

1/22/2007

Gender in Latin America
LALS275
Spring 2007

Ilene S. Goldman
UH 1511
Phone: 6-7270
Office Hours: T/Th 11:00 a.m.-12 p.m.
igoldman@uic.edu

This course explores gender in Latin America as represented in films from the past 60 years. Film often reflects how societies and cultures experience political and social upheavals. In this context, gender will be discussed as a locus of power and social legitimacy; as a means of collective identity formation; as a key factor in the allegorization of a nation, and as a nexus of change. Our exploration will discuss how representations of gender, sexuality and sexual transgression are utilized to facilitate national mythmaking within national cinemas.

Our focus will be:

- The construction of gender as interdependent with different national/cultural/historical circumstances
- How gendered narratives are used to articulate the changing concept of “nation,” particularly during times of social upheaval and sociopolitical change.
- The relationship between genre and gender and how changing concepts of gender reconfigure genre
- Developing a language and critical viewing skills for film analysis

Required texts:

- de la Mora, Sergio, Cinemachismo: Masculinities and Sexuality in Mexican Film (Austin: University of Texas Press, 2006)
- Rashkin, Elissa J., Women Filmmakers in Mexico: The Country of Which We Dream (Austin: University of Texas Press, 2001)
- Electronic Reserve Readings (ER)
- Required outside screenings, on reserve in the Daley Library. Some also readily available for personal rental

Course requirements and policies:

- 15% Regular attendance & participation.
- 10% 3 brief responses to readings to be posted to Blackboard, dates tba
- 35% 3 responses (4-5 pp.) to films screened on reserve, based on “Film Analysis” handout to be posted to Blackboard the first week of class (Due: Feb. 6 & 27, Mar. 20)
- 40% A final interpretive/analytical paper (10-12 typed pages). Each student will analyze a film seen outside of class, chosen in consultation with the instructor. A list of suggested films will be distributed. Should be related to topic of gender and nations. You may compare with a film seen for class and thus deepen inquiries begun through our in-class discussions. Detailed guidelines to be posted on BB by mid-February. Due in parts: Research topic proposal with preliminary bibliography due April 3. Paper due: May 8.
- Extra credit: Attend a film at the Chicago Latino Film Festival (April 13 – 25) and submit a 2-3 page analysis report of the film via Blackboard. (Extra credit can serve to improve your grade no more than a third (to a + or from a -) and will *never* penalize you.)

--Readings and reserve viewings are due on the day for which they are assigned

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--Late assignments will be penalized unless arrangements have been made before the due date. Papers more than 2 weeks late will be accepted at the discretion of the instructor.

--Please notify instructor in advance of any necessary absences.

--In class screenings are subject to change pending availability.

Disability Statement: Students with disabilities must inform the instructor of the need for accommodations. Those who require accommodations for access and participation in this course must be registered with the Disability Resource Center. Please contact ODS at 312/413-2183 (voice) or 312/413-0123 (TTY).

1	T- JANUARY 16 COURSE INTRO: What do we mean when we talk about “gender”? About “nation”? Why look at filmic representations of gender and nation? How do we look and talk about film?
	Th- JANUARY 18 COLOMBIA: National Cinema Reflecting Crisis in Gendered Spaces SCREEN IN CLASS: <i>Confesión a Laura</i> (<i>Confession to Laura</i> , Jaime Osorio Gomez, Colombia, 1990, 90 mins.) READ: <ul style="list-style-type: none">- King, “Colombia and Venezuela”- Radcliffe & Westwood, “Gender in National Identities”
2	T- JANUARY 23 COLOMBIA SCREEN IN CLASS: Complete <i>Confesión a Laura</i> READ: <ul style="list-style-type: none">- Goldman, “Recent Colombian Cinema: Public History and Private Stories”- Schlesinger, “The Sociological Scope of ‘National Cinema’”
	Th- JANUARY 25 COLOMBIA: EXAMPLES OF DOCUMENTARY VISIONS OF GENDER SCREEN IN CLASS: <i>Amor Mujeres y Flores</i> (<i>Love, Women and Flowers</i> , Marta Rodriguez & Jorge Silva, 1989, 58 min.) READ: <ul style="list-style-type: none">- Goldman, “Behind Every Flower a Death: <i>Love Women and Flowers</i>”- Talcott, “Gendered Webs of Development and Resistance”
3	T- JANUARY 30 ARGENTINA: History and Crisis SCREEN IN CLASS: <i>Camila</i> (Maria Luisa Bemberg, Argentina, 1984, 107 min.) READ: <ul style="list-style-type: none">- King, “Assailing the Heights of Macho Pictures: Women Film Makers in Contemporary Argentina”- King on Argentina, pp. 79-97
	Th- FEBRUARY 1 SCREEN IN CLASS: Complete <i>Camila</i> READ: <ul style="list-style-type: none">- Pauls, Alan, “On <i>Camila</i>: The Red, the Black and the White”

