### Course Description

This course focuses on the analysis of films and provides students with an understanding of cinematographic language and analysis. Evaluate specific cinematographic resources and contrast with other artistic languages such as literature. New Argentine Cinema (NAC) – recognized internationally as one of the most prestigious national film movements of our time and having won several prizes in the leading film festivals – will be critically analyzed in its institutional context. The course will also examine New Argentine Cinema as it relates to poetry and film history, including Masterpieces made in The Golden Age of Hollywood. We will highlight the socio-historical and cultural processes in Latin America represented in the films, with special emphasis on the Argentine experience. Major topics will include social violence in general and the representation of horror, new visions of the recent past (documentaries made by the children of the “Desaparecidos”), and the bridge between cinema and literature in these years. The course will also allow students to understand the position of Latin American cinema in the context of the global film industry.

To provide students with an understanding of cinematographic language and analysis, the course presents bibliography specifically about NAC and in general about necessary concepts (Freud, Aristoteles, et al) to deeply analyze cinematographic language and NAC. From theoretical-practical approach, in each class students, following a printed outline (Class guide), will comment the bibliography, analyze films and watch fragments of films related. An NAC filmmaker will visit us and the class will have the chance to interview her/him about a film previously analyzed. Field trips to key locations related to Argentine cinema will also be organized.

### Learning Objectives

By completing this course, students will be able to:

- Demonstrate a significant use of learning resources and critical thinking about the main issues analyze in class
- Critically evaluate the cinematographic language and analysis.
- Develop critical thinking about the New Argentine Cinema movement in the light of critical reflections and the institutional context.
- Recognize and understand the socio-historical and cultural processes in Latin America represented in the films, with special emphasis on the Argentine experience

### Course Prerequisites

None.
Methods of Instruction
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 fragments 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.

Each class will be divided into two sessions: a) In the first half, the professor will explain theoretical concepts and critical approaches to the readings for the students to better understand the analysis of the cinematographic language as well as NAC. Students will ask questions and make comments about the reading for that specific class. b) In the second half, using the Class Guide with concepts relating to the film of the week, the class will analyze the film. Each student will interact individually with the class and the professor. For each class, in addition to the indicated reading, students will watch the movie listed for that class. Parts of films related to the topic we are discussing will be shown at the end of class. The class will establish the relationship between the reading, the respective film, and the socio-historical conflict represented.

Furthermore, trips will be organized 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.

Assessment and Final Grade

1. Blog Entries (4)                20%
2. Reflection Piece               15%
3. Film Analysis essay            15%
4. Final Paper                    30%
5. Participation                 20%

Course Requirements

Blog Entries (4)
Consists of 4 posts to briefly analyze topics of the class with bibliography, films and/or about interviews that will be held with Argentinian Directors, also. Each post should contain between 375 to 500 words.

Reflection Piece
Consists of individual homework in which each student will analyze in writing one selected film. This exercise will have two parts: First, students will write (1000 words) a personal reflection and their impressions about the selected film. After these students will present and share their reflections as a part of the class debate.
**Film analysis essay**
The individual homework consists in a film analysis about one film selected. The homework consists in a *film analysis* of a topic or a film technique following the paths of analysis exercised in class using bibliography of this course. It is not mandatory, but if students want to include references to conversations they have about Argentine cinema with their family here, they can do so by integrating them into their analysis. This exercise will have an extension of 2000 words.

**Final Paper**
The Final Essay will consists in a *film analysis* of a topic (*) or a film technique in three films using at least four sources of the bibliography proposed. It is advisable to make references not only to notions and ideas discussed in class, but it is also advisable to use the notes you’ve taken during the viewings and analysis of each film made in class. Extension: 3500 words.

