

HIST 155 / FMST 281: Film as History: Modern Latin America
Spring 2021 – Hybrid (M, W 11:50am – 1:05pm)
Dewey 2110D (and online)

Prof. Molly Ball, mollycball@rochester.edu

Office hours via zoom (room id: 585 276 7182)

Monday, 11:50am – 1:05pm (reserved for your course); Friday 10 – 11am

Regarding full course policies, commitment to inclusion, expectations, rubrics, required materials, etc. please refer to the “Course Overview and Introduction” folder available on Blackboard. As modules and lessons will be added as needed, this syllabus will provide with a preview of what is coming. Any films with an asterisk indicate available access through the University of Rochester library system. Any changes in schedule, readings, and films are will be updated in the BLACKBOARD MODULES. Please refer to the modules for the most up-to-date information.

As you have assignments due throughout the week, the days listed that correspond to the modules end on Fridays. The class, however, is a Monday/Wednesday class, with asynchronous lectures to be completed by Monday, in-person or synchronous meetings on Wednesdays, and additional assignments that can be completed throughout the week but should be submitted by Fridays. You will also notice that in green I have added tentative due dates for assignments related to the final project.

Safety first:

Social distancing and mask wearing will be in effect during our class. On the days that you are in class in-person, you will also be responsible for helping to use the provided materials to wipe down the desks. If you do not feel well, please do not come to class and observe the appropriate guidelines. This class is structured (see below) so that you will be able to fully participate from a distance. If you come to class without a mask or fail to follow appropriate guidelines, I will ask you to leave.

Hybrid course format:

This course is designed to maximize flexibility in the event that you, me, or the university needs to revert to a remote format for a limited or extended period of time (see above). The first week of class we will meet VIRTUALLY on Monday via zoom and a combination of in-person/synchronous on Wednesday. After the first week, Mondays are for ASYNCHRONOUS learning, with our class time always available for office hours dedicated to your course. Lectures will be placed online by the Saturday night before. Wednesdays we will reserve class time for discussions and in-person activities. To be prepared, you should have completed the required film screening and readings. In the event that you cannot attend a Wednesday class in person, you should plan on connecting SYNCHRONOUSLY. If that is not possible, you should communicate your absence and reasoning. Any additional written or online assignments (and possibly lectures) should be completed on Fridays by 11:59pm EST.

Sample schedule:

Monday: **All students** watch online lectures (and complete embedded quizzes) by 11:59pm EST. Students can come to office hours (room id: 585 276 7184) during our designated course time.

Wednesday: **All students** meet. This includes in-person and remote learners connecting synchronously.

Friday: **All students** submit assigned weekly activities and any additional lectures by 11:59pm EST. In most weeks this will include the Film Choice Friday discussion board post where you will find, watch, summarize, and tag an additional film related to the week's readings and themes.

Textbooks:

REQUIRED:

- Holden, Robert H. and Eric Zolov, Eds. *Latin America and the United States: a documentary history*. 2nd edition (Oxford UP, 2011). (This book is NOT available in ebook format through the library.)

- Castillo Bueno, María de los Reyes. *Reyita: the Life of a Black Cuban Woman in the Twentieth Century* with an introduction by Elizabeth Dore. (Durham: Duke UP, 2000).

- Various films. Almost all of the required films for the course will be available via Kanopy or open access to ensure equal access to all participants. You will, however, be required each week to find and watch an additional film related to course material. If you are on campus, you will also have access to the Arts&Music Library. Depending on your interests, you may need to purchase access to a film.

- In accordance with the College credit hour policy, which awards 4 credit hours for courses meeting for the equivalent of 3 hours each week, students will be expected to devote at least one hour each week to critically watching and analyzing additional films or working alone or in groups for course-related enrichment.

The course learning objectives are:

1. Understand the role key themes played in modern Latin American history and distinct manifestations of those themes across the region.
2. Critically analyze the primary and secondary sources in the study of history, with special attention that film plays as both a source and mode of history.
3. Collaboratively plan, write, and curate a film collection with an accompanying bibliography.

To help achieve these goals, students are expected to:

1. Weekly expectations: watch lectures and complete quizzes; watch 2 films weekly (one required; one chosen)
2. Module expectations: Complete four of five module responses.
3. Project expectations: Work collaboratively over the course of the semester to create a final film collection and accompanying bibliography.

