

Spanish 4390

Topics in Spanish: Neoliberalism in Latin American Film

Spring 2016

Professor: Dr. Sara Potter

Class: M 6:00-8:50pm Liberal Arts Building, Rm. 122

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Office Hours: T 2-4pm and by appointment

Texts: All texts will be posted on Blackboard or otherwise made available online or in the UTEP library.* It is your responsibility to obtain these texts and to read them carefully before each class. If there are any problems finding a text, or with the format, *please* let me know immediately. Showing up to class and informing me that the text could not be found is not acceptable. This is particularly important since our primary texts are films, and (except for the rare occasions when we will screen a film in class), it is essential to watch each film at least twice in order to be fully prepared for each class.

A note on Swank Digital Campus: Some of our films will be available through Swank Digital movies, a service provided through the UTEP library. Further information may be found here: <http://libguides.utep.edu/content.php?pid=394474&sid=3285110>

IMPORTANT: In order to use this service, your computer must have Microsoft Silverlight downloaded onto it (a free download that is compatible with PCs and Macs). At this time, this service is not available for iPads, iPhones, or other tablets, so please plan accordingly. The website to download Silverlight is here as well as on the library page: www.microsoft.com/getsilverlight/.

Texts:

- David Harvey, *A Brief History of Neoliberalism*
- Timothy Corrigan, *A Short Guide to Writing about Film* (8th edition is fine, and significantly cheaper than the 9th)

Films:

We will be watching them in chronological order to get a feel for the progression of treatment of issues of neoliberalism in a variety of countries and genres. Some will be made available to stream through Blackboard (on Swank); others are on Amazon Movie, iTunes, Hulu, Netflix or another streaming service, some are on YouTube, and still others must be screened in class. All films are subtitled in English or Spanish.

1. Miss Universo en Perú (Peru, Grupo Chaski, 1982) (YouTube, DVD (library))
2. ¡Vampiros en la Habana! (Cuba, dir. Padrón, 1985) (YouTube)*
3. La nación clandestina (Bolivia, Sanjinés, 1987) (YouTube)

4. Solo con tu pareja (Mexico, dir. Cuarón, 1992) (Amazon Movie (free w/Prime))
5. Estação Central (Brazil, dir. Salles, 1998) (YouTube)
6. Nueve reinas (Argentina, dir. Bielinsky, 2000) (YouTube)
7. Cidade de Deus (Brazil, dirs. Meirelles & Lund, 2002) (Netflix, Swank, Amazon Video)
8. Madeinusa (Perú, dir. Claudia Llosa, 2006) (DVD)
9. El baño del Papa (Uruguay/Brazil/France, dirs. Charlone & Fernandez, 2007) (Swank)
10. Sleep Dealer (Mexico / U.S., dir. Rivera, 2008) (Hulu, iTunes, DVD)
11. También la lluvia (Spain/Bolivia, dir. Bollaín, 2010) (Netflix)
12. Juan de los muertos (Cuba, Bргуés, 2012) (DVD)
13. ¿Qué le dijiste a Dios? (Mexico, dir. Suárez, 2014) (DVD)

Course Description: This course explores issues of neoliberalism and its impact in various Latin American countries through various film genres and styles: documentary, comedy, horror, science fiction, musical theater, action, animation, etc. We will be reading on theories of neoliberalism on a global and continental scale as well as exploring elements of viewing, analyzing, and writing about film in a rigorously intellectual fashion, as the requirements of the medium differ somewhat from written narrative.

Course Objectives: Students will have a basic understanding of the theories, history, and historical/political/economic impact of neoliberalism in Latin America and beyond, as well as an awareness of the debates that surround this complicated term. Students will also acquire the necessary tools and knowledge to view a film academically, as they will demonstrate through in-class participation and written work ranging from an exercise of a few pages in length to a longer, more in-depth research paper.

Attendance, Late Arrivals, and Participation:

Attendance is extremely important in a class of this nature, as is punctuality. For these sixteen weeks, we are forming a community of readers, writers, and thinkers, and as such it is important to be present. Part of this attendance grade involves a short and informal one-on-one meeting with me during the first three weeks of class (that is, by **Friday, February 5, 2016**). Even if you have had me in class before, this meeting is still required, since a lot can change over a long break or semester. I am more than happy to work with your schedules to make this possible, as these meetings are a place for you to tell me about yourself, your studies and interests, your expectations, hopes, and/or concerns for the class, and so forth.

Grade Distribution

- Attendance and Participation: 15%
- (Semi-)Weekly Exercises 35%
- Short Essays: 30% (15% each with rewrites)
- Final Research Essay: 20%

Participation means that you are awake, pay attention to the lecture/discussion, and contribute to class discussion by coming prepared (with your texts and with the homework/reading complete), asking relevant and productive questions about the readings, engaging with and thoughtfully responding to other students, and participating actively in small group work. It is important to me to create an environment in which we are ‘comfortable being uncomfortable;’

that is, in which it is safe to take intellectual risks and to explore new or difficult or uncomfortable ideas.

