

(PALAS 440) Latin American Film, Literature & Visual Culture
Dr. Alejandro Manara
Universidad de Belgrano
Program in Argentine and Latin American Studies
Course Syllabus 2020

Course information

T& TH 10 AM- 11.30AM
alejandromanara@gmail.com
Room 10-7

Instruction in English

Course description

Film and literature and their successful symbiosis have contributed to the understanding of culture as well as national identities. In this era where communication is increasingly more visual, films based on classic literature, a relationship that remains as inextricable as it is fruitful, making film adaptation one of the most accessible forms of cultural diffusion. This interdisciplinary course seeks to study that strong connection mostly in the Twentieth Century. Drawing on novels, plays, and short stories and using a comparative perspective, we will review and analyze the complexity and richness of the Latin American Cultures. By examining film and literature together, we will also discuss the role of the arts in today's society, and the social forces shaping the Latin American Societies and their audiences. The corpus of films selected will not only provide the framework to study the social, and historical, but also we will examine the technique of each format and consider what happens when short stories, novels, or plays are adapted into film language; if we approach film and literary texts differently; and how we view and read these texts in terms of representation. We will also consider national and transnational aspects in the film industry, the effects of globalization upon the cultural and economic aspects of film. By the end of the course, students will sharpen appreciation of major works of cinema and of literary narrative and broaden their knowledge about Latin America.

Course requirements

Following UB policies, students need a minimum of 75% of attendance to be in good standing for the final exam. Sliding the ID card is the only way to track attendance. Students are expected to do close readings, participate in class, and do one oral presentations in pairs or in groups of three. During the semester, students will write two short (2-3 pages) papers. The requirements also include a midterm and a final comprehensive exam. In addition to this, each student will be expected to make a significant contribution to the classroom dialogue. As part of this, students will be asked to bring two specific comments regarding the required readings in order to discuss in

class. Any student caught plagiarizing will be given a “no credit” for all courses taken in the semester.

Grading Policy

Participation	10 %
Oral Presentation (1)	15 %
Midterm	20 %
Final Exam	35 %
Short Essay (2) (2 pages)	20 %

For a better understanding of the comparable table for grading: check the conversion table for the numerical scale (in orientation kit packet).

Academic Calendar

Week 1

Tuesday March 10: Introduction to the course.

Literature into movies, how does a novel or a short story is turned into a film.

Thursday, March 12: Slavoj Zizek's documentary. His views on film.

Week 2

Tuesday, March 17: "Austen & Sterne: Beyond Heritage", Ariane Hudelet, (p. 256-271) from *A Companion to Literature, Film & Adaptation*.

Thursday, March 19: *A Cock and Bull Story*, by Michael Winterbottom, the film about making a film of *The Life and Opinions of Tristram Shandy, Sq.*

Week 3

Tuesday, March 24: Eastern Holiday, no class

Thursday, March 26: Jorge Luis Borges. "Film Reviews and Criticism" Emir Rodriguez Monegal. "Borges, the Reader".

Week 4

Tuesday, March 31: *Looking for Richard*, written & directed by Al Pacino.

Thursday, April 2: National Holiday, no class

First short paper assigned

Week 5

Tuesday, April 7: José Donoso. *Hell has no limits*

Thursday, April 9: Catherine Grant. 'Becoming 'Arturo Ripstein'? On Collaboration and the 'Author Function' in the Transnational Film Adaptation of *El lugar sin límites*'. Arturo Ripstein (dir). *Place without limits*.

Week 6

Tuesday, April 14:

Manuel Puig. *Kiss of the Spider Woman* (play). Forster, David William.

"Kiss of the Spider Woman: Being Gay and Acting Protocols." Villo de Sloan. "Manuel Puig's Kiss of the Spider Woman as Post-literature".

Leonard G. Heldreth. "Films, Film Fantasies, and Fantasies: Spinning Reality From The Self In 'Kiss Of The Spider Woman.'"

Thursday, April 16: Hector Babenco (dir). *Kiss of the Spider Woman*

Week 7

Tuesday, April 21: Jorge Luis Borges. "Theme of the Traitor and the Hero" Fiddian, Robin. "Borges on Location: Duplicitous Narration and Historical

Truths in "Tema del traidor y del héroe." Loshitzky, Yosefa. "Memory of My Own Memory".