	<p>– Pick, Zuzana, “An Interview with Maria Luisa Bemberg”</p>
4	<p>T- FEBRUARY 6 ARGENTINA: Engendering Secret Histories</p> <p>SCREEN IN CLASS: <i>La historia oficial (The Official Story)</i>, Luis Puenzo, 1985, 110 min.) READ: Foster (1992), Introduction, pp 38-54</p> <p>DUE: Short paper on either a film seen on reserve or in class. Details to be posted on Blackboard first week of class</p>
	<p>Th- FEBRUARY 8 ARGENTINA</p> <p>SCREEN IN CLASS: Complete <i>La Historia Oficial</i> READ: Viveros Vigota</p>
5	<p>T- FEBRUARY 13 MEXICAN CINEMA: MELODRAMA, A Gendered Genre?</p> <p>SCREEN IN CLASS: <i>María Candelaria</i>, (Emilio Fernandez, 1943, 96 min.) READ:</p> <ul style="list-style-type: none"> – de la Mora, Intro, Chapter 1 – Hershfield, “Cinema, Woman and Identity”
	<p>Th- FEBRUARY 15 MEXICAN CINEMA:</p> <p>SCREEN IN CLASS: finish <i>Maria Candelaria</i> READ:</p> <ul style="list-style-type: none"> – de la Mora, Chapter 2 – López, “Tears and Desire”
6	<p>T- FEBRUARY 20 MEXICAN CINEMA: MASCULINITIES</p> <p>SCREEN IN CLASS: <i>El lugar sin límites (The Place without Limits)</i>, Arturo Ripstein, 1991, 110 min.) (first half) READ: de la Mora, Chapter 3 SCREEN IN ON RESEVE: <i>Dos tipos de cuidado</i>, (Ismael Rodriquez, 1952, 123 min)</p>
	<p>Th- FEBRUARY 22 MEXICAN CINEMA: MASCULINITIES</p> <p>SCREEN IN CLASS: <i>El lugar sin límites</i>, (second half) READ: de la Mora, 4, epilogue SCREEN IN ON RESERVE: <i>Como agua para chocolate (Like water for chocolate)</i>, Alfonso Arau, 1992, 105 min.)</p>
7	<p>T- FEBRUARY 27 MEXICAN CINEMA: WOMEN FILMMAKERS</p> <p>SCREEN IN CLASS: <i>El secreto de Romelia (Secret of Romelia)</i>, Busi Cortes, 1988, 100 min.) READ: Rashkin, Intro, Chapters 1 & 4 DUE: Short paper on either a film *seen on reserve*. Details to be posted on Blackboard first week of class</p>

	<p>Th- MARCH 1 MEXICAN CINEMA: WOMEN FILMMAKERS</p> <p>SCREEN IN CLASS: Finish <i>El secreto de Romelia</i> READ: Pérez Turrent, “Crises and Renovations”</p>
8	<p>T- MARCH 6</p> <p>MEXICO: DISCUSSION AND WRAP UP READ:</p> <ul style="list-style-type: none"> – Rashkin, ch. 2 & 6 – Foster, “Mapping Gender” <p>SCREEN ON RESERVE: <i>Danzón</i> (María Novarro, 1991, Mexico, 120 min.)</p>
	<p>Th- MARCH 8: BRAZILIAN CINEMA: BIOGRAPHY—HISTORY/FICTION</p> <p>SCREEN IN CLASS: Begin <i>Xica</i> (Carlos Diegues, Brazil, 1976, 109 mins.) READ:</p> <ul style="list-style-type: none"> – Downing, John, “Blacks in Brazilian Cinema” – Foster, Introduction
9	<p>T- MARCH 13 BRAZILIAN CINEMA SCREEN IN CLASS: complete <i>Xica</i> READ:</p> <ul style="list-style-type: none"> – Gordon, “Allegories of Resistance and Reception in Xiva da Silva,” – Johnson, Randal, “Xica da Silva: Sex, Politics and Culture”
	<p>Th- MARCH 15 BRAZIL: CONSTRUCTING MASCULINITY</p> <p>SCREEN IN CLASS: <i>Capitalismo Selvagem</i> (<i>Savage Capitalism</i>, Andre Klotzel, 1993, 86 min.) READ: Foster, “Constructions of Masculinity”</p>
10	<p>T- MARCH 20 BRAZIL: CONSTRUCTING FEMINIITY</p> <p>SCREEN IN CLASS:</p> <ul style="list-style-type: none"> – Finish <i>Capitalismo Selvagem</i> <p>SCREEN ON RESERVE: <i>A hora da estrela</i> (<i>Hour of the Star</i>, Susana Amaral, Brazil, 1984, 96 min.) READ: Foster, chapter 2 DUE: Short paper on either a film seen on reserve or in class. Details to be posted on Blackboard first week of class</p>
	<p>Th- MARCH 22</p> <p>SCREEN IN CLASS: Complete <i>A hora da estrela</i> READ:</p> <ul style="list-style-type: none"> – Stam and Xavier, “Transformation of National Allegory” – Rich, B. Ruby, “An/Other View of New Latin American Cinema “
11	<p>MARCH 27 & 29</p> <p style="text-align: center;">SPRING BREAK</p>
12	<p>T- APRIL 3 BRAZIL: CONTEMPORARY VISIONS OF NATION</p>