Grading Policy

Participation - 30%
Module Responses - 40%
Final Project - 30%

Participation

Your participation grade will be equally distributed between lecture completion, active participation on Wednesdays, and your Friday submissions. Lecture participation includes watching the lectures and completing the embedded quizzes. The quizzes are designed to help you identify important information in your notetaking and while your actual grade will not count, if you are consistently missing answers, this is a sign that you need to make changes in how you are watching the lectures. Wednesday's grade will not only include attending class, but also actively participating. Finally, your Friday submissions and discussions should show critical analysis and actively engage with your classmates when appropriate. Each of these will be assessed on a $\sqrt{\quad} / \sqrt{\quad} - / 0$ scale.

Module Responses

At the end of each module, there will be a 24-hr window when you must submit a written response to a prompt. You will have 1.5 hours to complete your submission and should think of this as a take-home assessment. You must complete four of the five responses and each of your responses will count toward 10% of your final grade.

Final Project

There is no final exam for this course, but during our allotted exam time, you must submit your self-graded assessment. The rubric evaluating the final project and your role within that project will adapt to the class proposal chosen, but the following elements will be part of the evaluation (initial proposal - 5%; filmography and bibliography; written discussion; final presentation).

Introduction Module – Film Toolkit (Feb. 1 – Feb. 5th)

Lectures: Monday – Getting to know you; Building your toolkit

Required readings:

- Sayer, Faye. *Public History: a Practical Guide*, 2nd edition. New York: Bloomsbury Publishing, 2019. pp. 73-75; 82-98. *Optional (entirety of chapter 4)*
- Anirudh Deshpande. "Films as Historical Sources or Alternative History." *Economic and Political Weekly* 39, no. 40 (2004): 4455-459. Accessed January 12, 2021. <http://www.jstor.org.ezp.lib.rochester.edu/stable/4415618>.
- Rosenstone, Robert A. *History on Film/Film on History*, Taylor & Francis Group, 2017. *ProQuest Ebook Central*, pp. 36-43.
- Nelmes, Jill, ed. *Introduction to Film Studies*. Florence: Taylor & Francis Group, 2011. Accessed January 12, 2021. *ProQuest Ebook Central*. *ProQuest Ebook Central* <https://ebookcentral.proquest.com>, chapters 3 and 4 (from Part II)

Recommended readings:

- Rosenstone, Robert A. *History on Film/Film on History*, Taylor & Francis Group, 2017. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/rochester/detail.action?docID=4930798>. (especially chapters 1 & 2). *This book will serve for contextualizing many types of historical films as you write responses and curate your collection (biographies, documentaries, etc.).*
- Nelmes, Jill, ed. *Introduction to Film Studies*. Florence: Taylor & Francis Group, 2011. Accessed January 12, 2021. ProQuest Ebook Central. ProQuest Ebook Central <https://ebookcentral.proquest.com> *This will serve for contextualizing different film elements as you write responses and curate your collection.*

Assignments:

- Blackboard response: Most memorable historical movie post.

Module 1 – Latin America and the United States (Feb. 8th – Feb. 26th)

Lectures: Understanding the Monroe Doctrine; From Big Stick to Good Neighbors?; Alliance for Progress and the Cold War; The Drug War (Colombia; Mexico)

Required Readings:

- Holden and Zolov, *Latin America and the United States: A Documentary History*, docs 4, 22, 25, 26, 29, 34, 36, 45, 53, 54, 63, 102 (Three Caballeros); 83; 121, 132
- Donald C. Meyer, "Toscanini and the Good Neighbor Policy: The NBC Symphony Orchestra's 1940 South American Tour," *American Music* (18.3), 2000: 233-256.
- Selections from Mark Danner's *The Massacre at El Mozote*.
- Nichols, Bill. "History, Myth, and Narrative in Documentary." *Film Quarterly* 41, no. 1 (1987): 9-20. doi:10.2307/1212324.
- Weimer, Daniel. "The War on Plants: Drug Control, Militarization, and the Rehabilitation of Herbicides in U.S. Foreign Policy from Operation Ranch Hand to Plan Colombia." In *Proving Grounds: Militarized Landscapes, Weapons Testing, and the Environmental Impact of U.S. Bases*, edited by Martini Edwin A., 143-74. Seattle; London: University of Washington Press, 2015. <http://www.jstor.org/stable/j.ctvcwnb64.9>.
- Mercille, Julien. "The Media-Entertainment Industry and the "War on Drugs" in Mexico." *Latin American Perspectives* 41, no. 2 (2014): 110-29. <http://www.jstor.org/stable/24575501>.

