



CIEE Global Institute - Buenos Aires, Argentina

Course name:	Contemporary Argentine Cinema
Course number:	CINE 3001 AFLA/LAST 3007 AFLA
Programs offering course:	Liberal Arts
Language of instruction:	Spanish
U.S. Semester Credits:	3
Contact Hours:	45
Term:	Spring 2019

Course Description

Each class will be divided into two sessions of approximately 1 hour and 20 minutes with a 10 to 15-minute break in the middle:

- a) In the first half, the professor will explain theoretical concepts and critical approaches to the readings in order to better understand the analysis of the cinematographic language as well as New Argentine Cinema (NAC). Students will ask questions and make comments about the reading for that specific class.
- b) In the second half, using the Class Guide (handed out in the beginning of the class) with concepts relating to the film of the week, the class will analyze the film. Each student should participate individually, amongst each other and with the professor. As stated, for each class, in addition to the indicated reading, students should watch the movie listed for that week (see *Schedule*). Also in the second half of the class, parts of films related to that week's theme will be showed at the end of class. The class will establish the relationship between the reading, the respective film selection and the socio-historical conflict represented.

Class Structure

The seminar will be in three-hour sessions once a week and students must attend at least 80% of the classes. There will also be a one-hour consulting session (*highly recommended* for Spanish levels 3 and 4 to attend weekly). All students must attend at least **3 office-hour sessions** in order to prepare for both individual assignments and the final essay assignment.

The course material will cover diverse topics and will combine: 1) theoretical-practical classes in which the group will analyze reading materials and the assigned films; 2) the screening and discussion of parts of modern Argentine and Latin American films; 3) interviews with directors or critics of new Argentine films; and 4) individual presentations from each student discussing their written work.

As is the case each semester, a Director in the New Argentine Cinema realm will visit us and the class will have the chance to interview her/him about a film that was analyzed. In past



semesters we have had Diego Lerman, Juan Villegas, Federico León, Ernesto Baca, Alejo Moguillansky, Mauro Andrizzi and Daniel Rosenfeld visit FLACSO, among others. This semester our visitor will be Santiago Palavecino, Director of the film *Esas Chicas* (2014), a film that will participate in this year's BAFICI.

Furthermore, trips will be organized in order to meet those that deal with the diffusion of films and to better understand the cultural aspect of New Argentine Cinema. This semester, as mentioned earlier, the course will also include excursions to BAFICI and UNDAV.

This course has numerous required readings as well as additional reading materials meant to compliment the course, which will be made available to students. Reading obligatory material is important for participation in each class, while the additional reading serves as extra support for the final essay. Students may use solely articles published online if they have previously consulted with the professor and received permission to do so. The same goes for those who wish to use material not provided for final essays.

Class Objectives

Keeping in mind that the course focuses on integrating the aesthetic and socio-historical reality of Latin America, the objectives of this seminar are the following: 1) provide students with an understanding of cinematographic language and analysis; 2) encourage a critical approach to the New Argentine Cinema movement in light of both critical reflections and the institutional context as well as its affiliation with poetry and directors of film history; 3) highlight the socio-historical and cultural processes in Latin America that are represented in the films, with special emphasis on the Argentine experience; and 4) Finally, because the final project is an essay and not a conventional topic review, it will urge students to get involved and will give students greater freedom in their writing; it must integrate analysis with a more personal experience, giving students the opportunity to relate their own cultural experience during their time in Argentina.

Course Prerequisites

Due to the fact that this seminar is primarily intended for students to learn about the analysis of film language, which uses only the most basic of prior knowledge, this course does not require any special prerequisite for participation. All students are welcome to attend the class.

Methods of Instruction

At the beginning of each class the professor will give students a printed outline (class guide). The guide outlines the first half of the class and includes the topics to be covered as well as the main ideas from texts that were assigned for that specific class. On the same guide students will also find an outline for the second part of the class, which will include questions meant to encourage discussion and relate theory from the first part of the class to the assigned movie.



Assessment and Final Grade

a)	Participation on the blog	20%
b)	Homework 1	15%
c)	Homework 2	15%
d)	Final Essay	30%
e)	Attendance, and Class Participation	20%

Course Requirements

Evaluation

Evaluation will take into account students' participation in discussions throughout the course, about both texts and movie clips, as well as whether they have watched the assigned movies, which is extremely important in order to pass.

