

Spanish 5303 Special Topics: Neoliberalism in Latin American Film
Also cross-listed as COMM 5350 and LABS 5304

Fall 2018

Professor: Dr. Sara Potter

Class: W 6:00-8:50pm, Classroom Building C204

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Office Hours: TR 1:30-3:00pm or 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. Primary texts:

- David Harvey, *A Brief History of Neoliberalism* (in English or Spanish)
- Marcel Martin, *El lenguaje del cine* (5th ed., 2002)

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. We will be screening them in class, but it is important to watch the films more than once (and is essential to do so if you will be presenting or writing about a particular film). Some are on reserve in the UTEP library (Media & Microforms in the basement); others are on Amazon Movie, iTunes, Hulu, Netflix or another streaming service, some are on YouTube. All films are subtitled in English or Spanish.

1. Miss Universo en Perú (Peru, Grupo Chaski, 1982)
2. ¡Vampiros en la Habana! (Cuba, dir. Padrón, 1985)
3. La nación clandestina (Bolivia, Sanjinés, 1987)
4. Solo con tu pareja (Mexico, dir. Cuarón, 1992)
5. Estação Central (Brazil, dir. Salles, 1998)
6. Nueve reinas (Argentina, dir. Bielinsky, 2000)
7. Amores perros (Mexico, dir. Alejandro González Iñárritu, 2000)
8. Cidade de Deus (Brazil, dirs. Meirelles & Lund, 2002)
9. El baño del Papa (Uruguay/Brazil/France, dirs. Charlone & Fernandez, 2007)
10. La teta asustada (Perú, dir. Claudia Llosa, 2009)
11. Nostalgia de la luz (Chile, dir. Patricio Guzmán, 2010)
12. También la lluvia (Spain/Bolivia, dir. Bollaín, 2010)
13. Pelo malo (Venezuela, dir. Mariana Rondón, 2013)
14. Invasión (Panamá/EEUU, dir. Abner Benaim, 2014)
15. Ixcanul (Guatemala, dir. Jayro Bustamante, 2015)

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 readings of film theory, 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, September 14**). 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: 10%
- In-class Presentation 20%
- Reaction Papers: 40% (10 x 4%)
- Final Research Essay: 30% (propuesta (10%) y ensayo (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.

In-Class Presentations: Beginning on week five, each student will give a 6-8 page conference-style paper on that week’s film, with a Q&A afterward. A sign-up sheet will be passed around on the first day. You will need to meet with me the week before to go over the paper to ensure that you are familiar with the genre of a conference paper versus an academic essay. This may be a good launching pad for your final essay, but you are by no means required to write about the same film(s).

Reaction Papers (10): Reaction papers are precisely that—reactions and syntheses of the films and the readings for each week. They may be **no more than two pages long** (double-spaced, 12 point Times New Roman, MLA format) and must reflect an understanding of the readings as well as observations or questions that go beyond simple summation to include your own analysis and reflections. The week that you have your in-class presentation or *ponencia*, you do not need to turn in a reaction paper for that film. Reaction papers are due at the beginning of class the week *after* we have worked with a particular film. Also, you will notice that there are more than ten reaction papers on the syllabus. Your ten highest grades go toward your final grade.

Final Paper: Instead of a final exam, you will prepare a longer and more rigorous research essay of 15-20 pp. (3750-5000 words, not including footnotes or bibliography). It must include at least one film from the syllabus but may also include other Latin American films that you would like to incorporate in your analysis. Further details will be distributed 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, August 31) through the last day for faculty to drop students (Friday, November 2), 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 is 2% off; 4 is 4% off, etc.)

Late Work: All assignments are due at the beginning of each class period. Late work drops a letter grade for each day that it is late. If you are struggling or know that you will be absent on a particular day, please speak to me as soon as possible so that we can work toward a solution.

A Note on Campus Carry:

Those who have a Concealed Handgun License (CHL) may legally have their guns in our classroom as long as they are kept concealed. Open carry remains prohibited on campus. None of us should ever see a gun at UTEP, but if you feel someone is intentionally letting their gun be visible, **call campus police (915-747-5611) or 911**. Please **leave your cell phone on SILENT** to minimize disruption to our normal learning environment and to make sure that, in the very unlikely event of an active shooter, Miner Alerts can be received without tipping off an active shooter that could be in the building. For more information, see <http://sa.utep.edu/campuscarry/> and <http://admin.utep.edu/emergency>.

Grading Scale:

A = 100-90 B = 89-80 C = 79-70 D = 69-60 F = 59-0

Academic Dishonesty

Academic dishonesty is prohibited and is considered a violation of the UTEP Handbook of Operating Procedures (HOP). It includes, but is not limited to, cheating, plagiarism, and collusion. Cheating may involve copying from or providing information to another student, possessing unauthorized materials during a test, or falsifying research data on laboratory reports. Plagiarism occurs when someone intentionally or knowingly represents another persons' words

or ideas as ones' own. This most frequently happens when someone quotes part of a text written by someone else, either verbatim or paraphrased, without proper citation. Collusion involves collaborating with another person to commit any academically dishonest act. Any act of academic dishonesty attempted by a UTEP student is unacceptable and will not be tolerated. Violations will be taken seriously and will be referred to the Dean of Students Office for possible disciplinary action. Students may be suspended or expelled from UTEP for such actions. Please consult the Handbook of Operating Procedures (admin.utep.edu/hoop/) for the complete university policy on academic dishonesty. You may also consult with Dr. Catie McCorry-Andalis, the Assistant Dean of Students, by calling 915-747-5648 or emailing cmandalis@utep.edu.