(Semi-)Weekly Exercises: These will be in the form of short exercises drawn from Corrigan's *A Short Guide to Writing About Film* (8th ed.). They must all be typed, follow the norms of MLA format and style (please consult <https://owl.english.purdue.edu/owl/resource/747/01/> with any doubts or questions. The FAQ section is excellent, but if you have reviewed the entire page carefully and *still* have doubts, the staff at the Purdue Owl will take your questions here: <https://owl.english.purdue.edu/contact/owlmailtutors>). The due dates, format (via email or in print form), and exercises are on the course calendar in the syllabus. In most cases, you are asked to apply these exercises to a particular film from the syllabus, but in others, you may choose any Latin American/Spanish-language film that you like.

Essays and Final Paper: You will write two short (4-6 pp., 1000-1500 words) essays that are close readings of at least one (but no more than two) films from the syllabus. Each essay must be rewritten, since the process of editing and rewriting is essential to becoming a good academic writer (or any kind of writer). Instead of a final exam, you will prepare a longer and more rigorous research essay of 10-12 pp. (2500-3000 words, not including footnotes or bibliography) that must include at least one film from the syllabus but may also include other films that you have seen and would like to incorporate in your analysis. Further details on each of the papers will be distributed shortly via email and Bb.

Attendance policy: Attendance is particularly important in a class that only meets once a week. If you are absent an excessive number of times during the drop period—two consecutive absences or three sporadic ones—from the first day after the end of late registration (Friday, January 22) through the last day for faculty to drop students (Friday, April 1), you risk being dropped from the course. I will not do this without contacting you first; students who simply stop coming to class will *not* be automatically dropped but will earn an F in the course. Once the last day for faculty to drop students has passed, your course grade will drop two percentage points per absence once you have reached three absences. (3 absences is 2% off; 4 absences is 4% off, etc.)

Accommodations and Support Services: The staff of the Center for Accommodation and Support Services (Union East Building Room 106) coordinates accommodations and services for UTEP students with special needs. If you have a disability and have not contacted them, please do so immediately. Phone: (915) 747-5148; email: cass@utep.edu. Please also see me privately in regard to this course to make any necessary arrangements.

Course Calendar:

Semana 2*, lunes 25 de enero

Introducción al curso, revisar el prontuario, expectativas del curso, actividades de conocimiento, ¿qué es el neoliberalismo y cómo se aplica a un curso de cine?, mirar y comentar *Miss Universo en Perú* (hablar del grupo Chasqui)

Semana 3, lunes 1º de febrero

Película: *¡Vampiros en la Habana!* (en clase)*

Para leer (antes de llegar a clase):

- Corrigan pp. 1-35, más los ejercicios en la pág. 35 (#1 sobre *¡Vampiros!* en clase y #2 antes de la clase sobre cualquier película en español).
- Harvey pp. 1-38 (Introducción + Capítulo 1)
- Paquita Armas Fonseca: “Juan Padrón y los dibujos animados: Un humor más que blanco...transparente”, *Chasqui* 48 (abril 1994): 61-64. (Bb)

Mandar a la profesora por email lo siguiente:

- Ejercicio #2, Corrigan pág. 35 (antes de clase)
- Ejercicio #1, Corrigan pág. 35 (antes de la medianoche el martes 2 de febrero)
- Cualquier pregunta o duda que tienen sobre la película o las lecturas (en cualquier momento, pero lo mejor será hacerlo antes de la clase)

Semana 4, lunes 8 de febrero

Película: *La nación clandestina* (en casa: <https://www.youtube.com/watch?v=SgQPLBFf3FQ>)

Leer:

- Vazualdo, “La necesidad de comprometer la existencia: Nación y descolonización en el cine boliviano de la época neoliberal” (Bb)
- Corrigan, Cap. 3, pp. 36-84 (Ejercicio 2 con *La nación clandestina*, **para entregar en forma impresa al principio de la clase**)
- Harvey, Cap. 3, pp. 65-86: ¿Cómo se dialogan (o no) los elementos del neoliberalismo que ha presentado Harvey con las películas que hemos visto hasta ahora? ¿Cómo se define el estado neoliberal en teoría y en práctica, y qué elementos de este estado vemos (o no) en la Bolivia de Sanjinés?

Hablar del Ensayo 1

Semana 5, lunes 15 de febrero

Película: *Solo con tu pareja* (en casa; disponible gratis en Amazon Prime (con subtítulos) y en YouTube (sin subtítulos y de baja calidad))

Leer:

- Sánchez Prado, “El sublime neoliberal: amor y temporalidad en el cine mexicano del capitalism tardío”, pp. 293-310.
- Harvey Cap. 4, pp. 87-119
- Corrigan Cap. 4, pp. 83-107 (Ejercicios 1 y 2 sobre *Solo con tu pareja* (**para entregar en forma impresa al principio de la clase**))

Semana 6, lunes 22 de febrero

Película: *Estação Central* (en casa: en YouTube como *Central do Brasil*: (<https://www.youtube.com/watch?v=LzlamJXfllM>))

Leer:

- Tompkins, “The Paradoxical Effect of the Documentary in Walter Salles’s *Central do Brasil*, pp. 9-26.
- Corrigan, Cap. 5, 108-125.

