

SPN 350K.1. **Gender Issues in Contemporary Latin American Cinema**  
Unique#: 47570, 41065, 48015. Spring 2014

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Office Hours: Tuesdays and Thursdays 2:30-4:00  
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Class meets Tuesdays and Thursdays in BEN 1-122, 12:30-2:00

The main questions this course will address are: What is the role of Latin American cinema in the formation of a gender system? How Latin American cinema reinforces or destabilizes patriarchal hegemony? How can we characterize the relationship between marginal sexualities and gender structures in Latin American cinema? What's the role of filmic representations in the understanding of contemporary gender violence? To answer these questions the class will analyze a selection of films produced from the 1930s to the present, focusing on the following topics:

- a) Questioning maternity: *Como agua para chocolate*.
- c) Prostitution: *La bella de la Alhambra/ La vida precoz y breve de Sabina Rivas*
- d) Breaking family values: *Chacotero sentimental*
- e) Exorcising machismo: *Entre Pancho Villa y una mujer desnuda*
- f) Labor and women: *Danzón/ María, llena eres de gracia/ Las minas de las minas\**
- g) Sex and Childhood: *La virgen de los Sicarios/ La niña santa/ De tripas corazón\**
- h) Queering the myth: *Yo, la peor de todas*
- i) Homosexuality and homophobia: *Un lugar sin límites/ Fresa y chocolate*
- j) Femicides: *Señorita extraviada/ Traspatio*

Films will be placed at the Fine Arts Library for students to watch. For your convenience we have scheduled a weekly projection at this library.

Grade criteria:

3 partial tests 30%  
Final essay 25%  
1 final test: 30%  
participation: 15%

**Partial tests** will include: a) questions on content, and stylistic aspects of films and readings; b) questions of short answer addressing topics discussed in class.

**Final Test** will be a general review of the course.

**Final essay** will be a 1000-to-1500-word paper on one Latin American film in which the student analyze any of the gender topics studied in the class this paper must be turned in on May 1st.

**Participation.** Students are expected to watch all films, to read all texts of the reading selection, and to participate actively in class discussions. In their participation, students will contribute with comments on texts and films, response to professor and classmates positions, and questions addressing analysis and criticism. Attitudes and interventions that discourage the learning experience of the class will be considered negative participation and may affect participation grade.

### **Course policies**

Only 2 absences are allowed without penalty. After the 2nd one, a point from the final grade will be reduced for each absence, except when valid and documented excuse is presented illness, accidents, court attendance, etc. (family reunions and non-emergency travels are not excusable).

Only when a student has a valid excuse, he or she will be allowed to present tests or turn in assignments out of the scheduled date.

Students must talk to the professor in the office when they have any concern with grades, class performance, and other issues related to the class.

Professor musts give grades of tests and assignments at least one week after student presented or turned it in.

Professor will give general feedback in class after each test or assignment or any time students request it; he also will be available in office hours or by appointment (in cases of schedule conflict) to talk on the progress of any particular student.

Instructor will make himself available to discuss appropriate academic accommodations that a student may require as a student with a disability. Before course accommodations will be made, students will be required to provide documentation prepared by the Services for Students with Disabilities Office (SSD). To ensure that the most appropriate accommodations can be provided, students should contact the SSD Office at 471-6259 or 471-4641. For more information, read regulations for Academic Accommodations for Students with Disabilities

<http://deanofstudents.utexas.edu/ssd>

Scholastic dishonesty: students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from The University of Texas. Since such dishonesty harms the individual, all students, and the integrity of the University, policies on scholastic dishonesty will be strictly enforced. For more information, visit Student Judicial Services (SJS) at <http://deanofstudents.utexas.edu/sjs/>

## January

14. Introduction to the class
16. Questioning maternity. Reading Lagarde
21. Questioning maternity: *Como agua para chocolate*.
23. Prostitution and women trade. Reading: Salvador Novo
28. Prostitution and women trade. *La bella de la Alhambra*
30. Prostitution and women trade. Reading: Lydia Cacho

## February

4. Prostitution and women trade. *La vida precoz y breve de Sabina Rivas*
6. Breaking family values. Reading: Pía Rajevi'c
11. Breaking family values. *El Chacotero sentimental*
13. Exorcising machismo. Reading: Sergio de la Mora
18. Exorcising machismo. *Entre Pancho Villa y una mujer desnuda*
20. Test
25. Labor and women. Reading: Wright
27. Labor and women. *Danzón*

## March

4. Labor and women. Reading: Elissa J. Rashkin. *Las minas de las minas\**
6. Labor and women. *María, llena eres de gracia*
18. Sex and Childhood. Reading. TBA *De tripas corazón\**
20. *La niña santa*
- 25 *La virgen de los Sicarios*
- 27 Test