Watching all movies is obligatory for this seminar. Not watching movies will result in the deduction of two points from the class participation grade (out of 10).

The final grade for the course will be the average of four separate grades: 1) individual homework (film analysis); 2) the reading guide corresponding to lecture 3; 3) the final essay; and 4) a conceptual grade which will include class participation, watching movies, reading texts and participation on the blog (4 posts); all of which must receive at least a 4 (out of 10). If the student receives a grade less than 4 on certain exams he/she will be given the possibility to take a makeup exam.

Important: not turning assignments in on time, as laid out in the course rules, will result in a deduction of 1.5 points (out of 10) on the respective grade.

To see more details on the evaluations see Annexes 1, 2 and 3.

Assignment Due Dates (Refer to Annex and Weekly Schedule)

Class 5	1st post: Analysis of a topic or a film technique in one of the selected films.
Class 6	Practical Assignment
Class 7	2nd post: student's choice. See alternatives in the annex.
Class 9	3rd post: student's choice. See alternatives in the annex.
Class 10	Guide on lecture 3 or Guide about the UNDAV visit
Class 12	Presentation of topics to be covered in the Final Essay
Class 13	4th post: Commentary after the interview with the director.
Class 14	Turn in Final Essay



Weekly Schedule

Week 1

Introductory Class: Discuss the class description, criteria for evaluation, syllabus and the course objective.

Week 2

What is the New Argentine Cinema?: Generational change or overall aesthetic movement? Institutional context of the NCA; International festival system and critics as an example of consecration; New way of producing films: international foundations, small independent production and support from INCAA (National Institute of Cinema and Audiovisual Arts).

Viewing: *La ciénaga/The swamp* (2001) by Lucrecia Martel.

Required Reading:

1. AAVV. "Made in Argentina": Alejandro Ricagno "De peludos y pelados" and "Revivan al cine (o el amor después de Subiela)", in *El Amante* Number 15, 1993.
2. Gonzalo Aguilar. *Otros mundos. Un ensayo sobre el nuevo cine argentino* (1st chapter).
3. Llinás, Mariano. "Una bomba de tiempo", in *El Amante* Number 124, 2002.
4. Noriega, Gustavo. "En busca de un rumbo posible para el cine latinoamericano", in *Todavía magazine*, May 2002.

Week 3

NCA 15 years later: First and second generation. The precursor concept according to Jorge Luis Borges and Harold Bloom.¹ Elements of cinematographic analysis.

Viewing: *Upa! Una película argentina* (2007) by Santiago Giralt, Tamae Garateguy and Camila Toker.

Required Reading:

1. Wolf, Sergio (2007). "La estética: El Nuevo Cine Argentino no ha muerto", on www.otrocines.com
2. Grupo Acción (2006). "Manifiesto", on <http://www.upafilms.com.ar/node/118>
3. Jorge Luis Borges. "Kafka y sus precursores", in *Otras inquisiciones*.
4. Harold Bloom. *La angustia de las influencias* (Introduction).

Week 4

¹ **Related Films:** *La libertad*, *Los muertos* and *Liverpool* by Lisandro Alonso; *Pizza, birra, faso* by Adrián Caetano y Bruno Stagnaro; *Rapado* by Martín Rejtman; *5'pal peso*, *Labios de churrasco* by Raúl Perrone; *Balearios* by Mariano Llinás; *Mundo grúa* and *El bonaerense* by Pablo Trapero; *La niña santa* and *La mujer sin cabeza* de Lucrecia Martel; and *La rabia* de Albertina Carri, *Bolivia* and *Francia* de Adrián Caetano.



Genre Cinema: Theoretical discussion of genre theory. The star system which big Hollywood studios use. Industrial cinema in Latin America. Past and present of industry: industrial and art-house cinema.²

Viewing: *El aura* (2005) by Fabián Bielinsky.

Required Reading:

1. J. J. Marzal. "El concepto de género", in *Melodrama y géneros cinematográficos*.
2. H. Bernardes, D. Lerer and S. Wolf; una conversación "De la industria al cine independiente: ¿hay "autores industriales"?", in *El nuevo cine argentino*, AAVV.
3. Gonzalo Aguilar. "Uso de los géneros: rodeos y visitas", in *Otros mundos*. Op. Cit.

