

## FILM 203 Film Cultures A

**Trimester 1 2015**

2 March to 1 July 2015

**20 Points**



Diarios de motocicleta (2004) Dir. Walter Salles

### IMPORTANT DATES

Teaching dates: 2 March to 5 June 2015

Easter/Mid-Trimester break: 3 to 19 April 2015

Last assessment item due: 5 June 2015

Withdrawal dates:

Refer to [www.victoria.ac.nz/students/study/withdrawals-refunds](http://www.victoria.ac.nz/students/study/withdrawals-refunds). If you cannot complete an assignment or sit a test or examination, refer to [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats).

### CLASS TIMES AND LOCATIONS

#### Screenings:

Tuesdays	16:10 - 19:00	Hugh Mackenzie	HMLT104
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#### Lectures:

Wednesdays	14:10 - 16:00	Student Union	SUMT228
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## Tutorials

Tutorials begin in WEEK 2. Please register for tutorials via the FILM 203 site on Blackboard: go to “Tutorial Sign Up” and then follow the instructions under the “S-Cubed Log In” link. Please read the instructions carefully. Tutorial rooms will be listed on S-Cubed, Blackboard and on the noticeboard outside the administration office, 83 Fairlie Terrace.

## NAMES AND CONTACT DETAILS

Course coordinator:

Dr Miriam Ross [miriam.ross@vuw.ac.nz](mailto:miriam.ross@vuw.ac.nz)

Phone: 463 9655

Room: 103 FT85

Office Hours: Tue 3-4pm, Wed 1-2pm

## 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

This course is a study of a film culture or linked film cultures that are fostered through shared production, distribution and exhibition practices and that emerge from particular cultural or subcultural contexts. It explores the relationship of film and culture across national/transnational or cross-cultural frames. In 2015 this course will explore South American cinema. 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.

## 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. 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;
5. use audiovisual presentations to creatively explore the thematic concerns addressed in the course.

## TEACHING FORMAT

This course will involve two lecture/screening sessions per week. Normally, the film will screen in advance of the lecture. Lectures may be interactive. There will also be a weekly tutorial where students will discuss the issues raised by screenings, lectures and readings.

## 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). Failure to submit the assignment on the due date without an extension will result in penalties and **any assignment more than four days after the due date will receive a 0 grade**
- attend at least 9 out of the 11 tutorials.

## WORKLOAD

The expected workload for a 20 point course is 200 hours over the trimester. In addition to spending around 58 hours attending lectures, screenings and tutorials, you should spend approximately 42 hours on reading, preparing for tutorials, and reflecting on lectures. The remaining 100 hours should be spent preparing for and working on assignments (for example, an assignment worth 25% should take a minimum of 25 hours). The exact times spent on such activities will vary depending on your personal needs. Preparation for assignments should take place a number of weeks in advance of the due dates.

**ASSESSMENT**

Assessment items and workload per item		%	CLO(s)	Due date
1	Annotated Bibliography (1250 words)	20%	1	Mon 23 Mar, 1pm
2	Essay (2000-2500 words)	40%	1, 2, 3, 4	Mon 20 April, 1pm
3	Video Essay (3-5 min) and Critical Reflection (1000-1250 words)	40%	1, 2, 3, 4, 5	Tue 2/Wed 3 June and Fri 5 June, 1pm

**Assignment One: Annotated Bibliography (1250 words): 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. Provide a 250 word summary of each article followed by a 250 word explanation of how they *collectively* advance your understanding of the essay topic. 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 (2000-2500 words): 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). These essay questions relate to material covered in Weeks 1-5. 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: Video Essay (3-5 min) and Critical Reflection (1000-1250 words): Week 12**