## April

1. Queering the myth. Reading: Octavio Paz
3. Queering the myth. *Yo, la peor de todas*
8. Homosexuality and homophobia. Reading: Emilio Bejel.
10. Homosexuality and homophobia: *Fresa y chocolate*.
15. *Un lugar sin límites*
17. Femicides. Reading: Sergio González Rodríguez
22. *Traspatio*
24. *Señorita extraviada*
29. Test
1. Conclusions. Final paper

## **Bibliography**

- Bejel, Emilio. *Gay Cuban Nation*. Chicago: The University of Chicago Press, 2001..
- González Rodríguez, Sergio. *Huesos en el desierto*. Barcelona: Anagrama, 2000.
- Lagarde, Marcela. *Los cautiverios de la mujeres: Madresposas, monjas, putas, presas y locas*. México: UNAM, 1993.
- Novo, Salvador. *Viajes y ensayos*. México: Fondo de Cultura Económica, 1996.
- Paz, Octavio. *Sor Juana Inés de la Cruz o las trampas de la fe*. México: Fondo de Cultura Económica, 1982.
- Rajeví'c Pía. *El libro abierto del amor y el sexo en Chile*. Santiago: Planeta, 2000.
- Rashkin, Elissa. *Women Filmmakers in Mexico. The Country We Dream*. Austin: University of Texas Press, 2001.
- Salazar Jr., Alonso. *Drogas y narcotráfico en Colombia*. Bogotá: Planeta, 2001.

## **Films**

- Arau, Alfonso, dir. *Como agua ara chocolate*. Screenplay Laura Esquivel. Perf. Lumi Cavazos, Regina Torné, Marco Leonardi. México: Miramax, 1992.
- Bemberg, María Luis, dir. *Yo la peor de todas*. Screenplay María Luis Bemberg and Antonio Larreta. Perf. Asumpta Serna, Dominique Sanda. Argentina: GEA Cinematográfica, 1990. Méxcio: Televisine, 1996.
- Berman, Sabina and Isabelle Tardán, dir. *Entre Pancho Villa y una mujer desnuda*. Screenplay Sabina Berman. Perf. Diana Bracho, Arturo Ríos, Jesús Ochoa. México.
- Carrera Carlos, dir. *Traspatio*. Screenplay Sabina Berman. Perf. Ana de la Reguera, Asur Zagada, Marco Pérez. México: INBURSA, Coppel, 2009.
- Galaz, Cristian. *El chacotero sentimental: la película*. Screenplay Mateo Iribarren. Perf. Roberto Artiagoitía, Daniel Muñoz, Lorene Prieto. Chile: 1999.
- Gutiérrez Alea, Tomás. *Fresa y chocolate*. Screenplay Senel Paz. Perf. Jorege Perugurría, Vladimir Cruz, Mirta Ibarra. Cuba: ICAIC, 1994.

- Mandoki, Luis, dir. *La vida precoz y breve de Sabina Rivas*. Screenplay Diana Cardoz, Rafael Ramírez Heredia. Perf. Joaquín Cosío, Greisy Mena, Fernando Moreno. México-Guatemala: Churchill y Toledo, FIDECINE, Estado de Chiapas, 2012.
- Martel, Lucrecia, dir. *La niña santa*. Screenplay Juan Pablo Domenech, Lucrecia Martel, Perf. Mercedes Morean, Carlos Belloso, Alejandro Urdapilleta. Argentina, España, Italia, Holanda: La Pasionaria S.r.l., R&C Produzioni, Teodora Film, 2004.
- Martson, Joshua, dir. *María llena eres de gracia*. Screenplay Joshua Mertson. Perf. Catalina Sandino, Yenny P. Vega, Colombia-USA-Ecuador: HBO Films, Fine Line Features, Journeyman Pictures, 2004.
- Novaro, María, dir. *Danzón*. Screenplay Beatriz Novaro and María Novaro. Perf. María Rojo, Margarita Isabel, Tito Vasconcelos. México: Columbia Tirstar, 1991.
- Pineda Barnet, Enrique, dir. *La bella del Alhambra*. Screenplay Miguel Barnet, Enrique Pineda Barnet. Perf. Beatriz Valdés, Omar Valdés, César Evora. Cuba-España: ICAIC, TEV, 1989.
- Portillo, Lourdes, dir. *Señorita extraviada*. Screenplay Lourdes Portillo. México/USA, 2001.
- Ripstein, Arturo, dir. *Un lugar sin límites*. Screenplay José Donoso, José Emilio Pacheco. Perf. Roberto Cobo, Fernando Soler, Lucha Villa. México: CONACINE, 1978.
- Schroeder, Barbet, dir. *La virgen de los sicarios*. Screenplay Fernando Vallejo. Perf. Germán Jarmillo, Andreson Ballesteros, Jiam David Restrepo. Spain-France-Colombia: Canal+, Les Films du Losange, Proyecto Tucan, 2000.