Class code: ICINE-UT 105-002 / SPAN-UA 9750-002

Instructor Details
Edgardo Dieleke
edieleke@gmail.com
Office Hours: to be confirmed.

Class Details
Contemporary Argentine Cinema
Tuesday and Thursdays from 5:15 p.m. to 6:45 p.m.
Location to be confirmed.

Prerequisites
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. All screenings will be English subtitled.
The course will be conducted in English. Bibliography will be composed by critical texts in English.

Class 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, Lucrecia Martel, and Pablo Trapero, 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 finally, special attention will be given to the explosion of the New Argentine cinema in the '90s.

Certain topics will be discussed: cinema and mass culture, films as political weapon, cinema as a privileged aesthetic witness of historical processes, and finally, the boundaries of documentary and fiction. Additionally, the course will include guest filmmakers depending on the semester's schedule and the availability of the directors. In this case, special attention will be given to young filmmakers of the New Argentine Cinema.
The course is designed to provide students with a comprehensive knowledge on Contemporary Argentine Cinema.
In order to do this, we will need to introduce some basic theoretical film concepts and we will learn how to read and how to use critical bibliography.
Through the analysis of some crucial films, we will also study the historical and social transformations in Argentina during the XXth Century.

**Assessment Components**
- Attendance and class participation ________________________________ 20 %
- Oral presentation _________________________________________________ 15 %
- Homework ______________________________________________________ 15 %
- Mid-term exam ____________________________________________________ 25 %
- Final paper ______________________________________________________ 25 %

*Homework*: Students must comply with 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.

*Exams*: Students must give an oral presentation during the semester, must take a mid-term exam, and must write one final research paper (7-10 pages) at the end of the semester.

Failure to submit or fulfill any required course component results in failure of the class.

**Assessment Expectations**

**Grade A**: The student makes excellent use of empirical and theoretical material and offers well-structured arguments in his/her work. The student writes comprehensive essays / exam questions and his/her work shows strong evidence of critical thought and extensive reading.

**Grade B**: The candidate shows a good understanding of the problem and has demonstrated the ability to formulate and execute a coherent research strategy.

**Grade C**: Work is acceptable and shows a basic grasp of the research problem. However, the work fails to organize findings coherently and is in need of improvement.

**Grade D**: The work passes because some relevant points are made. However, there may be a problem of poor definition, lack of critical awareness, poor research.

**Grade F**: The work shows that the research problem is not understood; there is little or no critical awareness and the research is clearly negligible.
### Grade conversion

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<tr>
<th>Score Range</th>
<th>Grade Conversion</th>
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<td>100-93</td>
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<td>92-90</td>
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### Exams and Submission of work

Final Exam dates cannot be changed under any circumstance.

Mid term exam dates will be scheduled with each professor and it must be before the break. 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.

**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.

### Attendance Policy

- NYU Buenos Aires has a **strict policy about course attendance.**
- 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.
- **The date on the doctor’s note must be the date of the missed class or exam**
- 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.
- If students have more than two unexcused absences they will be penalized by deducting 50% of the class participation grade. Please be aware that in most of the courses the class participation grade is 20% of the final grade. So the 50% of the class participation grade would mean 10% of the final grade.
- If students have more than four unexcused absences they will fail the course.
- Intensive Languages Courses: students who have more than three unexcused absences will be penalized by deducting 50% of the class participation grade. Please be aware that in most of the courses the class participation grade is 20% of the final grade. So the 50% of the class participation grade would mean 10% of the final grade. Those students who have more than five unexcused absences will fail the course.
- 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.**
• 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.
• 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.

**Late Submission of Work**

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

**Plagiarism Policy**

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.

All your written work must be submitted as a hard copy AND in electronic form to the instructor.

It is expected that the student follows the rules on academic honesty and intellectual integrity established by NYU University.

**Required Texts**

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@iplanmail.com.ar

Aguilar, Gonzalo. *New Argentine Film. Other worlds*. Palgrave, Mcmillan, 2011. (Selection)


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 nº 1, Montevideo, octubre de 1969, p. 15. (There is an English version in Cinefiles)


Kohan, Martín: "La apariencia celebrada", in Punto de vista nº 78, abril de 2004.


Quintín, "From one generation to another: Is there a dividing line?", in Horacio Bernades, Diego Lerrer 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 Gardes", Millenium nº 7/9, 1980/81.


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)
La historia oficial (The Official Story, Luis Puenzo, 1984)
Pizza, birra, faso (Pizza, Beer & Smokes, Adrián Caetano y Bruno Stagnaro, 1997)
Silvia Prieto (Silvia Prieto, Martín Rejtman, 1998)
La ciénaga (The Swamp, Lucrecia Martel, 2001)
El bonaerense (Pablo Trapero, 2002)
Los rubios (The Blondes, Albertina Carri, 2003)
Estrellas (Federico León, 2006).
El estudiante (Santiago Mitre, 2011).
Infancia clandestina (Benjamín Avila, 2012).

Week 1

February, Thursday 14

Unit 1. Brief historical overview. The studio system and the Hollywood classical model.
Cinema and popular culture: tango, gauchos, sainetes, folletines. Argentine films and Latin American market. The decline of film industry.