You will work in groups to produce a 3-5 min video essay that examines one of the topics discussed in Weeks 6-10. Once this task is complete, you will write a 1000 word critical reflection on the main argument of your video essay and how the process of working on the video expanded your argument. In class, you will be given a template for completing the critical reflection. Although the video essay will be awarded an initial grade, the final grade for this assignment will depend on the way you reflect on and present your findings about how you participated in the video essay. This means that although this assignment involves group work, students will receive individual grades. In order to progress with this assignment, students must meet the following milestones:

Week 3: students will form groups during tutorials and will decide on a topic (under the supervision of the tutor)

Week 8: each group will submit a brief proposal and checklist to their tutor during tutorials concerning the progression of the video essay

Week 12: each group will show their video essay in class on either Tue 2 or Wed 3 June and each student must submit their reflection on Fri 5 June.

#### **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
- Creative execution of the practical component
- 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 reflection
- Understanding and correct application of terms and concepts
- Accurate and complete referencing of all sources, including a bibliography.

#### **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.

Paper assignments are submitted in the drop slot outside the administration office: 83 Fairlie Terrace.

Attach an assignment cover sheet, found on Blackboard or outside the administration office. Remember to fill in your lecturer/tutor's name.

Video essays are to be submitted during class in Week 12, on a USB stick in a file format that can be played in VLC media player.

Your marked assignment will be handed back 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.

## EXTENSIONS AND PENALTIES

### Extensions

In exceptional and unforeseen circumstances an extension may be granted.

To apply for an extension, email your Course Coordinator before the assignment is due. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. If granted, your Course Coordinator will inform you of the new due date. Tutors cannot grant extensions. **No assignment without an extension will be accepted after Friday 12 June 2015. The Course Coordinator will not give an extension beyond Wednesday 1 July 2015**

### Penalties

Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day, for a maximum of four days. **Any assignment submitted more than 4 days late, without an extension, will receive a 0 grade.** Late work also receives only minimal comments from your marker.

## RECOMMENDED READING

See the readings provided on pages 9-12.

## CLASS REPRESENTATIVE

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course. Students may like to write the Class Rep's name and details in this box:

Class Rep name and contact details:

## STUDENT FEEDBACK

Enhancements made to this course, based on the feedback of previous students, will be covered during the course.

Student feedback on University courses may be found at

[www.cad.vuw.ac.nz/feedback/feedback\\_display.php](http://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/students/study/exams/integrity-plagiarism](http://www.victoria.ac.nz/students/study/exams/integrity-plagiarism)
- Aegrotats: [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats)
- Academic Progress: [www.victoria.ac.nz/students/study/progress/academic-progress](http://www.victoria.ac.nz/students/study/progress/academic-progress) (including restrictions and non-engagement)
- Dates and deadlines: [www.victoria.ac.nz/students/study/dates](http://www.victoria.ac.nz/students/study/dates)
- FHSS Student and Academic Services Office: [www.victoria.ac.nz/fhss/student-admin](http://www.victoria.ac.nz/fhss/student-admin)
- Grades: [www.victoria.ac.nz/students/study/progress/grades](http://www.victoria.ac.nz/students/study/progress/grades)
- Resolving academic issues: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Special passes: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Statutes and policies including the Student Conduct Statute: [www.victoria.ac.nz/about/governance/strategy](http://www.victoria.ac.nz/about/governance/strategy)
- Student support: [www.victoria.ac.nz/students/support](http://www.victoria.ac.nz/students/support)
- Students with disabilities: [www.victoria.ac.nz/st\\_services/disability](http://www.victoria.ac.nz/st_services/disability)
- Student Charter: [www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter)
- Student Contract: [www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract](http://www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract)
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Turnitin: [www.cad.vuw.ac.nz/wiki/index.php/Turnitin](http://www.cad.vuw.ac.nz/wiki/index.php/Turnitin)
- University structure: [www.victoria.ac.nz/about/governance/structure](http://www.victoria.ac.nz/about/governance/structure)
- Victoria graduate profile: [www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile)
- VUWSA: [www.vuwsa.org.nz](http://www.vuwsa.org.nz)
- School website: [www.victoria.ac.nz/seftms](http://www.victoria.ac.nz/seftms)

