











- A. Overview, Periods in Latin America's modern history
- B. Films as historical sources

Readings:

- Stevens, Chapter 1
- Robert A. Rosenstone, "History in Images History in Words. Reflections on the Possibility of really putting History onto Film," in R. A. Rosenstone, *Visions of the Past*, pp. 20-44. (**library reserve**)
- Robert A. Rosenstone, "The Historical Film. Looking at the Past in a Postliteral Age," *Ibid.*, pp. 45-79 (**library reserve**)
- Pierre Sorlin, How to Look at an Historical Film," in P. Sorlin, *The Film in History. Restaging the Past* (Toronto: Barnes and Noble, 1980), 3-37. (**library reserve**)
- E. Bradford Burns, "A Filmic Approach to Latin America's Past," in E.B. Burns, *Latin American Cinema. Film and History*, pp. 1- 29.(**library reserve**)

Week 2

- A. Finish discussion of films as historical sources.

- Film 'Camila.'(finish on your own)

Readings:

- Stevens, Chapter 6

- B. Aftermath of Independence in Latin America

Reading: Begin, *Facundo*

- Suggested: John Lynch, "Juan Manuel de Rosas: Argentina, 1829-1852," in J. Lynch, *Caudillos in Spanish America, 1800-1850*, pp. 241-274.

Week 3

- A. Aftermath of Independence in Latin America II

- Reading: *Facundo*, entire
- Suggested: Ariel de la Fuente, *The Children of Facundo*

- B. Film "The Last Supper"(finish on your own)

- Reading: Stevens, Chapter 7
- Scott, "Sugar and Slavery" (**library reserve**)

Week 4

- A. Plantations and slavery I

Reading: Montejo

- Suggested: Robin Blackburn, *The Making of New World Slavery*
- Joao J. Reis, *Slave Rebellion in Brazil*

- B. Plantations and Slavery II

- Reading: *Montejo*, entire
- Film, "Like Water for Chocolate." (view on your own)

SHORT WRITING ASSIGNMENT 1 DUE

Week 5

A. Social revolutions: Mexico, 1910s I

- Reading: *Stevens*, Chapter 10
- Start reading, Reed
- Film “*Viva Zapata.*”(finish on your own)
- Suggested: Alan J. Knight, *The Mexican Revolution*

B. Social revolutions: Mexico, 1910s II

- