HIST 155 / FMST 281: Film as History: Modern Latin America

Fall 2022 – (T, Th 12:30 – 1:45pm)  
Morey 504

Prof. Molly Ball (she/hers), [mollycball@rochester.edu](mailto:mollycball@rochester.edu)

Office hours: W, 10am – 12pm

**Commitment to inclusion:**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>.   
Please reach out to me if there are circumstances affecting your ability to participate in class or your full participation in this course.

**Syllabus update statement:**

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.

**Getting in touch with your professor:** The two most effective ways of reaching me are 1) coming to office hours and 2) emailing me ([mollycball@rochester.edu](mailto:mollycball@rochester.edu)).

* My office hours will be on Wednesdays from 10am - 12pm. You can just drop by (Rush Rhees 449), or send me an email or talk to me before class if there is something specific that you would like to discuss during office hours. If you cannot make my office hours in person, let me know that you would like to connect via zoom. If you have a class or work conflict during my office hours, we can find another time to meet.
* I check emails Monday - Saturday (not Sundays). I will answer your email within 24-48 hours.
  + When writing an email, it is best to use Prof. Ball or Dr. Ball in the salutation.
  + Remember to include your name when signing off (even if you're sending it via your cell)

**Illness statement:**   
We will follow all university guidelines related to COVID-19 in our classroom. It is very nice, however, to not be writing an explicit COVID-19 statement. There will still be instances where illness might prevent you from coming to class. If you are clearly contagious or have tested positive for flu or COVID, you should not come to class. You should also send me an email letting me know that you will be absent.

*Missed material/assignments due to illness:*

* If you miss a film shown in class, you are still responsible for watching that film and completing all related assignments. You will, however, be allowed extra days depending on the severity of your illness.
* If you miss class notes, you should ask a classmate for the notes. Best practice is to review those notes and then attend office hours to clear up any additional questions or doubts.

**Course format and schedule:**

This course will be taught in person. There will, however, be assignments and lectures that you may need to complete asynchronously depending on when movie screenings are offered. To provide structure, Tuesdays will serve as lecture days. Unless otherwise noted, movie viewing and readings should be completed by Thursday’s class. On Thursdays, we will either engage with readings and the film or watch films. By Sunday night (11:59pm), you will be responsible for submitting additional weekly assignments and/or completing any work related to the film viewing (review blackboard at the start of each week to see what is expected that week).

**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. All of the films will be available through the university, either in the Art & Music library on reserve or via Kanopy. Many can also be rented for an affordable price through amazon.

- 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 learning.

**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: attend lecture; watch weekly film AND complete course readings; be prepared to discuss or post on both readings and film; complete outside assignments
2. Module expectations: Complete three of four 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 - 40%  
(attendance; outside responses; analytic film watching)  
Module Responses - 30%  
(you must complete 3 of 4)  
Final Project - 30%

**Participation**  
You participation grade will be equally distributed between attendance, active participation in class (notetaking, answering questions, group work), and any online submissions. From time to time, this may include quizzes. Class participation and online submissions will be assessed on a √ / √- / √+ / 0 scale.

**Module Response**  
At the end of each module, you must submit a 500- to 800-word written response to a prompt. The prompt will be posted one week before it is due. You will be asked to engage both film and written sources in your response. To maximize flexibility, you must complete three of four module assessments (there will be no module response for the last module). If you submit all four module assessments, the highest three grades will be averaged. Effectively, each response is worth 10% of your final grade.

**Final Project**  
There is no final exam for this course, but during our allotted exam time, your group must submit their final project draft and 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 (revised proposal and role assignments - 5%; filmography and bibliography; written discussion; final presentation).

**Introduction Module – Film Toolkit (Sep. 1, Sep. 6)**

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>, chapter 4 (from Part II) & chap. 16 (from Part V)

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: Film re-watch post.