Thursday, April 23: Bernardo Bertolucci (dir). *The Conformist*.

Week 8

Tuesday, April 28: Osvaldo Soriano. *That Funny Dirty Little War*
David William Foster, "Political Sectarism as Farce"

Thursday, April 30:

Hector Olivera (dir). *Funny Dirty Little War*

Vincent Canby. Review "Funny Dirty Little War"

Week 9

Tuesday, May 5: Midterm Exam

Thursday, May 7: Screening at Urquiza Auditorium organized by students (RESERVE). Pablo Zubizarreta (dir). *No viajaré escondida: A documentary on Blanca Luz Brum*. David Alfaro Siqueiros. "Ejercicio Plástico" (students have to go on their own to view the mural at Aduana Taylor, Museo del Bicentenario).

Students have to prepare questions to ask the director.

Week 10

Tuesday, May 12: Raúl Ruiz, a French-Chilean polymath film-maker.

Thursday, May 14: Raúl Ruiz, *Central Conflict Theory*, Poetics of Cinema.

Week 11

Tuesday, May 19: Laura Esquivel. *Like Water for Chocolate*

Glenn, Kathleen M. "Postmodern Parody and Culinary-Narrative Art"

Emir Rodriguez Monegal. "What is magical realism?"

Thursday, May 21: Alfonso Arau (dir). *Like Water for Chocolate*

Week 12

Tuesday, May 26: Bioy Casares and S. Ocampo. *Where There's Love, There's Hate*

Tobias Carroll. "A Very Metatextual Investigation"

Thursday, May 28: Alejandro Maci (dir). *Where There's Love, There's Hate*

Week 13

Tuesday, June 2: Luis Valdez. *Zoot Suit (the play)*

Ashley Lucas. "Reinventing the 'Pachuco'"

Shakina Nayfack. "Que Le Watcha Los Cabrones"

Thursday, June 4, Luis Valdez (dir). *Zoot Suit*

Week 14

Tuesday, June 9: Fernando Vallejo. *Our Lady of the Assassins*

Dolores Tierney. "Digital Filmmaking, Realism and the Documentary Mode in Recent Latin American Films: *Our Lady of the Assassins*"

Barbet Schroeder (dir). *Our Lady of the Assassins*

Thursday, June 11: Review in class. Final Conclusions: subject student feels strongly about or preferred in the course.

Week 15

Tuesday, June 16: Final exam.

Thursday, June 18: Final Grade Sheet and signature of Hoja de situación (attendance is mandatory)"

Bibliography

Ashley, Lucas. "Reinventing the 'Pachuco': The Radical Transformation from the

Criminalized to the Heroic in Luis Valdez's Play 'Zoot Suit.'" *Journal for the Study of Radicalism*, vol. 3, no. 1, 2009, 61-87.

Bioy Casares, Adolfo and Ocampo, Silvina: *Where There's Love, There's Hate*,

Melville House, New York, 2013.

Belej, Cecilia. "Revolución y escritura: Blanca Luz Brum en las dos orillas del Plata en 1933". *Mora*, Buenos Aires. vol.20 no.2 dic. 2014.

Borges, Jorge Luis: *Film Reviews and Criticism*, from *Selected Non-Fiction*, Eliot

Weinberger editor, Viking, NY, 1999.

Canby, Vincent: *A Funny Dirty Little War*, *New York Times*, March 30th, 1985.

Cartmell, Deborah: *A Companion to Literature, Film and Adaptation*, Blackwell &

Wiley, Malden, MA, 2012.

Coetzee, J.M.: *A Great Writer We Should Know*, N.Y.R.B. 1/19/17, N.Y.

Cortázar, Julio: *Blow-up & other stories*, Pantheon Books; New York, 1985

Di Benedetto, Antonio, *Zama*, New York Review Books Classics, New York, 2016

Donoso, José: *Place without limits*, Sun & Moon Press, Los Angeles, 1995

Esquivel, Laura: *Like Water for Chocolate*, Anchor Books, New York, 1989

Fiddian, Robin. "Borges on Location: Duplicitous Narration and Historical Truths in 'Tema del traidor y del héroe'." *The Modern Language Review*, vol. 105, no. 3, 2010, pp. 743-760.