Recommended Readings:

- Holden and Zolov, *Latin America and the United States: A Documentary History*, docs 3, 24, 33, 37, 42, 44, 48, 49; 74, 75, 83, 86, 107, 108, 109, 62, 118, 123

Assignments:

- Latin American newspapers database

Required films:

- *Saludos Amigos* (1942) https://youtu.be/e3_3Fm1LGdU; *Roses in December* (1982)*; *Cocaine Cowboys* (2006)

Recommended Films:

The Three Caballeros (1944); *Narcos* (series); *America is to Blame for Mexico's Drug War: A Debate* (2014)*; *Border war Mexico/U.S. drug connection*, 2008*; *The Two Escobars* (ESPN 30 for 30)

Module 2 – Race, Gender, and Class (Mar. 1st – Mar. 19th)

Lectures: Legacy of Slavery; Vestiges and Reflections of Honor; Racism in Racial Democracies; Something on Brazil

Required Readings:

- Joan Scott, "Gender: A Useful Category of Historical Analysis," *American Historical Review* 91:5 (1986): 1053-75.
- Dos Santos, Myrian Sepúlveda. "Black Orpheus and the Merging of Two Brazilian Nations." *Revista Europea De Estudios Latinoamericanos Y Del Caribe / European Review of Latin American and Caribbean Studies*, no. 71 (2001): 107-16
<http://www.jstor.org/stable/25675941>.
- Peter Fry "Politics, Nationality and the Meanings of "Race" in Brazil" *Deadalus* 129.2 (2000): 83-118.
- *Reyita: Life of a Black Cuban Woman in the 20th Century*; Holden and Zolov, *Latin America and the United States: A Documentary History* Doc 130
- 1975 Cuban Family Code
- Ginetta Candelario "Hair Race-ing: Dominican Beauty Culture and Identity Production" *Meridians: feminism, race, transnationalism*, vol1, no 1 (2000): 128-56.

Recommended Readings:

- David Stoll "The Holy Ghost in Northern Quiché," chapter 6 in *Between Two Armies in the Ixil Towns of Guatemala* (1993).
- Nagib, Lúcia. "Black Orpheus in Color." *Framework: The Journal of Cinema and Media* 44, no. 1 (2003): 93-103. <http://www.jstor.org/stable/41552355>
- Robin Derby "The Race, National Identity and the Idea of Value on the Island of Hispaniola" in *Blacks, Coloureds and National Identity in Nineteenth-Century Latin America*, Nancy Priscilla Naro, ed., London: Institute of Latin American Studies, U. of London, 2003: 5-37.
- Charles Nero "Homosexuality and the Repression of Intellectuals in Fresa y Chocolate" *BLAR* 18.1 (1999): 17-33.

Required Films:

- *Black Orpheus* (1959)*; *Maestra* (2012)*; *Roma* (2018)

Recommended Films:

Fresa y Chocolate (1994); *Mirrors of the Heart: Race and Identity* (1993); *Blacks in Latin America* (2011); *They are We* (2014); *Martírio* (2016)*; *Viva Cuba* (2005)*; *Denying Brazil* (2-part documentary) (2000)

Module 3 – Repression and Revolution (Mar. 22nd – Apr. 9th)

Lectures: Alliance for Progress revisited; Castro and Cuba; Operation Condor; Cold War in South America; 1968; Central America's Cold War; Colombia: the Longest Conflict

Readings:

- Heidi Tinsman, "Politics of Gender and Consumption in Authoritarian Chile, 1973-1990" *Latin American Research Review* 41.3 (Oct 2006): 7-31.

- Sorensen's the *Machuca* phenomenon pp. 75-103 in *Media, Memory, and Human Rights in Chile*
- Holden and Zolov, *Latin America and the United States: A Documentary History*, docs 74, 75, 81, 84, 87, 91, 93, 97, 98; 107, 109, 113
- Torre "Claiming the Public Space: The Mothers in the Plaza de Mayo"
- Bystrom, Kerry, and Brenda Werth. "Stolen Children, Identity Rights, and Rhetoric (Argentina, 1983-2012)." *JAC* 33, no. 3/4 (2013): 425-53.
<http://www.jstor.org.ezp.lib.rochester.edu/stable/43854562>.
- Selections from *I Rigoberta Menchú*.
- Shea, Maureen E. "'When the Mountains Tremble and I, Rigoberta Menchú': Documentary Film and Testimonial Literature in Latin America." *Film Criticism* 18, no. 2 (1994): 3-14.
<http://www.jstor.org.ezp.lib.rochester.edu/stable/44075999>.

