Course Description

The course is designed as an overview of Argentine Cinema during the last fifty years. The aftermath of World War II, the downfall of Peronist government, and the decline of the studio system produced a series of political, social, and cultural transformations that have been reflected in the films made since then.

In the following years, some facts acquired great importance: the emergence of an independent cinema (on the margins of the industrial system), the connection to other continental cinemas, the relationship with artistic avant-gardes around the world, the experimentation, the social testimony and the political militancy. Cinema is a privileged path to study not only the aesthetic transformations but also the social and political changes at the end of XXth Century.

The syllabus will concentrate on these mutations produced during the second half of the century. Through the study of some representative films by Leopoldo Torre
Nilsson, Leonardo Favio, Fernando Solanas, Adolfo Aristarain, Lucrecia Martel, and Martín Rejtman, among others, we will analyze the aesthetic innovations of the so-called Generación del ’60; the rise of political cinema at the beginning of the ’70s; the complex relationship between films and society during the military dictatorship; and the explosion of the New Argentine cinema in the ’90s.

Special attention will be given to certain topics: cinema and avant-garde movements, high culture and mass culture, films as political weapon, and, finally, cinema as a privileged aesthetic witness of historical processes.

Course Requirements and Grading

The course will comprise two weekly sessions of one hour and a half. In addition to this, a weekly screening will be scheduled so that students will be able to watch the films included in the syllabus.

The course will be conducted in English. Bibliography will be composed by critical texts in English (but it will also include some texts in Spanish at the end of the semester).

Attendance Policy and Class Participation

Attendance to both weekly sessions and screening is compulsory. Students are expected to perform an active participation during class. Final grades depend significantly on this aspect.

No unexcused absences are permitted. Students are responsible for making up any work missed due to excused absence, and they should contact their class teachers to catch up on missed work.

- NYU Buenos Aires has a strict policy about course attendance. **No unexcused absences are permitted.**
- Students should contact their class teachers to catch up on missed work but should NOT approach them for excused absences.
- Absences due to illness must be discussed with the Assistant Director for Academics Affairs, María Pirovano Peña **within one week** of your return to class. A doctor note excusing your absence is mandatory. **If students get sick on an exam day, they must let the Assistant Director for Academic Affairs know in advance about this, and they must see a doctor the same day in order to have their absence excused.**
- Absence requests for non-illness purposes must be discussed with the Assistant Director for Academics Affairs, María Pirovano Peña prior to the date(s) in question.
- The first unexcused absence will be penalized by deducting 1.5% from the student’s final course mark. After that each unexcused absence will be penalized by deducting 3% from the student’s final course mark.
- Students who have perfect attendance (100%) during the semester and have fulfilled all course requirements, i.e. class participation, meeting all deadlines, etc. will get extra points equivalent to 2% of the final grade.
- Students are responsible for making up any work missed due to absence.
- NYU BA. also expects students to arrive to class promptly (both at the beginning and after any breaks) and to remain for the duration of the class. Three late arrivals
or earlier departures (10 minutes after the starting time or before the ending time) will be considered one absence.

- Each class has a duration of one hour and half or two hours. Missing one class represents one absence. For those courses that meet once a week (three hours block), missing one class represents two absences.
- Please note that for classes involving a field trip or other external visit, transportation difficulties are never grounds for an excused absence. It is the student’s responsibility to arrive at an agreed meeting point in a punctual and timely fashion.
- Holidays’ make up classes are mandatory as regular scheduled classes.

Classwork

Classwork includes both attendance to classes and significant contribution to all learning activities. In order to perform an adequate participation, students should prepare each lesson before class, as it is indicated below.

Homework

Students must fulfill the expectations required for their homework. They should carefully organize their lessons before class, complete their exercises, read the required texts and watch the required films according to what is indicated in the syllabus.

Written Works

Written exercises, essays and papers should be submitted in printed form. Written works must be submitted in timely fashion and it is not allowed to send them by email.

Exams and Submission of Work

Students must give an oral presentation during the semester, must take a mid-term exam, and must write one final research paper at the end of the semester.