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:

NB: Calendar is subject to change. If it does, there will be ample notice via in-class announcements and email. Unless specifically indicated otherwise, the assignments listed are to be completed *before* the beginning of that class period.

Semana 1, 29 agosto

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 2, 5 septiembre

Película: *¡Vampiros en la Habana!*

- Harvey pp. 1-38 (inglés) o 7-43 (español) (Introducción + Cap. 1)
- Paquita Armas Fonseca: “Juan Padrón y los dibujos animados: Un humor más que blanco...transparente”, *Chasqui* 48 (abril 1994): 61-64. (Bb)
- Marcel, Cap. 1 (pp. 26-35)
- Reacción 1

Semana 3, 12 septiembre

Película: *La nación clandestina*

- Hacia un tercer cine, Solanas & Getino, 20 pp.
- Harvey, Cap. 3, pp. 65-86
- Marcel, Cap. 2
- Reacción 2

Semana 4, 19 septiembre

Película: *Solo con tu pareja*

Leer:

- Haddu, “Love on the Run: Re-Mapping the Postmetropolis in *Solo con tu pareja*”, pp. 71-89 (available on JSTOR)
- Harvey Cap. 4, pp. 87-119
- Marcel, Cap. 3
- Reacción 3

Semana 5, 26 septiembre

Película: *Estação Central*

- Tompkins, “The Paradoxical Effect of the Documentary in Walter Salles’s *Central do Brasil*”, pp. 9-26.
- Marcel, Cap. 5-6
- Reacción 4

Semana 6, 3 octubre

Película: *Nueve reinas*

- Ros, “Electoral normality, social abnormality : Nueve reinas/Nine Queens paradigm and reformulated Argentine cinema, 1989-2001”
- Rodríguez Vargas, “La crisis de 2001 en Argentina”, 19 pp.
- Marcel, Cap. 7
- Reacción 5

Semana 7, 10 octubre

Película: *Amores Perros*

- Laura Podalsky, “Affecting Legacies: Historical Memory and Contemporary Structures of Feeling in *Madagascar* and *Amores Perros*”
- Sánchez Prado, “Amores perros: Violencia exótica y miedo neoliberal”
- Marcel, Cap. 8: El montaje
- Reacción 6

Semana 8, 17 octubre

Película: *Cidade de Deus* Walter Benjamin, “Critique of Violence” (en inglés o en español)

- Glauber Rocha, “An Aesthetic of Hunger” (en inglés o en español)
- Claire Williams, “Ghettoism and Voyeurism, or Challenging Stereotypes...?” (pp. 483-500)
- Marcel, Cap. 10: Los diálogos
- Reacción 7

Semana 9, 24 octubre

Película: *El baño del papa*

- Alberto Ribas-Casasayas, “Un negocio de mierda: El ensueño monoprodutivo de *El baño del Papa*”, pp. 73-94
- Revisar Harvey Cap. 3
- Marcel, Cap. 12: El espacio
- Reacción 8

Semana 10, 31 octubre

Película: *La teta asustada*

- Monette, Marie-Eve. “Negociaciones entre la cultura andina y la cultura urbana limeña en *Madeinusa* y *La teta asustada* de Claudia Llosa”. *Nuevo Mundo Mundos Nuevos* (2013)
- Meditations on Imperfect Cinema, García Espinosa
- Reacción 9

Semana 11, 7 noviembre

Película: *Nostalgia de la luz*

- Marcel, Cap. 13: El tiempo
- Julieta Vitullo, “*Nostalgia de la luz* de Patricio Guzmán: El cine como máquina del tiempo”, 14 pp.
- Reacción 10

Semana 12, 14 noviembre

Película: *También la lluvia*

- Stephanie Dennison, “Debunking neo-imperialism or reaffirming neo-colonialism? The representation of Latin America in recent co-productions”
- Harvey Cap. 7
- **Entregar la propuesta para el ensayo final: película(s), enfoque, tesis y bibliografía tentativa (1-2 pp. más bibliografía)
- Reacción 11

Semana 13, 21 noviembre

Película: *Pelo malo*

- Artículos y lecturas TBA
- Reacción 12
- Recibir las propuestas revisadas con mis correcciones y sugerencias

Semana 14, 28 noviembre

Película: *Invasión*

- Artículos y lecturas TBA
- Reacción 13

Semana 15, 5 diciembre

Película: *Ixcanul*

- Artículos y lecturas TBA
- Reacción 14

Semana 16: Entrega del trabajo final, miércoles, 12 de diciembre, antes de las 11:59pm