Recommended Reading

- John King, *Magical Reels: A History of Cinema in Latin America*
- Holden and Zolov, *Latin America and the United States: A Documentary History*, docs 101, 103, 105; 111, 112, 116, 120
- McCormick, G. (2017). The Last Door: Political Prisoners and the Use of Torture in Mexico's Dirty War. *The Americas*, 74(1), 57-81. doi:10.1017/tam.2016.80
- Selections from Elena Poniatowska, *Massacre in Mexico*
- Garrett, Victoria L. "Mythic Time and Slow Time: The Construction of the Viewer in "El Violín". *Arizona Journal of Hispanic Cultural Studies* 16 (2012): 277-92.
<http://www.jstor.org/stable/43855378>.
- Martínez, Juliana. "Competing Visions and Contested Spaces in *La sirga* and *Colombia magia salvaje*." *Revista de Estudios Hispánicos* 53, no. 1 (2019): 121-142.
[doi:10.1353/rvs.2019.0004](https://doi.org/10.1353/rvs.2019.0004)

Assignments:

- Declassified documents activity (National Security Archive)
- Preliminary individual project proposals due Friday, March 26th.
- Revised proposal and roles assignments due Friday, April 9th.

Required Films:

The Official Story (1985)*; *Machuca* (2004)*; *When the Mountains Tremble* (1983)*

Recommended Films:

Cautiva (2003); *Clandestine Childhood* (2012)*; *O Ano em Que os Meus Pais Saíram de Férias*; *Reed-Insurgent Mexico* (pairs with Rosenstone, chapter 6); *No* (2012); *El Violín* (2005); *La Sirga* (2012)*; *Romero* (1989); *Voces Inocentes* (2004)

Module 4 – Inequality and Underdevelopment (Apr. 12th – Apr. 23rd)

Lectures: Wars and Instability (Chaco? War, Mexican Revolution); Theories of development and dependency; Growth vs. Development; Informality; Economic Miracles and Debt Crises; Neoliberalism and NAFTA

Required readings:

- Selections from Carolina Maria de Jesus *Child of the Dark*

- Fuentes, Víctor. "Confluences: Buñuel's Cinematic Narrative and the Latin American New Novel." *Discourse* 26, no. 1/2 (2004): 91-110. Accessed January 14, 2021. <http://www.jstor.org/stable/41389691>.
- Selections from Hernando de Soto, *The Other Path*
- Holden and Zolov, *Latin America and the United States: A Documentary History*, docs 80, 82, 88, 89, 106 (Dependency Theory and Economic Miracle); 122, 123, 124, 129 (Neoliberalism); 136, 137 (New Left)

Recommended:

- Holden and Zolov, *Latin America and the United States: A Documentary History*, docs 114
- Dayán article <https://doi.org/10.20999/nam.2017.a005>

Assignments:

- 1980s debt crisis
- Preliminary project filmography and bibliography due Friday, April 16th.

Required Films:

El Angel Exterminador (1962)* ; *74 Square Meters* (2011)*

Recommended Films:

Motorcycle Diaries (2004); *Los Olvidados* (1950), *El Baño del Papa* (2007); *City of God* (2002); *Cinema, Aspirinas e Uribus* (2005); *Vidas Secas* (1963); *Guerros* (2014)*; *Estação Central* (1998); *Only When I Dance* (2009)

Module 5 – (Im)migration (Apr. 26th – May 7th)

Lectures: Bracero program; Fleeing El Salvador; Immigration reform; Refugees (environment, sexual orientation, political)

Readings:

- Jennifer Osorio “Proof of a Life Lived: The Plight of the Braceros and what it says about how we treat records” *Archival Issues* (29.2), 2005: 95-103.
- Holden and Zolov, *Latin America and the United States: A Documentary History*, docs 23, 61; 125, 135

Recommended Readings:

- Kelly Lytle Hernandez *Migra! A History of the US Border Patrol*, chapter 8
- Paul Lopez, *The Braceros: Guest Workers, Settlers and Family Legacies* (2009)

Assignments:

- Bracero Archive activity (braceroarchive.org)
- Final project due Friday, May 7th.
- Edits to final project should be incorporated by our final exam timeslot.

Required Films:

- There are many excellent films related to (im)migration. We will work together to decide which two films or documentaries you want to watch as a class for these last two weeks.

Short list of Recommended Films:

Sin Nombre (2009); *I Carry you With Me* (2020); *In the Shadows* (2013)

The University of Rochester, this course, and I are committed to inclusion and welcome students of all backgrounds and abilities and to providing a quality education to all students, regardless of their race, sex, gender, or immigration status. Some available resources for students with DACA or undocumented status can be accessed at <http://www.rochester.edu/college/ccas/undergraduate/daca/index.html>. Also please reach out to me if there are circumstances affecting your ability to participate in class or your full participation in this course.