Optional Text: Di Benedetto, Antonio. "Aballay", in Di Benedetto, Antonio *Cuentos completos*, As. As., Adriana Hidalgo, 2006.

Week 5

New Comedy: Post-modernism and genre metamorphosis; New North American comedy; new NCA comedy.³

Viewing: *Aballay, el hombre sin miedo* (2010) by Fernando Spiner.

Required Reading:

1. Ormaechea, Luis. "La comedia cinematográfica: una aproximación", in Zavala, Lauro (Coord.). *Reflexiones teóricas sobre cine contemporáneo*.
2. Dossier: "Nueva comedia americana", in *El Amante* Number 151, November de 2004.

Week 6

Fiction about the recent past (I): Civic-military dictatorships in Latin America; the most recent dictatorship in Argentina (1976-1983); memories from this time and/or (the possibility of) portraying the (cinematographic) horror: Anti-portrayal vs. the aestheticization of horror.

Viewing: *Sábado* (2001) by Juan Villegas.

Required Reading:

1. Sergio Wolf. "El cine del proceso: estética de la muerte", in *Cine argentino: la otra historia*.
2. Domin Choi. "La ironía política y una imagen de menos. De La historia oficial a Garage Olimpo", in *Confines* Number 23/24, April 2009.

² **Related Films:** *La sonámbula* by Fernando Spiner; *Nueve reinas* by Fabián Bielinski; *La ronda* by Inés Braun; *El fondo del mar y Tiempo de valientes* by Damián Zsifrón; *Crónica de una fuga* de Adrián Caetano; and *Fase 7* de Nicolás Goldbart.

³ **Related Films:** *Silvia Prieto* and *Los guantes mágicos* by Martín Rejtman; *Incómodos* by Esteban Menis; *Masterplan* by Diego and Pablo Levy; *El abrazo partido* and *Derecho de familia* by Daniel Burman.



3. Máximo Esevenri. “Lo sublime y lo bello en el cine argentino sobre la desaparición forzada de personas: de Un muro de silencio a Garage Olimpo”, in I. Amaritain (Coord.). *Una década de Nuevo Cine Argentino* (1995-2005).

Week 7

Fiction about the recent past (II): Cinema during the dictatorship. Post-dictatorship Cinema: Cinema immediately following and cinema 25 years after.⁴

Viewing: *Garage Olimpo* (1999) by Marco Bechis.

Required Reading:

1. Gustavo Aprea. “La memoria visual del genocidio”, in G. Yoel (comp.), *Pensar el cine 1. Imagen, ética y filosofía*.
2. Gustavo Aprea. “El cine político como memoria de la dictadura”, in *Imágenes de lo real. La representación de lo político en el documental argentino*.
3. Lusnich, Ana Laura. “Opacidad, metáfora, alegoría: nuevas estrategias discursivas y marcas de la ideología imperante en el cine ficcional del período 1976-1983”, in Piedras, Pablo; Lusnich, Ana Laura (Comp). *Una historia del cine político y social en Argentina* (1969-2009).
4. Lucía Rud. “Sentidos desplazados. Metáforas, metonimias y alegorías en el cine de la posdictadura”, in Piedras, Pablo; Lusnich, Ana Laura (Comp). *Op. Cit.*
5. González, Horacio. “Garage Olimpo: procedimiento, ironía, argentinidad”, in *Km 111* Number 1, November 2000.

Week 8

Documentaries about disappeared sons and daughters (I): Filmmakers’ children: the duel between reflection and emotional claim.

Viewing: *Infancia clandestina* (2012) by Benjamín Ávila.

Required Reading:

1. Freud, Sigmund. “Duelo y melancolía”, edición electrónica in www.philosophia.cl
2. Clara Kriger. “La experiencia del documental subjetivo en Argentina”, in *Cines al margen. Nuevos modos de representación en el cine argentino contemporáneo*.
3. Piedras, Pablo. “El documental subjetivo: una tendencia productiva en el cine documental contemporáneo”, in Zavala, Lauro (Coord.) *ibid.*

Week 9

Documentaries about disappeared sons and daughters (II): Disputes about memory: institutional discourse of the human rights organizations (Abuelas, Madres, HIJOS) vs. personal discourse by some of the children of the disappeared.