	<p>SCREEN IN CLASS: <i>Central Station</i> (Walter Salles, 1998, 106 min.)</p> <p>SCREEN ON RESERVE: <i>Pixote</i> (Hector Babenco, 1981, 127 min.)</p> <p>DUE: RESEARCH PROPOSAL WITH PRELIMINARY BIBLIOGRAPHY/FILMOGRAPHY</p>
	<p>Th- APRIL 5 BRAZIL</p> <p>SCREEN IN CLASS: finish <i>Central Station</i> READ: Shaw, "National Identity and Family"</p>
13	<p>T- APRIL 10 VENEZUELA</p> <p>SCREEN IN CLASS: <i>Oriana</i> (Fina Torres, Venezuela, 1991, 88 min.) READ: Schwartzman, "A Descriptive Chronology"</p>
	<p>Th- APRIL 12 VENEZUELA</p> <p>SCREEN IN CLASS: Complete <i>Oriana</i> READ: Kaplan, "Is the Gaze Male?"</p>
14	<p>T- APRIL 17 CUBAN CINEMA</p> <p>SCREEN IN CLASS: <i>Retrato de Teresa</i> (<i>Portrait of Teresa</i>, Pastor Vega, 1979, 103 min.) READ:</p> <ul style="list-style-type: none"> - Rich, "Portrait of Teresa: Double Day, Double Standards" - Burton, "Seeing, Being Seen"
	<p>Th- APRIL 19</p> <p>SCREEN IN CLASS: Finish <i>Retrato de Teresa</i> READ: Scott, "Gender: A Useful Category for Analysis"</p>
15	<p>T- APRIL 24 CUBAN CINEMA: Women & Revolution</p> <p>SCREEN IN CLASS: <i>De cierta manera</i>, (<i>One Way or Another</i>, Sara Gómez, 1974, 78 min.) READ: Kaplan, "Women directors in the Third World" Sara Gómez's <i>One Way or Another</i>"</p>
	<p>Th- APRIL 26 CUBA (complete film and discussion) READ: Benamou, "Cuban Cinema"</p>
16	<p>T- MAY 1 DOCUMENTARY and EXPERIMENTAL MEDIA AS ALTERNATIVE VOICES</p> <p>SCREEN IN CLASS: TBA READ: Check Blackboard announcements at midterm for update</p>
	<p>MAY 3 NO CLASS</p>