King, John. “The social and cultural context”.

Week 2

February, Monday 18

Unit 2. 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 cinéma d’auteur: Leopoldo Torre Nilsson.

Barnard, Tim, “The Decline of the Argentine Film Industry: 1942-1955"

Screening: La casa del Ángel

Week 3

February, Monday 25

Oral Presentation 1: La casa del Ángel

Podalsky, Laura, "High-Rise Apartments, Arcades, Cars and Hoteles de citas: Urban Discourse and the Reconstruction of the Public / Private Divide in 1960s Buenos Aires"

Cinema and social commitment: Fernando Birri.

Screening: Crónica de un niño solo

Week 4

March, Monday 5

Unit 3. After the New Wave. Cinema and avant-garde. The film industry and its margins: underground cinema and militant cinema. Argentine filmmakers and the New Latin American

Thursday 8  
Cinema movement. Fernando Solanas and *The Hour of the Furnaces*.

**Oral Presentation 2: La hora de los hornos**


Screening: *La hora de los hornos*.

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**Week 5**

Third World and Third Cinema. Political radicalism and / vs. formal experimentation.

March,  
**Oral Presentation 3: La hora de los hornos**

Robert Stam, "Hour of the Furnaces and the Two Avant Gardes"

Jean-Luc Godard y Fernando Solanas, "Godard por Solanas, Solanas por Godard" (There is an English version in *Cinefiles*)

**Unit 4.** Cinema during the military dictatorship. Repression, exile, and *desaparecidos*. Cinema of resistance and cinema of complicity. Adolfo Aristarain: the allegorical style.

Screening: *Tiempo de revancha*.

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**Week 6**

**Unit 5.** The re-democratization period: the 1980s. The critique of military dictatorship.

March,  
**Oral Presentation 4: Time of revenge.**

Screening: *La historia oficial*

Mid-term exam

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**Week 7**

BREAKE

March 25 – 31

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**Week 8**

The debate between those who were forced into exile and those who remained in the country during the dark years of repression.

April,  
**Oral Presentation 5: La historia oficial.**

Foster, David William, "*The Official Story*: Truth and Consequences"

Kriger, Clara, “The Official Story”

Screening: *Pizza, birra, faso*

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**Week 9**

**Unit 6.** The New Argentine Cinema: between breakup and tradition.

April,  
**Oral Presentation 7: New Argentine Cinema + Pizza, birra, faso**

Falicov, Tamara, “Young Filmmakers and the New Independent Argentine Cinema”
Thursday 11
Friday 12
Screening: *Silvia Prieto*

**Week 10**

Young filmmakers and the rebirth of independent cinema: low-budget movies vs. professional movies.

April, Monday 15
Thursday 18

Oral Presentation 8: New Argentine Cinema + *Silvia Prieto*

Castagna, Gustavo, “From one vanguard to another: Is there a tradition?”

Suárez, Pablo, “Martín Rejtman: The surface of things”

Horton, Robert, “Silvia Prieto”

Screening: *Un oso rojo*

**Week 11**


April, Monday 22
Thursday 25

Oral Presentation 9: *Un oso rojo*.

Gonzalo Aguilar. *Other worlds* (Selection).

Screening: *La ciénaga*

**Week 12**

The estranged gaze. The cinema of Lucrecia Martel.

April - May, Monday 29
Thursday 2

Oral Presentation 10: *La ciénaga*.

Ana Martín Morán, "The Swamp"

Screening: *El bonaerense*.

**Week 13**

The year 2001: the crisis. New cinema and politics / Trapero and Neo realism.

May, Monday 6
Thursday 9

Oral Presentation 10: *La ciénaga*.

Gonzalo Aguilar. *Other worlds* (Selection).

Screening: *Los rubios*

**Week 14**

Post- Memory and the films of the sons and daughters of the disappeared.

May, Monday 13
Thursday 16

Oral Presentation 11: *Los rubios*.

Martín Kohan, “La apariencia celebrada”

Screening: *El estudiante*
Week 15

May, Monday 20
Thursday 23

Argentine Cinema today.

Oral Presentation 12: El estudiante.

Closing remarks

Final Exam

TO BE ANNOUNCED

Classroom Etiquette

The use of Blackberrys, phones and IPods in class are forbidden

Required Co-curricular Activities

Visit to BAFICI (Festival de cine independiente de Buenos Aires).

Suggested Co-curricular Activities

Your Instructor

Edgardo Dieleke is a PhD Candidate in Spanish and Portuguese Languages and Literatures from Princeton University. His dissertation addresses New Argentine Cinema and contemporary Brazilian Cinema. He has taught film courses at NYU Buenos Aires and Universidad de San Andrés, in Argentina. He has published several articles on Latin American Film and literature in magazines and journals in Argentina, Brazil, Spain and United States. He is the editor, together with Paola Cortés Rocca and Claudia Soria, of the book Políticas del sentimiento. El peronismo y la construcción de la Argentina moderna (2010). He is also a scriptwriter and filmmaker. He directed, with Daniel Casabe, the films Cracks de nácar (2011) and The exact shape of the islands (2012).