⁴ **Related Films:** *La historia oficial* by Luis Puenzo; *La noche de los lápices* by Héctor Olivera; *En retirada* by Carlos Desanzo; *Hay unos tipos abajo* by Rafael Filippelli; *Las veredas de Saturno* by Hugo Santiago; *Nadie nada nunca* by Raúl Beceyro; *El amor es una mujer gorda* by Alejandro Agresti; *Kamchatka* by Enrique Piñeiro; *Crónica de una fuga* by Adrián Caetano; *Cordero de Dios* by Lucía Cedrón; and *Vidas privadas* by Fito Paez.



Viewing: *Papa Iván* (2004) by María Inés Roqué.

Required Reading:

1. Ana Amado. "Del lado de los hijos: Memoria crítica y poética de identificación", in Ana Amado. *La imagen justa. Cine argentino y política (1980-2007)*.
2. Gonzalo Aguilar. "Los rubios: duelo, frivolidad y melancolía", in *Otros mundos*. Op cit.

Week 10

Documentaries about disappeared sons and daughters (III): Prividera, Roqué, Carri: Far away, so close.

Viewing: *Los rubios* (2003) by Albertina Carri.

Required Reading:

1. Mauricio Alonso. "Los rubios: otra forma, otra mirada, in Josefina Sartora, Silvana Rial. *Imágenes de lo real*.
2. Molfeta. "Perforando el documental en la Argentina: dinámicas de la intersubjetividad en el proceso de la conciencia histórica de los Films de Caldini, Di Tella y Carri", in Piedras, Pablo; Lusnich, Ana Laura (Comp). Op. Cit.

Week 11

NCA and literature (I): Literature as a form of guaranteed prestige for cinema. Classic cinema and loyalty to literary work.

Viewing: *Historias extraordinarias* (2008) by Mariano Llinás.

Required Reading:

1. Bazin, André. "A favor de un cine impuro", in *¿Qué es el cine?*, Madrid, Rialp, 2001.

Week 12

NCA and literature (II): Modern cinema and manipulation of the original work. Post-autonomy: mix and hybridization of the arts in our contemporary world.

Viewing: *Esas chicas* (2014) by Santiago Palavecino

Required Reading:

1. Wolf, Sergio. *Cine/Literatura. Ritos de pasaje*, Bs. As., Paidós, 2001.

Week 13

NCA and literature (III): The literary author as the precursor to a film. The new link between NCA and literature.

Required Reading:

1. Ocampo, Silvina. "Cornelia frente al espejo", in *Cuentos Completos*, Bs. As., Emecé, 1999.



2. Binder, Tomás (2011). “La literatura en el cine argentino contemporáneo: Rejtman, Llinás, Villegas”, in *El matadero. Revista crítica de literatura*, Tercera Época, Number 7.

Week 14

Visit to BAFICI (Buenos Aires Independent Film Festival)

Week 15

Visit to UNDAV (National University of Avellaneda): Exchange of academic experiences with students from UNDAV.

Readings

- AA.VV. *El nuevo cine argentino. Temas, autores y estilos de una renovación*. Bs. As., Tatanka, 2002.
- AAVV. “Made in Argentina”, en *El Amante* Nro 15, 1993.
- Aprea, Gustavo. *Cine y políticas en Argentina. Continuidades y discontinuidades en 25 años de democracia*, Universidad Nacional General Sarmiento – Biblioteca Nacional, Buenos Aires, 2008.
- Aguilar, G. *Nuevos mundos. Un ensayo sobre el nuevo cine argentino*. Bs. As., Santiago Arcos, 2006.
- Amado, Ana. *La imagen justa. Cine argentino y política (1980-2007)*, Colihue, Bs. As., 2009.
- Amaritain, Ignacio (Coord.). (2009). *Una década de Nuevo Cine Argentino (1995-2005)*. Industria, crítica, formación, estética, Buenos Aires, Circus.
- Aprea, Gustavo. (2008). *Cine y políticas en Argentina. Continuidades y discontinuidades en 25 años de democracia*, Universidad Nacional General Sarmiento – Biblioteca Nacional, Buenos Aires.
- Andrew, D. *Las principales teorías cinematográficas*, Madrid, Rialp, 1993.
- Aumont, J. *Análisis del film*. Barcelona, Paidós, 1990.
- Barnow, E. *El documental*. Barcelona, Gedisa, 1993.
- Bazin, A. *¿Qué es el cine?* Madrid, Ediciones RIALP, 1966.
- Bernades, Horacio, Diego Lerer y Sergio Wolf (Eds). (2002). *El nuevo cine argentino. Temas, autores y estilos de una renovación*. Bs. As., Tatanka.
- Bloom, H. *La angustia de las influencias*. Barcelona, Ed. Monte Ávila, 1991.



