit: Wayne State University Press, 1997. 33-58

Burton, Julianne. "The Camera as "Gun": Two Decades of Culture and Resistance in Latin America." *Latin American Perspectives*, 5:1, 1978. 49-76

Critical Concepts: Third Cinema Theory

Spanish word: patria

Week 3: Repression and Exile

Screening: La historia oficial (1985) Dir. Luis Puenzo

Pick, Zuzana M. "Chilean Cinema in Exile, 1973-1986." Michael T. Martin. *New Latin American Cinema, Volume Two*. Detroit: Wayne State University Press, 1997. 423-440

Reati, Fernando. "Argentine Political Violence and Artistic Representation in Films of the 1980's." *Latin American Literary Review*. 17:34, 1989. 24-39

Critical Concepts: Testimony Cinema; Diaspora

Spanish word: exilio

Week 4: Third World Poverty

Screenings: Cidade de deus (2002) Dir. Fernando Meirelles

Birri, Fernando. "Cinema and Underdevelopment." Michael T. Martin. *New Latin American Cinema, Volume One*. Detroit: Wayne State University Press, 1997. 86-94

Vieira, Else RP. "Introduction: Is the Camera Mightier than the Word?" Else RP Vieira. *City of God in Several Voices: Brazilian Social Cinema in Action*. Nottingham: CCCP, 2005.v-xxvi

Critical Concepts: Realism

Spanish word: pobreza

Week 5: Third World Elites

Screenings: La ciénaga (2001) Dir. Lucrecia Martel

Greenfield, Concetta Carestia. "The New South American Cinema: From Neo- Realism to Expressive Realism." *Latin American Literary Review*. 1:2, 1973.111- 123

Peluffo, Ana "Staging Class, Gender and Ethnicity in Lucrecia Martel's La Ciénaga/The Swamp" Cacilda Rêgo and Carolina Rocha. *New Trends in Argentine and Brazilian Cinema*. Bristol: Intellect, 2011

Critical Concepts: Art-Cinema Realism

Spanish word: personaje

Week 6: Film Festivals and Awards

Screenings: Días de Santiago (2004) Dir. Josue Mendez

Schwartzman, Karen. "National cinema in translation: the politics of film exhibition culture" *Wide Angle* 16:3, 1995. 62-99

Ross, Miriam. "The Film Festival as Producer: Latin American Films and Rotterdam's Hubert Bals Fund" *Screen* 52:2, 2011. 261-267

Critical Concepts: film festivals

Spanish word: estreno

Mid-Trimester Break:

Week 7-12: Cinemas of a disparate continent

Week 7: Co-productions

Screenings: La mujer de mi hermano (2005) Dir. Ricardo de Montreuil

Villazana, Libia. "Hegemony Conditions in the Coproduction Cinema of Latin America: The Role of Spain" in *Framework* 49:2, 2008. 65-85

Hoefert de Turégano, Teresa. "The International Politics of Cinematic Coproductions: Spanish Policy in Latin America" in *Film & History*, 34:2, 2004. 15-24

Critical Concepts: transnationalism

Spanish word: Iberoamerica

Week 8: Indigenous Identity

Screenings: ¿Quién mató a la llamita blanca? (2006) Dir. Rodrigo Bellot

Hart, Stephen. "Mama Coco and the Revolution: Jorge Sanjiness double-take" S. Hart & R. Young. *Contemporary Latin American Cultural Studies*, London: Arnold, 2003. 290-99

Schiwy, Freya. "Indigenous Media and the end of the Lettered City" in *Journal of Latin American Cultural Studies* 17:1, 2008. 23-40

Critical Concepts: indigeneity, fourth cinema

Spanish word: indigenismo

Week 9: Genre Films

Screenings: Kiltro (2006) Ernesto Díaz Espinoza

Falicov, Tamara L. "Television for the Big Screen: How *Comodines* became Argentina's first blockbuster phenomenon" Julian Stringer. *Movie Blockbusters*, London: Routledge, 2003

Altman, Rick. "Cinema and Genre" Geoffrey Nowell-Smith. *The Oxford History of World Cinema: The definitive History of Cinema Worldwide*, Oxford: Oxford Uni. Press, 1996. 276-285

Critical Concepts: genre theory

Spanish word: rodaje

Week 10: Gender and Sexuality

Screenings: Camila (1984) Dir. María Luisa Bemberg

Pick, Zuzana M. "Gendered Identities and Femininity" Zuzana M. Pick *The New Latin American Cinema: A Continental Project*, University of Texas Press: Austin, 1993. 66-96

Taylor, Claire. "María Luisa Bemberg Winks at the Audience: Preformativity and Citation in *Camila* and *Yo la peor de todas*." Lisa Shaw and Stephanie Dennison. *Latin American Cinema: Essays on Modernity, Gender and National Identity*. Jefferson, North Carolina: McFarland & Company, 2005. 110-124

Critical Concepts: gender theory

Spanish word: machismo

Week 11: New Technologies

Screenings: Tropa de Elite (2007) Dir. José Padilla

Lobato, Roman and Julian Thomas. "The Business of Anti-Piracy: New Zones of Enterprise in the Copyright Wars" in *International Journal of Communication* 6, 2012. 606-625

Ross, Miriam. "Piracy." Miriam Ross. *South American Cinematic Culture: Policy, Production, Distribution and Exhibition*. Liverpool: Cambridge Scholars Publishing, 2010. 155-170

Critical Concepts: piracy

Spanish word: piratería

Week 12: Current Issues

Screenings: TBC

Schroeder Rodríguez, Paul A. "After New Latin American Cinema" in *Cinema Journal* 51:2, 2012.87-112