## COURSE PROGRAMME

Week 1	<b>Introduction: South American Cinema, Stereotypes and Preconceptions</b>	
Week 2	<b>Third Cinema Revolutions</b>	
Week 3	<b>Repression and Exile</b>	
Week 4	<b>Third World Poverty</b>	<b>Assignment One Due Mon 1pm</b>
Week 5	<b>Third World Elites</b>	
<b>Easter/Mid Trimester Break:</b> Friday 3 to Sunday 19 April 2015		
Week 6	<b>Co-productions</b>	<b>Assignment Two Due Mon 1pm</b>
Week 7	<b>Gender</b>	
Week 8	<b>Sexuality</b>	
Week 9	<b>Indigenous Identity</b>	
Week 10	<b>Genre Films</b>	
Week 11	<b>TBA</b>	
Week 12	<b>Video Essay Screenings</b>	<b>Assignment Three Due Tue/Wed in class and Fri 1pm</b>



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

*Screenings:* Diarios de motocicleta (2004) Dir. Walter Salles (Library: SAL MOT 2004, 2 hrs 6 min)

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 (Library: F2849 .H658 2007, 1 hr 24 min)

Solanas, Fernando and Getino, Octavio. "Towards a Third Cinema." Coco Fusco, Coco. Reviewing Histories. Halliwalls: Buffalo, 1987. 56-81

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 (Library: PUE HIS 1985, 1 hr 52 min)

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 (Library: MEI CID 2002, 2 hrs 10 min)

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 (Library: MAR CIE 2001, 1 hr 43 min)

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

**Mid-Trimester Break**

### Week 6: Co-productions

*Screenings:* La mujer de mi hermano (2005) Dir. Ricardo de Montreuil (Library: DEM MUJ 2005, 1 hr 30 min)

Ross, Miriam, 'Latin American transnational film: Divergent practice in Ricardo de Montreuil's La mujer de mi hermano and Máncora' in *Transnational Cinema*, 3:2, 2013, pp. 93-209

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 7: Gender

*Screenings:* Camila (1984) Dir. María Luisa Bemberg (Library: BEM CAM 1984, 1 hr 45 min)

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 8: Sexuality

*Screenings:* XXY (2007) Dir. Lucía Puenzo (Library: PUE XXY 2007, 1 hr 26 min)

Frohlich, Margaret. "What of Unnatural Bodies? The Discourse of Nature in Lucía Puenzo's *XXY* and *El niño Pez/The Fish Child*." *Studies in Hispanic Cinema*, 8:2, pp.159-174

Subero, Gustavo. "Fear of the Trannies: On Filmic Phobia of Transvestism in the New Latin American Cinema." *Latin American Research Review*, 43: 2, 2008. 159-179

Critical Concepts: heteronormativity

Spanish word: sexualidad

**Week 9: Indigenous Identity**

*Screenings:* ¿Quién mató a la llamita blanca? (2006) Dir. Rodrigo Bellot (no library copy, 1 hr 52 min)

Hart, Stephen. "Mama Coco and the Revolution: Jorge Sanjines double-take" S. Hart & R. Young.

*Contemporary Latin American Cultural Studies*, London: Arnold, 2003. 290-99

Alvaray, Luisela. "Imagi(ni)ng Indigenous Spaces: Self and Other Converge in Latin America", *Film and History*, 34:2 Spring, 2004. 58-64

Critical Concepts: indigeneity, fourth cinema

Spanish word: indigenismo

**Week 10: Genre Films**

*Screenings:* Kiltro (2006) Ernesto Díaz Espinoza (Library: DIA KIL 2005, 1 hr 38 min)

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 11: TBA**

*Screenings:* There will be no screening but students will be expected to meet to work on the video essays.

**Week 12: Video Essay Screenings**

Video essays will be shown during Tuesday's screening time and/or Wednesday's class time