AN EXPERIMENT: This course remains an experiment. Years ago, the Latin American history group taught large, lower-division surveys on campus but for the last decade we have given up. The reason was simple, our surveys did not generally fit any requirements but our own and so we drew many more students teaching upper-division courses. There was a downside, we didn’t see students until they were juniors. In an attempt to reconnect, we are offering this course and it does meet undergraduate requirements in several colleges, for both area studies and for writing a 10-12 page paper at its end.

The course is organized in a format of watching a film and then having a discussion about it. There will also be sections each week discussing the relation of the film to pieces of the assigned writing and how to work on your own writing for the final paper. I will lecture briefly before the film and briefly after it but will structure my comments about basic issues in Latin American history and provide a brief background to issues raised in each film. On the issue of Latin American films, I must admit that I am not an expert and many you may know more about films in Latin America or in general than I do – a great opportunity thus exists to get some of this knowledge in public. (See below.) In general, the films range over the entire span of Latin American history; many but not all of them are “historical,” that is, cinematic attempts to represent the past. All are works of “fiction,” built around narratives that relate to the past as an attempt to evoke events or cultures. Along the way we will have a chance to talk about Indians, blacks, and whites and every type of character from conquerors to intellectuals. We will also talk about movies and what happens when someone tries to tell about the past in this medium.

Key communications in the class will be through the website, so become enrolled and get online immediately. The website contains the email and discussion sites crucial to doing this course. You will be told in class when the sections are meeting (see the class schedule).

PAPERS: I will require one short paper (5 pages), one brief identification exam, and one long paper (10-12 pages). Each paper should be accompanied by a bibliography and use an author, page citation style (Guevara, 35). Page number should be from the Soft Reserve Reader. Submit all papers in 12 pt. font (Times New Roman), double-spaced. The first paper will be assigned in week 3 and due week 4; the ID exam will be done in week 4; and the final will be due at the time scheduled for a final exam. The short paper and the ID exam will together count 30 per cent. The final paper will count 40 per cent. The class is large and so papers will have to be submitted in hard copy; the ID exam will be on a large bluebook and done in class.
PARTICIPATION: **Worth 30 per cent of the grade.** There are three component parts, which should total 200 points for a top mark.

1. The first part will be to attend discussion sections and you will receive 10 points for each section that you attend; these amount to 100 points.
2. Class discussion worth total 50 points. At the beginning of the class, you will be handed 3x5 cards; each card is worth 5 points. You may hand me back one card per week. On each card put:
   a. Name
   b. Date
   c. Five word description of comment or a question to be answered in class or section
3. Film reviews. Total possible 50 points. On the website, under Discussion posts. Write a four or five sentence review of the film. Then in a second paragraph mention if any aspect of the reading relates to this film and how it does so. These eight to ten lines per film should help make up your notes for your final paper. The review must be written within four days after the film is shown. If you miss a class, all films are on reserve
4. **NOTICE THAT PARTICIPATION IS WORTH THE SAME AS THE SHORT PAPER AND ID EXAM**

BOOKS: There is a Soft-Reserve Reader and should be on reserve in the library; my book on Latin America since Independence, and Che Guevara’s Motorcycle Diaries. The Soft Reserve Reader for HILD 14 is on sale at Soft Reserves at the old Student Center, go around the Thai restaurant and then walk straight forward.

LIST OF READINGS, MOVIES AND EXAMS

Week I: Portrayal of a Native Culture
Readings for Week I:
   Item 1, Chapters 2 and 3 of *Magical Reels.*
   Item 2, “The Economic Condition of Cinema,” by Chapan
   Item 3. “In Defense of Filmmakers,” by Topkin
   Item 4. “Foreward” and “Introduction” by Miriam Haddu and Nuala Finnegan
   Item 5. “Salvador Carrasco’s, La Otra Conquista,” by Miriam Haddu and Nuala Finnegan.

Film
   1. La otra conquista [The Other Conquest] Directed by Salvador Cassaco (Mexico 1999) FVLDV 4872-1

Week II: Historical Accuracy
Readings for Week II:

Film:

Week III: Nineteenth Century Power Struggles
Readings for Week III

Film:
3. Camila. Directed by Maria Luisa Bemberg (Argentina 1984) FVLDV 0907-1

Week IV: Slavery and the Romanticizing the Past
Readings for Week IV:

Monteón, Origins, Chapter Two.

Film:
4. El Otro Francisco [The Other Francisco] Directed by Sergio Giral. (Cuba 1975) FVLDV 11201-1

SHORT PAPER HANDED OUT THURSDAY OF WEEK IV

Week V: Modernization
Readings for Week V:
2. Monteón, Origins, Chapter Three
3. Start reading Che Guevara’s, The Motorcycle Diaries

Film:
5. La ley de Herodes [Herod’s Law] Directed by Luis Estrada (Mexico 1999) FVLDV 1451-1

SHORT PAPER IS DUE THURSDAY OF WEEK V

Week VI: Revolution and the Cold War
Readings for Week VI
Finish reading The Motorcycle Diaries
Monteón, Origins, Chapter Four

Film:

Week VII: Transformations
Readings for Week VII
Monteón, Origins, Chapter Five

Film

Week VIII: Authoritarian Governments and Reckoning with Moral Disaster
Readings for Week VIII
Monteón, Origins, Chapter Six

Film
8. La historia official [The Official Story] Director Luis Puenzo (Argentina, 1987) FVLV 974-1

Week IX: Speak Memory
Item 12. “Class Conflict, State of Exception and Radical Justice in Machuca by Andrés Wood,” by Luis Martin-Cabrera and Daniel Naomi Voionmaa
Monteón, Finish Origins.

Film

Week X: A New Turn?
Readings for Week X:

Film
10. Central do Brasil (Central Station) Director Walter Salles (Brazil, 1999) FVLDV 0049-1

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8. “Recasting Cuban Slavery,” by John Marz, Chapter Seven in Based on a True Story, pp. 103-122.


List of Films

1. La otra conquista (The Other Conquest)
2. The Mission
3. Camila
4. El otro Francisco (The Other Francisco)
5. La Ley de Herodes (Herod’s Law)
6. Che, Part 1
7. Bye-bye Brasil
8. La historia official (The Official Story)
9. Machuca
10. Central do Brasil (Central Station)