****Taller de escritura: Ensayo 1. Traer dos (2) copias impresas de la primera versión del Ensayo 1 (la versión COMPLETA, desde la introducción a la conclusión).** Los consejos de Corrigan en las pp. 123-125 son muy útiles, más la hoja sobre lo que es (y no es) una tesis en Bb. Vamos a dedicar la 2a mitad de la clase al taller.

Semana 7, lunes 29 de febrero

***Entregar Ensayo 1: versión del taller + hojas del taller + revisión**

Película: *Nueve reinas*

Leer:

- Ros, “Electoral normality, social abnormality : Nueve reinas/Nine queens paradigm and reformulated Argentine cinema, 1989-2001”
- Shaw, “Playing Hollywood at Its Own Game? Bielinski’s *Nueve reinas*”, 67-86.

Descanso de primavera, 5-13 marzo

Semana 8, lunes 14 de marzo

Película: *Cidade de Deus* (en casa: Swank, Netflix, Amazon Video (gratis en Prime))

Leer:

- Walter Benjamin, “Critique of Violence” (en inglés o en español)
- Jean Franco, “Cuerpos dolientes: narrativas de la globalización”
- Beatriz Jaguaribe, “Favelas and the Aesthetics of Realism: Representations in Film and Literature”

Recibir correcciones del Ensayo 1, versión 1

Semana 9, lunes 21 de marzo

Película: *Madeinusa* (en clase)

Leer:

- Iliana Pagán-Teitelbaum, “El glamor en los Andes: la representación de la mujer indígena migrante en el cine peruano”
- Carolyn Wolfenzon, “El "pishtaco" y el conflicto entre la costa y la sierra en "Lituma en los Andes" y "Madeinusa", pp. 24-45
- Corrigan, Cap. 6, pp. 126-154. ****Hacer los ejercicios 1 y 2 para entregar en forma impresa al principio de la clase, enfocándose en cualquiera de las películas que hemos visto hasta ahora.****

****Entregar la 2a revisión del Ensayo 1, junto con todas las hojas y versiones anteriores****

Hablar del Ensayo 2

Semana 10, lunes 28 de marzo

Película: El baño del papa (en casa (Swank))

Leer:

- Marina Moguillansky, “Lugares comunes. Acerca de la figuración de espacios identitarios en el cine del Mercosur”, 20 pp.
- Revisar Harvey Cap. 3

Semana 11, lunes 4 de abril

Película: *Sleep Dealer* (en casa: Hulu, iTunes, DVD (reservado en la biblioteca de UTEP))

Leer:

- Lysa Rivera, “Neoliberalism and Dystopia in U.S.-Mexico Borderlands Fiction”
- Libia Villazana, “Transnational virtual mobility as a reification of deployment of power: exploring transnational processes in the film *Sleep Dealer*”
- Josefina Morales, “La industria maquiladora en México bajo el TLCAN, 1993-2013”

Taller para el Ensayo 2 en la 2a mitad de la clase. Traer, como antes, la versión COMPLETA de la primera versión de este ensayo—intro, párrafos de apoyo, conclusion, bibliografía, etc.

Semana 12, lunes 11 de abril

Película: *También la lluvia* (en casa: Netflix o en reserva en DVD en la biblio)

- Stephanie Dennison, “Debunking neo-imperialism or reaffirming neo-colonialism? The representation of Latin America in recent co-productions”
- Ilana Dann Luna, “*También la lluvia*: Of Coproductions and Re-Encounters, a Re-Vision of the Colonial”

**Entregar todas las versiones del Ensayo 2—hojas del taller, la primera versión y la revisión
Hablar del ensayo final

Semana 13, lunes 18 de abril

Película: *Juan de los muertos* (en clase)

Leer:

- Sandra Casanova-Viscaíno, “Terror y horror en el cine contemporáneo del Caribe”
- Jean Comaroff and John Comaroff, “Alien-Nation: Zombies, Immigrants, and Millennial Capitalism”
- Harvey Cap. 7, pp. 183-206

Recibir las correcciones del Ensayo 2

**Entregar la propuesta para el ensayo final: película(s), enfoque, tesis y bibliografía tentative (1-2 pp. más bibliografía)

Semana 14, lunes 25 de abril

Película: *¿Qué le dijiste a Dios?* (en clase)

- Artículos y lecturas TBA

Recibir las propuestas revisadas con mis correcciones y sugerencias

Semana 15, lunes 2 de mayo

Taller de escritura: Ensayo final

Semana 16: Entrega del ensayo final: lunes 9 de mayo, 7:00-9:45pm