*Topics to choose:*
- The New Argentine Cinema
- Cinema and History: The aestheticization of horror
- Fiction about the Recent Past
- Subjective Documentaries
- Documentaries about Disappeared Sons and Daughters
- New Argentine Cinema and Literature

**Participation**
Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

**Attendance Policy**
Regular class attendance is required throughout the program, and all unexcused absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, unexcused absences that constitute more than 10% of the total course will result in a written warning.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent. Attendance policies also apply to any required co-curricular class excursion or event, as well as to Internship, Service Learning, or required field placement. Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided.
Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time. Unexcused absences will lead to the following penalties:

<table>
<thead>
<tr>
<th>Percentage of Total Course Hours Missed</th>
<th>Equivalent Number of Open Campus Semester classes</th>
<th>Minimum Penalty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up to 10%</td>
<td>1 content classes, or up to 2 language classes</td>
<td>Participation graded as per class requirements</td>
</tr>
<tr>
<td>10 – 20%</td>
<td>2 content classes, or 3-4 language classes</td>
<td>Participation graded as per class requirements; written warning and 3% grade reduction</td>
</tr>
<tr>
<td>More than 20%</td>
<td>3 content classes, or 5 language classes</td>
<td>Automatic course failure, and possible expulsion</td>
</tr>
</tbody>
</table>

Weekly Schedule

Note: This schedule is subject to change at the discretion of the instructor to take advantage of current experiential learning opportunities. Furthermore, it will change because we have not chosen the film we will watch at BAFICI (and in which day we will watch it) yet.

Week 1

Introduction
The students will be offered the syllabus of the course, the objectives, the course requirements and a short presentation of the topic in general.

The instructor ask students to take notes during the viewing of *The swamp* specifically about: the beginning and the end of the movie, the timing, visual or auditory elements beyond the spectator’s field of vision, and kids’ and parents’ attitudes. From now on we will stress the importance of taking notes: the notes are always the necessary raw material to make a film analysis.

- Required Reading:

Week 2

What is the New Argentine Cinema?
Is it a generational change or an 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). How to make a movie in Argentina and in The United States of America: Under the Majors or under The State, The independent style. First, second and third generation. Is this the end of NAC?
Explanation of the basic elements for the institutional context of New Argentine Cinema: Clarification of the new production style, the new aesthetic, new generation of directors, the boom of film schools, support from critics, international awards (Academy awards versus class A film festivals such as Cannes and Berlin).

- Viewing: Piñeiro, Matías (2016). *La princesa de Francia*. Argentine
  Conversation about cinematographic elements where students mention details from their notes on the film.

- Required Reading:

**Week 3**

**Elements of cinematographic language.**
Film Language glossary.
The instructor will offer some key elements required to understand Film Language.
First, we will see the film structure in general, and then each resource. At the end of the class the students will be presented examples to link content and form film, essential to make an analysis, a kind of link they must practice during the course.
At this specific elements about filming are provided to encourage the ability to pose meaningful questions about cinema in general, in EEUU and in Latinamerica.
By the end of the class the students should be in possession of the main analytical resources required to begin to make a film analysis.
Specifically *Citizen Kane* is used to go in depth into the american cinema history, important for two reasons: related to the course, many students have not seen this movie; and related to NAC directors, Wells is one of their influences mentioned in many interviews.

- Viewing: Wells, Orson (1941). *Citizen Kane*. United States of America
- Required Reading:
  - Jorge Luis Borges (1964). “Kafka and his precursors”.

**Due Blog Post 1**

**Week 4**

**Elements of cinematographic analysis.**
We will see that there are no rules to analyze cinema (Jaques Aumont, David Bordwell, Dudley Andrew). The best way to do it is practicing with different films each time. We will explore different aspects, genres and cinematographic resources with a new movie.
In this class the instructor will present the major analytical tools that will be used throughout the course in order for the students to get acquainted with them.
The instructor provides keys to noticing crucial details to make a film analysis.
Explanation about the difference between sharing opinions and analyzing a film.
Students share impressions about the film viewed during the week. From here to the end of the course, we will practice gradually to go from surface level impressions to a deep film analysis. Students share impressions about the film viewed, and then try to take a critical distance to make a short analysis taking into account one topic or formal element of the film viewed a couple of items provided for the course guide.

