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| **USIL INTERNATIONAL CENTER FOR STUDY AND RESEARCH** |
| **Course:** Latin American Cinema |
| **Professor:** Mario Osorio |
| **Number of contact hours:** 48 |
| **Credits:** 3 |
| **Recommended level:** junior or senior |
| **COURSE SUMMARY** |
| This course introduces students to the world of Latin American cinema, from the early influence of the Italian neorealist movement to contemporary expressions of the seventh art across many of the countries of this unique region. It will also help students to find in Latin American cinema clues for an understanding of different realities, and to construct meaningful comparisons with their own culture, while engaging in personal reflection. |
|  | **TOPIC / LEARNING ACTIVITY / ASSESSMENT ACTIVITY** | **HOURS** |
|  | **UNIT 1: INTRODUCTION** |  |
|  | Introduction to the course. | 1 |
|  | Cinema before and after the Second World War – a reality response. | 1 |
|  | Italian neorealism – Vittorio de Sica – Federico Fellini. | 1 |
|  | The influence of Italian neorealism in early Latin American cinema. | 1 |
|  | New Latin American cinema. | 1 |
|  | **UNIT 2: PRINCIPAL LATIN AMERICAN CINEMA TRENDS AND MOVEMENTS** |  |
|  | “Cinema novo” in Brazil - Brazilian identity on the screen. | 1 |
|  | Aesthetics of violence; folkloric and forefront cinema. | 1 |
|  | Glauber Rocha. | 1 |
|  | The Cuban revolution as the starting point for artistic and cultural transformation. | 1 |
|  | Santiago Álvarez: cinematographic documentary and journalism. | 1 |
|  | Anti-imperialism elements in the Cuban revolution. “Strawberries and Chocolate”, “Memories of Underdevelopment”. | 2 |
|  | "The Liberation Film Group" of Argentina; Pino Solanas and “The hour of furnaces”. | 2 |
|  | Contemporary Argentinean cinema with Pablo Trapero. | 2 |
|  | Bolivian cinema and the Ukamau group of Jorge Sanjinés. | 2 |
|  | **Mid-term exam** | 1 |
|  | Antidemocratic Chilean cinema and state terrorism. | 2 |
|  | Pinochet and the cultural blackout. | 1 |
|  | The golden age of Mexican cinema: triumphs and defeats - Cantinflas, Tin Tan and María Felix. Buñuel and the aesthetic rupture. | 2 |
|  | Transition to independent cinema: Ripstein and Fons. Contemporary Mexican cinema: Reygadas, Iñárritu and Del Toro. | 2 |
|  | Uruguayan cinema: defeat and disenchantment of the new century. “25 watts”. | 2 |
|  | Colombian cinema: the aesthetics of marginality and the figure of the drug trafficker.  | 2 |
|  | Winds of change in 1950s Colombia. The emergence of Colombian resistance. Colombian history as told by Tirofijo; Colombian narcoterrorism. | 2 |
|  | **UNIT 3: PERUVIAN CINEMA** |  |
|  | Regional trends: Cine Club Cusco; folkloric and indigenist cinema: “Kukuli” (1962), “Jarawi” (1966). | 3 |
|  | Regional trends: Amazonian cinema; Antonio Wong Rengifo. | 2 |
|  | President Velasco Alvarado and the Law for Promotion of the Cinema Industry: the beginnings of Peruvian filmmaking. Armando Robles Godoy: “There are no stars in the jungle” (1967), “Solitude Sonata” (1978). | 2 |
|  | Critique of Peruvian society by Francisco Lombardi and Josué Méndez: two points of view concerning urban and military violence: “Maruja in hell”, “Wolve’s mouth”, “The city and the dogs”, “Under the skin”, “Santiago’s days”. | 3 |
|  | Grupo Chaski: marginal stories -“Gregorio” (1984), “Juliana” (1986). | 2 |
|  | Crude reality on the screen: “Courage” (1998), “Fallen from Heaven” (1990).  | 1 |
|  | Digital cinema and new Peruvian directors: Claudia Llosa, the Vega brothers: “La teta asustada” (2009), “October” (2010). | 2 |
|  | **Final exam** | 1 |
| **BASIC READING** |
|  | ARIAS CARRIÓN, Rafael. 2009. *Glauber Rocha y el Cinema Novo.* En:Miradas de cine, Archivo 2002-2015. |
|  | BEDOYA, Ricardo. 1999. *Imágenes del cine en el Perú.* Lima:BCR. |
|  | CHÁVEZ LARA, Luis Reynaldo. 2011. *El cine peruano: una mirada desde el presente*. In “Historik” online journal. Vol. 2, N° 4. |
|  | SHUMANN, Peter. 1987. *Historia del cine latinoamericano*. Editorial Legasa. |
|  | SILVA ESCOBAR, Juan Pablo. 2011. La época de oro del cine mexicano: la colonización de un imaginario social. *Revista Culturales*, Vol. VII, núm. 13. Universidad Autónoma de Baja California. |