- Final Exam dates cannot be changed under any circumstance.
- Mid term exam dates will be scheduled with each professor.
- Unexcused absences from exams are not permitted and will result in failure of the exam. If you are granted an excused absence from examination (with authorization, as above), your lecturer will decide how you will make-up the assessment component, if at all (by make-up examination, extra coursework, or an increased weighting on an alternate assessment component, etc.).
- Written work due in class must be submitted during the class time to the professor.
- Late work should be submitted in person to the Assistant Director for Academics Affairs during office hours (Mon – Fri, 9.30 am to 5 pm), who will write on the essay or other work the date and time of submission, in the presence of the student. Another member of the administrative staff can accept the work, in person, in the absence of the Assistant Director for Academics Affairs and will write the date and time of submission on the work, as above.
- Work submitted within 5 weekdays after the submission time without an agreed extension receives a penalty of 10 points on the 100 point scale.
- Written work submitted after 5 weekdays after the submission date without an
agreed extension fails and is given a zero.

- **Please note** end of semester essays must be submitted on time
- **Final essays must be submitted to the professor in print and electronic copy.** If the student is not in Buenos Aires, he/she must send a printed copy via express postal mail (i.e. FeDEX, DHL, UPS, etc) to the NYU Center in Buenos Aires – Anchorena 1314 – (C1425ELF) Argentina. This copy must arrive before or on the date of established deadline.

**Final Grades**
Students will be evaluated and graded according to the following percentages:

- Attendance and class participation _________20 %
- Oral presentation ___________________________ 15 %
- Homework _________________________________ 15 %
- Mid-term exam _____________________________ 25 %
- Final paper _________________________________ 25 %
- Total____________________________________ 100

**Plagiarism / cheating**

Written works, essays and papers must be the result of the student’s personal reflection. Quotations and bibliography must follow the MLA, APA or Chicago formats.

The presentation of another person's words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.

NYU-BA uphold the University’s code of academic and personal conduct for all instances of plagiarism. Please find this Code in NYU policies at NYU website.

**Bibliography**

Required readings (and some secondary readings) are available at **Copies: centro de copiado**, Av. Santa Fe 2653, local 3, Capital Federal, tel: 4821-2127. mascopies@planmail.com.ar

**Readings**


Castagna, Gustavo, "From one vanguard to another: Is there a tradition?", in Horacio Bernades, Diego Lerer and Sergio Wolf (editors), *Nuevo cine argentino. Temas, autores y estilos de una renovación*, Fipresci / Tatanka, 2002.


Gordard, Jean-Luc y Fernando Solanas, "Godard por Solanas, Solanas por Godard", *Cine del Tercer Mundo* n° 1, Montevideo, octubre de 1969, p. 15. (There is an English version in *Cinefiles*)


Pick, Zuzana, "Reviewing Women's History: Camila", in *The New Latin American Cinema. A Continental Project*, University of Texas Press, Austin, 1993, pp. 82 -89.


Quintín, "From one generation to another: Is there a dividing line?", in Horacio Bernades, Diego Lerer and Sergio Wolf (editors), *Nuevo cine argentino. Temas, autores y estilos de una renovación*, Fipresci / Tatanka, 2002.


Stam, Robert, "Hour of the Furnaces and the Two Avant Garde", *Millenium* n° 7/9, 1980/81


**Secondary readings**


Castagna, Gustavo, "La generación del 60: Paradojas de un mito", in Wolf, Sergio (ed.), *Cine argentino. La otra historia*, Ediciones Letra Buena, Buenos Aires, 1993, pp. 245 - 263.