- Fornaro, Ana. "La chica del fin del mundo" Pagina 12, Radar.
<https://www.pagina12.com.ar/129764-la-chica-del-fin-del-mundo>
- Forster, David William. *Contemporary Argentine Cinema*. Columbia & London: U of Missouri Press, 1992.
- . "Political Sectarism as Farse." *Contemporary Argentine Cinema*. 26-38.
- . "Kiss of the Spider Woman: Being Gay and Acting Protocols." *Contemporary Argentine Cinema*. 123-135.
- Garman, Emma: Adolfo Bioy Casares and Silvina Ocampo's "Where There's Love, There's Hate", Words without Borders, June 2013.
- Glenn, Kathleen M. "Postmodern Parody and Culinary-Narrative Art in Laura Esquivel's 'Como Agua Para Chocolate.'" *Chasqui*, 23: 2, 1994, 39-47
- Goldman, Peter: Blowup, "Film Theory, and the Logic of Realism," *Anthropoetics* XIV, no. 1 Summer 2008, UCLA.
- Grant, Catherine: 'Becoming 'Arturo Ripstein'? On Collaboration and the 'Author Function' in the Transnational Film Adaptation of *El lugar sin límites*', Mediático, University of Sussex, UK, January 2014.
- Heldreth, Leonard G. "Films, Film Fantasies, and Fantasies: Spinning Reality From The Self In 'Kiss Of The Spider Woman.'" *Journal of the Fantastic in the Arts*, vol. 3, no. 3/4 (11/12), 1994, 93-106.
- Loshitzky, Yosefa. "'Memory of My Own Memory': Processes of Private and Collective Remembering in Bertolucci's 'The Spider's Stratagem' and 'The Conformist.'" *History and Memory*, vol. 3, no. 2, 1991, pp. 87-114.
- Luchting, Wolfgang A. "'Literature as a Negative Participation in Life': Vargas Llosa's *Los Cachorros*/Pichula Cuéllar." *World Literature Today*, vol. 52, no. 1, 1978, 53-63.
- Mac Adam, Alfred J. : Emir Rodríguez Monegal: The Boom: A retrospective", *Review*, n° 33, Jan 1984, 30-34.
- Miranda, Angel Diaz. *Annihilation: Homecoming and Hyperviolence in Fernando Vallejo's Our Lady of the Assassins*. Online *Academia*.
- Mitchel WJT. "Meta Pictures." *Picture Theory*. Chicago: U of Chicago P, 1994. 35-82.
- Nayfack, Shakina. "Que Le Watcha Los Cabrones: Marking the 30th Anniversary of Luis Valdez's 'Zoot Suit.'" *TDR* (1988-), vol. 53, no. 3, 2009, pp. 162-169.

- Perdikaki, Katerina: "Film Adaptation as Translation: An Analysis of Adaptation Shifts in *Silver Linings Playbook*."
- Puig, Manuel: *Kiss of the Spider Woman and two other plays*, W.W. Norton, N.Y. 1994
- Ramanan, Venkat. "Jorge Luis Borges and the Nothingness of the Self". *Literature & Aesthetics* 26, 2016. 105.
- Rodriguez Monegal, Emir: *Borges, the Reader*, *Diacritics*, Vol. 4, No. 4 (Winter, 1974), 41-49.
- Sloan, de Villo: *Manuel Puig's Kiss of the Spider Woman as Post-literature*, *The International Fiction Review*, 14, No. 1 1987
- Soriano, Osvaldo: *That Funny Dirty Little War*, Readers International, London, 1980
- Tierney, Dolores. "Digital Filmmaking, Realism and the Documentary Mode in Recent Latin American Films: *Our Lady of the Assassins* (Barbet Schroeder, 2000) and *Suite Havana* (Fernando Pérez, 2003)". Online. Academia.
- Valdez, Luis, *Zoot Suit & other plays*, Arte Público Press, Houston, 1992
- Vargas Llosa, M.: *The Cubs & other stories*, Farrar, Straus & Giroux, New York, 1989.