- Bordwell, D. *El significado del filme. Inferencia y retórica en la interpretación cinematográfica*. Barcelona, Paidós, 1989.
- Borges, J. L. *Otras inquisiciones*, Bs. As., EMECÉ, 1960.
- Campero, Agustín. *Nuevo Cine Argentino: De Rapado a Historias extraordinarias*, Buenos Aires, Universidad Nacional de General Sarmiento, 2008.
- Ciria, A. *Más allá de la pantalla. Cine argentino, historia y política*. Bs. As., Ed. de la Flor. 2002.
- Casetti, F. *Teorías del cine*, Madrid, Cátedra, 1994.
- Costa, A. *Saber ver el cine*, Barcelona, Paidós, 1992.
- Daney, Serge. (2004). *Cine, arte del presente*, Buenos Aires, Santiago Arcos.
- Danto, Arthur. (1999). *Después del fin del arte*, Barcelona, Paidós.
- Deleuze, Gilles. (1996). *La imagen-tiempo. Estudios sobre cine 2*, Barcelona, Paidós.
- Filmus, D (Comp.). *Los noventa. Política, sociedad y cultura en América Latina y Argentina de fin de siglo*, Bs. As., EUDEBA, 1999.
- Forster, R. "Argentina: más allá del desencanto", en *Pensamiento de los confines* Nro. 11, septiembre de 2002.
- ----- "El laberinto de las voces argentinas", en *Pensamiento de los confines* Nro. 12, junio de 2003.
- Font, D. *Paisajes de la modernidad*, Bs. As., Paidós.
- Gaudreault, A, y Jost, F. *El relato cinematográfico*. Barcelona, Paidós, 1995.
- Kaufman, A. "Figuras de la Argentina", en *Pensamiento de los confines* Nro. 12, junio de 2003.
- Imbert, Gérard. *Cine e imaginarios sociales*, Madrid, Cátedra, 2010.
- Lipovetsky G y Serroy J. *La pantalla global. Cultura mediática y cine en la era hipermoderna*, Barcelona, Anagrama, 2009.
- Llinás, Mariano. "Una bomba de tiempo", en *El Amante* Nro 124, 2002.
- Mallimacci F, Marrone I (Comp). *Cine e imaginario social*, Buenos Aires, Oficina de Publicaciones del CBC, UBA, 1997.
- Maranghello, C. *Breve historia del cine argentino*, Bs. As., Alertes, 2005.
- Moore, M. J.; Wolkowicz, P (Editores). *Cines al margen. Nuevos modos de representación en el cine argentino contemporáneo*, Librería, Bs. As., 2007.
- Nichols, B. *La representación de la realidad. Cuestiones y conceptos sobre el documental*. Buenos Aires, Paidós, 1997.