Students mention industrial and independent elements of the films viewed. Explanation of main ideas from texts which discuss cinematographic analysis.

- Required Reading:

**Due Reflection Piece**

**Week 5**

**Field Trip**
Visit to BAFICI (Buenos Aires Independent Film Festival)
In this field trip we will visit one of the most important event of the alternative circuit in Film Festivals.

**Due Film Analysis Essay**

**Week 6**

**The aestheticization of horror**
Memories from this time and/or (the possibility of) portraying the (cinematographic) horror: Anti-portrayal vs. the aestheticization of horror.
The concepts of abjection as well as the beautiful will be discussed, stressing the Aristoteles and Rivette perspectives.

- Viewing: Fragments of:
- Required Reading:

**Week 7**

**The aestheticization of horror (II)**
Different kinds of aestheticization of horror. Where is the difference? The military version of History. The banality of evil. Generational differences towards State Crimes.

Required Reading:
- Adam Nayman. “Find Me Guilty. Interview with Joshua Oppenheimer”.

Due Blog Post 2

Week 8
**Fiction about the Recent Past.**
Cinema during the dictatorship. Post-dictatorship Cinema: Cinema immediately following and cinema 25 years after. Politics and documentaries during the seventies contrasting our Postmodern time. Description of the dictatorship (1976 to 1983): The strongest military dictatorship in Latin America characterized by the system of terror, repression, disappearances and kidnappings of children. Description of the new paradigm in order to understand how society’s perspective on the dictatorship has changed: Public and political recognition of human rights and the disappearances. Panorama of cinema during the dictatorship and post-dictatorship cinema.
- Required Reading:
  - Sergio Wolf (2002). “*Garage Olimpo* and the Portrait of the Military Dictatorship”.

Week 9
**Subjective Documentaries.**
Children’s Filmmakers: the duel between reflection and emotional claim. Far away, so close. From collective perspective to personal epic. The concepts of mourning and melancholia will be discussed, stressing Freud perspective exemplified with scenes of the film.
- Required Reading:

Week 10
**Interview with Gaston Solniki, the director of *Papirosen* (2012).**
In this class, besides speak about his film, we will have a conversation about how to begin writing a script, how to developed it, and how to prepare the production, among other questions.

Due Blog Post 3

Week 11
**Documentaries about Disappeared Sons and Daughters**
Disputes about memory: institutional discourse of the human rights organizations (Abuelas, Madres, HIJOS) vs. personal discourse by some of the children of the disappeared. Subjective documentaries. Explanation of subjective documentaries in general and a specific analysis following Clara Kriger’s points.

- Required Reading:
  - Freud, Sigmund (1917). “Mourning and melancholia”.

Week 12

NAC and Literature I

Literature as a form of guaranteed prestige for cinema. Classic cinema and loyalty to literary work. Cinema: literature by other language? History of a close relationship between literature and cinema. Literary resources used in cinema.
The concept of Mixed Cinema will be discussed.

- Required Reading:

Due Blog Post 4

Week 13

NAC and Literature

Modern cinema and manipulation of the original work. Post-autonomy: mix and hybridization of the arts in our contemporary world. Literature in movies: Clasic period, modern cinema, contemporary cinema; characteristics of the different eras, relationships between the arts, types of literary appropriation. The use of classic literature and pulp fiction in movies.

- Required Reading:

Week 14

Conclusions

Due Final Essay hand-in and feedback session with students.

Due: Final Essay

Week 15

Field Trip
Visit to BAFICI (Buenos Aires Independent Film Festival)

Course Materials

Readings


Online Resources

Bordwell, David (1993). Film Interpretation Revisited.
http://www.davidbordwell.net/articles/Bordwell_Film%20Criticism_vol27_no3_Winter-Spring%201993_93.pdf


Media Resources