



## Latin American Film: A Cinematic Voyage Towards Latin America

ACADEMIC CODE	TOTAL		DISTRIBUTION OF ACADEMIC HOURS:			MAJOR:
	SCT	UD	CAT	LAB	TALL	
		4	64	X	X	
SEMESTER	REQUIREMENTS					
1 AND 2	NON-NATIVE ENGLISH SPEAKERS MUST PRESENT A CERTIFICATE FROM THEIR ENGLISH DEPARTMENT THAT DEMONSTRATES THEY HAVE AN ADVANCED (B2/+) LEVEL OF ENGLISH (SPOKEN AND WRITTEN)					
COURSE DESCRIPTION						
<p>"All films are political." Christian Zimmer.</p> <p>This course aims to provide an historical, cultural and cinematographic approach to Latin America. Though each Latin American country has its own distinctive culture, cross-cultural issues can be seen in their cinema. This approach includes films made by artists from Chile, Colombia, England, Germany, and Spain. This multicultural perspective is favourable as it reveals through each of its depictions the notions of self and otherness in regards to Latin America.</p>						
ASSOCIATED COMPETENCIES						
<p>At Universidad Viña del Mar, they have identified three core competencies for their students.</p> <p>One of them, competency for a "cultural good", is described as follows:</p> <p>"Knowledge, abilities, and skills that help us to understand the arts in their diverse expressions and contexts in order to strengthen the students' cultural good".</p>						
LEARNING OUTCOMES						
<p>Students who demonstrate competence in "cultural good" can:</p> <p>Appreciate and incorporate the diverse artistic and esthetic expressions which surround the student by a way of understanding the society and its different expressions.</p>						
PRINCIPAL CONTENT						
<b>First Unit:</b> The conquest of Latin America and the cinematic cultural neo-colonialism						



### Cinematic Voyage Towards Latin America

- *Aguirre, the Wrath of God* (Werner Herzog, 1971)
- *The Mission* (Roland Joffé, 1986)
- *Even the Rain* (Iciar Bollaín, 2010)
- *Embrace of the Serpent* (Ciro Guerra, 2015)

#### **Second Unit:** Chile, non-fiction

- *Chicago Boys* (Carola Fuentes & Rafael Valdeavellano, 2015)
- *The Invisible Country* (Anthony Rauld, 2015)
- *Agustín's Newspaper & One Hundred Children Waiting for a Train* (Ignacio Agüero, 2008 & 1988)
- *City of Photographers* (Sebastián Moreno, 2006)
- *Chile, Obstinate Memory, Nostalgia for the Light & The Pearl Button* (Patricio Guzmán; 1997, 2010 & 2015)
- *The Waltz of the Useless* (Edison Cajas, 2013)

#### **TEACHING AND EVALUATION METHODOLOGY**

Seminar-style classes which are complemented with reading and writing assignments. The course learning process is both collaborative and communicative in its approach: along with watching the films, the professor will develop certain themes present in them. He will also seek to generate a dialogue with the students and encourage them to keep a critical vision and to support their own ideas

**Formative Evaluation:** the student participation as they share their thoughts regarding the themes being discussed during class. This generates a dialogue that allows to enhance the approach of the themes being developed, as well as to evaluate the student's commitment to the course.

**Summative Evaluation:** The final grade will result from the following evaluations:

- Story Pitch: 30%
- Class Participation: 40% (formative)
- Final Exam: 30%

#### **MAIN BIBLIOGRAPHY**

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HAUGE, MICHAEL. *SELLING YOUR STORY IN 60 SECONDS: THE GUARANTEED WAY TO GET YOUR SCREENPLAY OR NOVEL READ*. MICHAEL WIESE PRODUCTIONS, 2006.

KLEIN, NAOMI. *THE SHOCK DOCTRINE: THE RISE OF DISASTER CAPITALISM*. PICADOR, 2007.

NAVARRO, VINICIUS, AND JUAN CARLOS RODRÍGUEZ, EDS. *NEW DOCUMENTARIES IN LATIN AMERICA*. PALGRAVE MACMILLAN, 2014.

RODRÍGUEZ, JUAN PABLO. *RESISTING NEOLIBERAL CAPITALISM IN CHILE: THE POSSIBILITY OF SOCIAL CRITIQUE*. PALGRAVE MACMILLAN, 2020.

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#### SUGGESTED BIBLIOGRAPHY

Báez, Christian, and Peter Mason. *Zoológicos humanos. Fotografías de Fueguinos y Mapuche en el Jardín D'Acclimatation de París, siglo XIX*. Pehuén Editores, 2010.

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Elena, Alberto, and Marina Díaz López, eds. *The Cinema of Latin America*. Wallflower Press, 2003.

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- . *Lo que el dinero sí puede comprar*. Taurus, 2017.
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