- Noriega, Gustavo. “En busca de un rumbo posible para el cine latinoamericano”, en Revista *Todavía*, mayo de 2002.
- Page, Joanna. (2009). *Crisis and Capitalism in Contemporary Argentine Cinema*, North Carolina, Duke University Press.
- Piedras, Pablo; Lusnich, Ana Laura (Comp). *Una historia del cine político y social en Argentina (1969-2009)*, Bs As, Nueva Librería, 2011.
- Prividera, Nicolás. “El fin de la aventura”, en <http://ojosabiertos.wordpress.com/2008/12/18/el-fin-de-la-aventura/>
- Peña, F. M. *90/60 Generaciones*. Bs. As., Fundación Eduardo Constantini, 2003.
- Quintín y Ricagno, Alejandro. (1996). “Un cine contemporáneo”, en *El amante* Nro 53, Julio.
- Quintín (2007). “La tercera generación
- Rangil, Viviana. (2005). *El cine argentino de hoy. Entre el arte y la política*. Buenos Aires, Biblos.
- Sartora, J; Rival, S (Editorias). *Imágenes de lo real. La representación de lo político en el documental argentino*, Librería, Bs. As., 2007.
- Stam, Robert; Burgoyne, Robert; Flitterman-Lewis, Sandy. *Nuevos conceptos de la teoría del cine. Estructuralismo, semiótica, narratología, psicoanálisis, intertextualidad*, Barcelona, Paidós, 1999.
- Toledo, T. *Miradas: el cine argentino de los noventa*. Madrid, Casa de América, 2000.
- Varea, F. *El cine argentino en la historia argentina: 1958-1998*. Rosario, Ed. del Arca, 1999.
- Wolf, S. *Cine Argentino, la otra historia*. Bs. As., Ediciones Letra Buena, 1992.
- ----- (2007) “La estética: el Nuevo Cine Argentino no ha muerto”, en www.otroscines.com
- Zavala, Lauro (Coord.). *Reflexiones teóricas sobre cine contemporáneo*, Mexico DF, Secretaría de Educación del Gobierno del Estado de México, 2011.



Annex 1

Directions for the Practical Assignment

- First and foremost students should read the “evaluation” section in the syllabus.
- Due date for the Practical Assignment (PA): Class 6.
- All final essays will be printed and turned in by hand, not sent by e-mail. If you cannot come to class on the due date, you should send it with another student in the class.

- Stylistic stipulations are as follows:
 - The PA should be 6 pages long, with 1.5 spacing.
 - The PA should have a title, which is the first place in which the focus of the analysis is made clear.
 - The PA should be divided into two sections:
 - A) Analysis (the most important section): In this section students will lay out an interpretation or hypothesis about the movie. Length: 3 pages.
Unlike the final essay, students should not use readings in this section. The idea is that students tackle the film on their own and interpret using the analysis used in classes.
 - B) Defense (reading confirmation): Justify, using at least 4 readings, the reasons that the film being analyzed merits or does not merit recognition as part of NCA. Length: 3 pages.

- Regarding Section A's content:
 - Taking into account what was read in the “Elements of cinematographic language”, as well as in the analysis of movies and clips shown in class, students are asked to take one aspect of the selected movie and analyze it in detail. This aspect can be the representation of isolation, a certain social class, a family, the wife, the men, the children, or of intimidation and its effects, identity, individual and collective memory, vigilance or horror during the dictatorship, etc. The most important thing is that students describe scenes and/or sequences that clearly prove their point. In other words, students should interpret meanings from certain elements of film language and justify it with a description of certain clips from a film. That is to say, if in my opinion, *La ciénaga* represents decadence in not only the family but also in social class, what needs to be shown is **which elements of film** the director uses to portray this: beginning the film with footage and narrative time that places characters in a certain social class relating them to zombies; filming the main family inside and showing them as passive and sedentary; using a cow sinking into a swamp and pool as a symbol of stagnation and decline; shooting from the interior and use that view to look at the only character who can escape the decadence, a girl who does not belong to the class; showing that the son that does not live with them also acts like his family and so cannot escape from the endemic fall.
 - If it is not useful to what you are going to analyze, it is **not** necessary that you explain the film's plot. I already know the films. Instead of starting the PA with “This film tells the story of a family that...” it's better to get straight to the point: “My hypothesis is that *La ciénaga* paints a certain picture of the provincial bourgeoisie. This can be seen in this scene, in this other scene, and in this one as well. This is shown using this, this and this other film technique”.

Finally, after corrections are made and dates are coordinated, students will read their PAs, which will each focus on one of the movies analyzed, to the class. This will serve to integrate the all students' various interpretations into the class's general understanding so that all interpretations may serve as theories for the final essay; they will also serve to correct important conceptual errors.



Annex 2 Forum and Blog

The **FORUM** is a communication and discussion tool which will allow students to stay in contact with the professor and/or fellow students on topics relating to the course.