**Films**

*La casa del ángel* (The House of the Angel, Leopoldo Torre Nilsson, 1956)  
*Crónica de un niño solo* (Chronicle of a Boy Alone, Leonardo Favio, 1966)  
*La hora de los hornos* (The Hour of the Furnaces, Fernando Solanas, 1968)  
*Tiempo de revancha* (Time for Revenge, Adolfo Aristarain, 1981)  
*Camila* (Camila, María Luisa Bemberg, 1983)  
*La historia oficial* (The Official Story, Luis Puenzo, 1984)  
*Un muro de silencio* (A Wall of Silence, Lita Stantic, 1993)  
*Pizza, birra, faso* (Pizza, Beer & Smokes, Adrián Caetano y Bruno Stagnaro, 1997)  
*Mundo grúa* (Crane World, Pablo Trapero, 1999)  
*Un oso rojo* (A Red Bear, Adrián Caetano, 2003)  
*Silvia Prieto* (Silvia Prieto, Martín Rejtmann, 1998)  
*La ciénaga* (The Swamp, Lucrecia Martel, 2001)  
*Los rubios* (The Blondes, Albertina Carri, 2003)  
*Oscar* (Oscar, Sergio Morkin, 2004)

**Course Schedule**

<table>
<thead>
<tr>
<th>Week</th>
<th>Subject</th>
<th>Lectura/Película</th>
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Screening: *La casa del Ángel* |
<p>| 2    | <strong>Unit 2.</strong> The loss of continental hegemony. The New Wave: La Generación del '60 and the rise of independent cinema. Film as spectacle vs. film as artistic expression. Authorship and cinémat d'auteur: Leopoldo Torre Nilsson. | Podalsky, Laura, &quot;High-Rise&quot; |</p>
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading Material</th>
<th>Screening:</th>
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<tbody>
<tr>
<td>5 26 de septiembre al 2 de octubre</td>
<td>Third World and Third Cinema. Political radicalism and / vs. formal experimentation.</td>
<td>Robert Stam, &quot;Hour of the Furnaces and the Two Avant Garde&quot;. Jean-Luc Godard y Fernando Solanas, &quot;Godard por Solanas, Solanas por Godard&quot; (There is an English version in Cinefiles).</td>
<td><em>Camila</em></td>
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<tr>
<td>6 3 al 9 de octubre</td>
<td><strong>Unit 4.</strong> Cinema during the military dictatorship. Dirty war, repression, exile, and desaparecidos. Cinema of resistance and cinema of complicity. Adolfo Aristarain: the allegorical style.</td>
<td>Foster, David William, &quot;Camila: Beauty and Bestiality&quot;. Pick, Zuzana, &quot;Reviewing Women's History: Camila&quot;.</td>
<td><em>La historia oficial</em></td>
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<td>10 al 16 de octubre</td>
<td><strong>BREAK</strong></td>
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<td>7 17 al 23 de octubre</td>
<td>The debate between those who were forced into exile and those who remained in the country during the dark years of repression. Special Event: Lecture (Tuesday 18th, 19:00 – 20:30 hs. TBC) (Mandatory students attending this course)</td>
<td>Foster, David William, &quot;The Official Story: Truth and Consequences&quot;. Kriger, Clara, &quot;The Official Story&quot;.</td>
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<td>8</td>
<td><strong>Mid-term exam</strong></td>
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<td><em>Un muro de silencio</em></td>
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<td>24 al 30 de octubre</td>
<td>Films as cultural and social documents. Memory and oblivion. Opportunism, denunciation, and testimony. Luis Puenzo's official version of the years of dictatorship and Lita Stantic's critique of the official version.</td>
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<td>9 31 de octubre al 6 de noviembre</td>
<td><strong>Unit 6.</strong> From the 80s to the 90s. Industrial productions and independent cinema.</td>
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<td>10 7 al 13 de noviembre</td>
<td>The New Argentine Cinema: between breakup and tradition.</td>
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<td>11 14 al 20 de noviembre</td>
<td>Young filmmakers and the rebirth of independent cinema: low-budget movies vs. professional movies.</td>
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<td>12 21 al 27 de noviembre</td>
<td>Two generations of independent cinema: la Generación del '60 and the new cinema of the '90s.</td>
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<td>14 5 al 7 de diciembre</td>
<td>The year 2001: the crisis. New cinema and politics.</td>
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**Screening:**
- Pizza, birra, faso
- Un oso rojo
- Silvia Prieto
- La ciénaga
- Los rubios
- El verano de nuestro descontento.
- La apariencia celebrada
| 13 de diciembre | Final Exam | Closing remarks |