Course information
T 10.00AM- 1.00PM Room 10-7
Instruction in English

Contact information
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Course description
Although film obviously entertains, it also, and more importantly, contributes to the understanding of culture as well as national identities. In this era where communication is evolving to become increasingly more visual, filmic images and soundtracks offer an immediacy that goes beyond literature, making film one of the most accessible forms of cultural diffusion. This interdisciplinary course seeks to study the connection that has always linked literature and film in contemporary Latin America Visual Culture mostly in the Twentieth Century to the present. 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 and the analyzes of social issues. We will also consider transnational aspects in the film industry: Does it make a difference if a short story such as Blow Up, written by Argentine author Cortazar, is filmed in London by the Italian director Antonioni? 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

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<tbody>
<tr>
<td>Participation</td>
<td>10 %</td>
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<tr>
<td>Oral Presentation (1)</td>
<td>15 %</td>
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<tr>
<td>Midterm</td>
<td>20 %</td>
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<td>Final Exam</td>
<td>35 %</td>
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<td>Short Essay (2) (2 pages)</td>
<td>20 %</td>
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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, July 31: Introduction to the course
Literature into movies, how does a novel or a short story is turned into a film

**Week 2.**
Tuesday, August 7: The 60s: Blow-up by Julio Cortazar
*Blow-up* by Michelangelo Antonioni

**Week 3.**
Tuesday, August 14: *Hell has no limits* by José Donoso
*Place without limits* by Arturo Ripstein

**Week 4.**
Tuesday, August 21: *Zama* by Antonio di Benedetto
*Zama* by Lucrecia Martel
**First short paper assigned**

**Week 5.**
Tuesday, August 28: *That Funny Dirty Little War* by Osvaldo Soriano
*That Funny Dirty Little War* by Hector Olivera

**Week 6.**
Tuesday, September 4: Jorge Luis Borges and his film reviews

**Week 7**
Tuesday, September 11: *Theme of the Traitor and the Hero* by Jorge Luis Borges.
*The Spider’s Stratagem* by Bernardo Bertolucci.
**Short Paper is due**

**Week 8.**
Tuesday, September 18: *Kiss of the Spider Woman* (play) by Manuel Puig
*Kiss of the Spider Woman* by Hector Babenco

**Week 9.**
Tuesday, September 25: Puig and his love of cinema: his other novels.
Midterm Exam

**Week 10.**
Tuesday, October 2: *The Cubs* by Vargas Llosa.
*The Cubs* by Jorge Fons.
Week 11.
Tuesday, October 9: *Like Water for Chocolate* by Laura Esquivel
**Second short paper assigned**
*Like Water for Chocolate* by Alfonso Arau.

Week 12.
Tuesday, October 16: What is magical realism?

Week 13.
Tuesday, October 23: *Where There's Love, There's Hate* by A. Bioy Casares and S. Ocampo. **Second short paper due.**
*Where There's Love, There's Hate* by Alejandro Maci.

Week 14
Tuesday, October 30: Chicanos: *Zoot Suit* by Luis Valdez/Edward James Olmos. Review in class. Each student should bring a subject from the course she/he feels strongly about.

Week 15
Tuesday, November 6. Final exam.
Thursday, November 8. “Final Grade Sheet and signature of Hoja de situación (attendance is mandatory)”

**Bibliography**

Cortázar, Julio: *Blow-up & other stories*, Pantheon Books; New York, 1985
Donoso, José: *Place without limits*, Sun & Moon Press, Los Angeles, 1995
Puig, Manuel: *Kiss of the Spider Woman and two other plays*, W.W. Norton, New York, 1994