The professor will select various written or audiovisual material that comes out of different works so that they may be uploaded to the Academic Program **BLOG**, which advisors, parents future students, family members and friends that want to know about what is going on in the CIEE-Buenos Aires Program can access.

Guidelines for Participation in the FORUM:

Number of Posts:

Each student should write at least 4 posts per semester.⁵

Guidelines:

Each post should be around **250-400 words**.

Due dates for posts:

Detailed in the syllabus.

Post content:

- A post should consist of analysis of films students watch both during class and during their time in Buenos Aires.
- At least one post should comment on readings from the course. In this case, the article should mention or cite something from a class and engage in a critical reading of the text. After this students will finish with personal reflections.
- A post may reflect on a certain concept or idea discussed in class, whether it was a view laid out for discussion that week or a concept analyzed in class.
- Another post could relate what was seen in this course to what was analyzed or discussed in another program course.
- The last one should discuss the interview with the director of *Esas Chicas*, Santiago Palavecino, which will occur in one of the last classes of the semester.

Finally, writing in the forum will also serve to verify that students did their work. Students should also send electronic copies to the forum along with the delivery of the 3 printed assignments required in the seminar (the PA, the record of assignments in class 3 and the final essay).

⁵ 3 posts will be allowed if students are interested in a writing longer post that explores a topic, film or concept (600 words, for example).



Annex 3

Guidelines for the Final Essay

Due Date: Class 14

All final essays will be printed and turned in by hand, not sent by e-mail. If you cannot come to class on the due date, you should send it with another student in the class.

Stylistic stipulations are as follows:

- The essay will be 10 pages long with 1.5 spacing and size 12 font. The essay will consist of 10 full pages of work. The bibliography will be a separate section that does not count towards the 10 pages.

Content:

- Outline one or more hypotheses linking four Argentine films; two from the syllabus and two not included in the syllabus. The latter two should be discussed with the professor.
- For the analysis students can focus on the genre (documentary, realistic or non-realistic fiction, comedy, suspense, etc.), a topic (chance, language, the representation of a socio-historic conflict, a family, delinquency, the role of women) or a specific element related to cinematographic language (the use of sound, acting, the point of view, the narrative timeframe, types of images, etc.)
- As is mentioned in the “Evaluation” section of the syllabus: like all essays, this can include literary passages and personal anecdotes (seen and/or heard) by students in the country. It may have an analytical, fictional and/or biographical tone. At the same time, all essays should fulfill the criteria of being critical readings of films using readings provided for analysis.
- It is recommended, although not required, that students, according to the analysis from the seminar classes, justify formally and/or thematically why the films selected correspond to the New Argentine Cinema.
- The essay should not explain the movie’s plot unless it is absolutely necessary to explain the hypothesis.

Regarding the bibliography:

- Analyze films using the readings from relevant classes. Use at least **6 (six)** texts from the course. It is recommended that students use a reading from the first class (just one) and the rest from the classes that relate to the chosen topic.
- If students need to use extra material that is not on the syllabus, especially if it is from the internet, they must consult the professor first.
- It is not permissible to use English language source. If an exception is made, it must be translated to Spanish and should not serve as a primary source.
- In order to find sources about movies and topics relating to New Argentine Cinema students should consult the Enerc Library located on the corner of Salta and Moreno; the exact address is Moreno 1199.
- For examples of genre essays, students can consult the following works: M. de Montaigne. *Ensayos*, J. Swift. “Una modesta proposición”, en *Escritos satíricos*, G. Lukacs. “Carta a Leo Popper”, en *El alma y las formas*, T. Adorno. “El ensayo como forma”, en *Notas sobre literatura*.



- For examples of genre essays relating to cinematographic topics, students can consult FLACSO (1st floor, ask for Alberto) essays about the following films: *La ciénaga* (written by David Oubiña), *El bonaerense* (written by Gonzalo Aguilar), *Silvia Prieto* (written by Emilio Bernini), *Un oso rojo* (written by Silvia Schwarzbock), *Los rubios* (written by Gustavo Noriega), *Crónica de una fuga* (written by Silvia Schwarzbock) y *Hoteles* (written by Hernán Sassi), among others.