

When Alfonso Cuarón's *Roma* garnered 10 nominations at the 2019 Academy Awards, it became the most internationally recognized Latin American film of all time. The movie explores the inner life of indigenous housekeeper Cleo, an oft-overlooked cinematic subject. As we see in the film, she is a **woman on the edge**, following a long-line of like protagonists found throughout the history of Latin American cinema from Luis Buñuel's *Viridiana* to Michel Franco's *Después de Lucia*. We will watch a series of film centered upon the female experience in Latin America, including themes of religion, abuse, domestic work, and love, among others. What drives these women? What issues do they face? What techniques do filmmakers use to explore the lives of these protagonists? Can we add our own chapter to the cinematic story of *mujeres en el abismo*?

Course Objectives

Over the course of the semester, students will become acquainted with elements of film and film analysis, developing the specialized Spanish vocabulary necessary to explore such ideas. Students will also analyze narration strategies to explore both the explicit and implicit messages found in these films, both in terms of the female experience and what they reveal about the social and historical moments in which they were produced. By covering a range of films from the 20th and 21st centuries, students will also develop a historical roadmap of Latin American cinema and its relationship with both Hollywood and Spain. Through the creative final project, students will put to practice what they have learned both in terms of storytelling and cinematography.



Spanish 314

Women on the Edge: Latin American Cinema

Spring 2020

Time: Monday 5:45-8:15pm

Location: Carmichael 100

20%	Participation
20	Midterm Essay
25	Critical Diary Reflections
10	In-class presentation
25	Final project

Course Components

Participation: Because we meet only once a week, attendance is obligatory. Each unofficial absence will drop your grade will drop by one letter (ie—an A becomes an A-). You will still be responsible for homework due. Participation does not mean merely showing up. I expect active participation during our discussion portions of class.

Critical Diary Reflections: Over the semester you will write a critical diary reflection for each film that we watch. This reflection should comment on a particular aspect of the film that stood out to you, be it technical, plot or character development. It will not be a “I liked this because...” type of response. It will be a minimum of 400 words in Spanish.

In-class Presentation: You will give one 10 minute in-class presentation during the semester. This presentation will provide social/historical context for the movie we will cover that day and/or will cover a provided article. These will be done on Powerpoint and should include significant research.

Midterm Essay: We cannot possibly cover all *mujeres en el abismo*, so your mid-term essay (4 pages) will analyze a film that we have not watched in class. I will provide a list of films and methods to obtain them.

Final Project: You and your group will produce a short-film (roughly 12-15 minutes in length) to present to the class. I will approve the script beforehand. Because you will film this (using telephones is fine), I

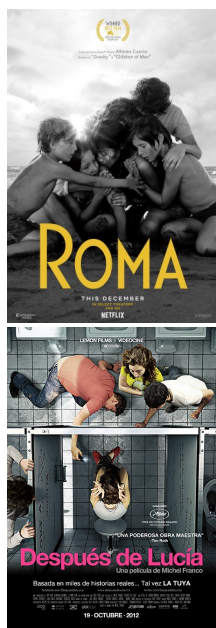
Required Texts (on Moodle)

A Companion to Latin American Cinema (Delgado & Hart) ISBN: 9781118552889)

Latin American Women Filmmakers (Roberts-Camps. ISBN: 978-0826358271)

A	93-100%	C	73-77
A-	90-92	C-	70-72
B+	88-89	D+	68-69
B	83-87	D	63-67
B-	80-82	D-	60-62
C+	78-79	F	<60

Mid-term Grades: Will be determined by work completed to that point in the semester. Because of that, it may be more heavily weighted towards some of the above categories than others.



College & Course Policies

Converse Honor Code: The Honor Tradition of Converse College is based on the premise that you have the responsibility to uphold the highest standards of personal integrity (including respect for other students' dignity, rights, and property) and to help foster a civil and productive learning environment. Therefore, your coursework must be pledged and conform to the college's policy on academic integrity. All instances of suspected dishonesty (e.g., cheating, plagiarism, collusion, and fabrication) will be reported to the Honor Board.

Academic Accommodations: Students with documented disabilities who would like to request academic accommodations should complete a request for accommodations in

my.converse. Questions can be directed to Tania McDuffie, the Assistant Dean of Academic Support and Accommodations, at disability.services@converse.edu.

Title IX: Converse College is committed to offering a safe campus for all community members to learn and work in a welcoming and inclusive environment. This includes upholding a zero tolerance policy for discrimination, harassment and sexual misconduct. Please be aware that there are some reporting requirements that are part of my job at Converse. If you inform me or write about having survived sexual or gender-based misconduct while a student at Converse College by a member of the Converse community, or if I witness sexual misconduct at Converse College, I will keep the infor-

mation as private as I can. I am required to bring it to the attention of the Title IX Coordinator. If you would prefer to speak to a Confidential Resource who will keep your information confidential, please contact a counselor in the Wellness Center (864.596.9258 or in the rear side of Andrews Hall) or the College Chaplain (864.596.9078 or in Montgomery Student Center). They will not disclose any information you share. Converse is legally obligated to respond to reports of sexual or gender-based misconduct and therefore we cannot guarantee the confidentiality of a report, unless made to a Confidential Resource. As always, you may find the Converse College Title IX policy, related information, and contact resources at: https://my.converse.edu/ICS/Employees/Human_Resources/Title_IX.jnz

Course Calendar



Introduction / Discussion of Film Making

Santa (Mexico, 1930)

Mujeres que trabajan (Argentina, 1938)

Viridiana (Mexico/Spain, 1964)

Profundo Carmesí (Mexico, 1996)

Real Women Have Curves (US Latino, 2002)

La mujer sin cabeza (Argentina, 2008)

La teta asustada (Peru, 2009)

Spring Break

La nana (Chile, 2010)

Después de Lucia (Mexico, 2013)

Las herederas (Paraguay, 2018)

Roma (Mexico, 2018)

Film project presentations

February 3

February 10

February 17

February 24

March 2

March 9

March 16

March 23

March 30

April 6

April 13

April 20

April 27

May 4