April 13-25: Chicago Latino Film Festival

Readings on Electronic Reserve

<http://uic.docutec.com/eres/coursepage.aspx?cid=919>

password: gender

- Benamou, Catherine, "Cuban Cinema: On the Threshold of Gender," *Frontiers* XV.1 (1994) pp. 51-75.
- Berger, John, Ways of Seeing (London: BBC, 1972), pp. 45-64.
- Burton, Julianne, "Being, Being Seen: *Portrait of Teresa*, or Contradictions of Sexual Politics in Contemporary Cuba," *Social Text*, No. 4 (Autumn, 1981), pp. 79-95.
- Downing, John, "Blacks in Brazilian Cinema," in ed. Downing, John D. H. Film and Politics in the Third World (NY: Praeger, 1987) pp. 257-266.
- Eds. Hjort, Mette & MacKenzie, Scott, Cinema and Nation (NY: Routledge, 2000).
- Foster, David William, "Mapping Gender," in Mexico City in Contemporary Mexican Cinema (Austin: University of Texas Press, 2002) pp. 98-111.
- -----"Constructions of Feminine & Feminist Identities," in Gender and Society in Contemporary Brazilian Cinema, Austin: University of Texas Press, 1999.
- -----, Introduction, Contemporary Argentine Cinema (Columbia: University of Missouri Press, 1992) pp.1-14.
- -----, "The Official Story," Contemporary Argentine Cinema (Columbia: University of Missouri Press, 1992) pp. 38-54.
- Goldman, Ilene S., "Recent Colombian Cinema: Public History and Private Stories," in ed. Stock, Ann Marie, Framing Latin American Cinema: Contemporary Critical Perspectives (*Hispanic Issues* vol. 15, Minneapolis: University of Minnesota Press, 1997), p. 57-76.
- -----, "Behind Every Flower a Death: *Love Women and Flowers*," *JumpCut*, No. 38. Spring, 1993.
- Gordon, "Allegories of Resistance and Reception in *Xiva da Silva*," *Luso-Brazilian Review* 2005, vol. 42, number 1, pp. 44-60.
- Hershfield, Joanne, "Cinema, Woman and Identity" in Mexican Cinema/Mexican Woman, 1940-1950 (Tucson: University of Arizona Press, 1996).
- Johnson, Randal, "Xica da Silva: Sex, Politics and Culture," *JumpCut*22, May 1980, pp. 18-20.
- Kaplan, E. Ann, "Women directors in the Third World" Sara Gómez's *One Way or Another*," in Kaplan, ed. Women and Film: Both Sides of the Camera (London: Routledge, 2000).
- -----, "Is the Gaze Male?" in ed. Kaplan, E. Ann, Feminism and Film (Oxford: Oxford University Press, 2000).
- King, John, "Colombia and Venezuela," in King, John, Magical Reels (London: Verso, 1990) pp. 207-224
- -----, "Argentina," in King, John, Magical Reels (London: Verso, 1990) pp. 79-97
- -----, Assailing the Heights of Macho Pictures: Women Film Makers in Contemporary Argentina," in eds. Lowe, Jennifer and Swanson Philip, Essays on Hispanic Themes in Honour of Edward C. Riley (Edinburgh: Department of Hispanic Studies, University of Edinburgh, 1989) pp. 360-382.
- López, Ana M., "Tears and Desire: Women and Melodrama in the "Old" Mexican Cinema," in Feminism and Film, ed. Kaplan, E. Ann, Oxford: Oxford University press, 2000.
- Pauls, Alan, "On Camila: The Red, the Black and the White," in King, John, Whitaker, Sheila and Bosch, Rosa, eds. An Argentine Passion: María Luisa Bemberg and her Films (London: Verso, 2000), pp. 110-121.

- Pérez Turrent, Tomás, “Crises and Renovations (1965-1991)”, in Paranagua, Paulo Antonio, ed., Mexican Cinema (London: British Film Institute, 1995) pp. 94-115.
- Pick, Zuzana, “An Interview with Maria Luisa Bemberg,” *Journal of Film and Video*, vol. 44, nos. 3 & 4, pp. 76-82.
- Rich, B. Ruby, “An/Other View of New Latin American Cinema,” in Pietrapaolo, Laura and Testaferri, Ada, Feminism and Motion Pictures (Bloomington: Indiana University Press, 1995).
- -----, “Portrait of Teresa: Double Day, Double Standards,” *JumpCut* 22, May 1980, p. 30-32.
- Schlesinger, Philip, “The Sociological Scope of ‘National Cinema’,” in eds. Hjort, Mette & MacKenzie, Scott, Cinema and Nation (NY: Routledge, 2000), pp. 19-31.
- Scott, Joan W., “Gender: A Useful Category of Historical Analysis,” Scott, Joan W. "Gender: A Useful Category of Historical Analysis ," *American Historical Review* 91.5 (1986)
- Shaw, Deborah, "National Identity and the Family: *Pixote* by Hector Babenco and *Central Station* by Walter Salles,” Contemporary Cinema of Latin America (NY: Continuum International Publishing Group, 2003) pp. 142-179.
- Radcliffe & Westwood, “Gender in National Identities” in Radcliffe, Susan and Westwood, Sallie, Remaking the Nation: Place, identity and politics in Latin America (London: Routledge, 1996) pp.134-159, notes 175-176.
- Schwartzman, Karen, “A Descriptive Chronology of Films by Women in Venezuela, 1952-1992,” *Journal of Film and Video* vol. 44, nos. 3&4, pp. 33-50.
- Stam, Robert and Xavier, Ismael, “Transformation of National Allegory: Brazilian Cinema from Dictatorship to Redemocratization,” in ed. Martin, Michael T., New Latin American Cinema, Volume 1 (Detroit: Wayne State University, 1997) pp. 295-322.
- Talcott, Molly, “Gendered Webs of Development and Resistance: Women, Children, and Flowers in Bogotá,” *Signs: Journal of Women in Culture and Society*, volume 29 (2003), pages 465–489
- Viveros Vigota, Mara, “Contemporary Latin American Perspectives on Masculinity,” in Changing Men and Masculinities in Latin America, ed. Guttman, Matthew C. (Durham: Duke University Press, 2003).