**Module 1 – Latin America and the United States (Sep. 8 – Sep. 29)**

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
* “The Motion Picture Camera Goes to War” *Library of Congress.* <https://www.loc.gov/collections/spanish-american-war-in-motion-pictures/articles-and-essays/the-motion-picture-camera-goes-to-war/>
* 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.
* POBUTSKY, ALDONA BIALOWAS. “Who’s the Real Boss?: Griselda Blanco Refashioned.” In *Pablo Escobar and Colombian Narcoculture*, 133–65. University Press of Florida, 2020. [https://doi.org/10.2307/j.ctvzsmch7.9.](https://login.ezp.lib.rochester.edu/login?url=https://www.jstor.org/stable/j.ctvzsmch7.9)
* 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
* Andreas, Peter, and Coletta Youngers. “U. S. Drug Policy and the Andean Cocaine Industry.” *World Policy Journal* 6, no. 3 (1989): 529–62. http://www.jstor.org/stable/40209118.

Assignments:

* Latin American newspapers database
* El Mozote policy exploration

Required films:

* [*LOC* collection on Spanish-American War](https://www.loc.gov/collections/spanish-american-war-in-motion-pictures/about-this-collection/); *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); *Cocaine Godmother* (2018)

**Module 2 – Race, Gender, and Class (Oct. 4 – Oct. 20)**

Lectures: Legacy of Slavery; Vestiges and Reflections of Honor; Racism in Racial Democracies (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

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.
* Christopher, Emma. “Josefa Diago and the Origins of Cuba’s Gangá Traditions.” *Transition*, no. 111 (2013): 133–44. <https://doi.org/10.2979/transition.111.133>.
* Ginetta Candelario “Hair Race-ing: Dominican Beauty Culture and Identity Production” *Meridians: feminism, race, transnationalism*, vol1, no 1 (2000): 128-56.

Required Films:

* *Black Orpheus* (1959)\*; *They Are We* (2015); *Roma* (2018)

Activities:

* Reyita Timeline

Recommended Films:

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

**Module 3 – Repression and Revolution (Oct. 25 – Nov. 10)**

Thursday: October 20th: Craig Owens Memorial Lecture, 5-7pm Humanities Center Conference Room D <https://events.rochester.edu/event/craig_owens_memorial_lecture>

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](http://doi.org/10.1353/rvs.2019.0004)

Assignments:

* Preliminary individual project proposals due Wednesday, October 26th.
* Revised proposal and roles assignments due Wednesday, Nov. 8th.
* Declassified documents activity (National Security Archive)

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 Sairem de Ferias; 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 (Nov. 15 – Nov. 29)**

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:

* Development padlet
* Preliminary project filmography and bibliography due Friday, November 18th.

Required Films:

*Motorcycle Diaries* (2004); *Los Olvidados* (1950); *City of God* (2002); [*Los Buscadores*](https://www.amazon.com/gp/video/detail/B08G6VNP2R/ref=atv_dp_share_cu_r)(2017)

Recommended Films:

*Motorcycle Diaries* (2004); *Los Olvidados* (1950), *El Baño del Papa* (2007); *Cinema, Aspirinas e Uribus* (2005); *Vidas Secas* (1963); *Gueros* (2014)\*; *Estação Central* (1998); *Only When I Dance* (2009); *El Angel Exterminador* (1962); *74 Square Meters* (2011)\*

**November 22 – Week of Thanksgiving Break.**

Watch asynchronous lecture.

Your assignment will be to watch *The Motorcycle Diaries* with at least one friend or family member and to discuss the film afterward relating to the question of film as history. You should submit a 500-word reflection on that experience by 11:59pm on Sunday, November 27th. When we return to class on Tuesday, we will discuss *The Motorcycle Diaries* alongside *City of God*, reflecting on the question of inequality and underdevelopment.

**Module 5 – (Im)migration (Dec. 1 – Dec. 13)**

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

Readings:

* Selection from Paulo Fontes
* Jennifer Osorio “Proof of a Life Lived: The Plight of the Braceros and what is 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 presentations on December 13th.
* Edits to final project should be incorporated by our final exam timeslot.

Required Films:

* *Boy and the World* (2013); *class choice*
* There are many excellent films related to (im)migration. We will work together to decide the last film that you would like to see for this module.

Short list of Recommended Films:

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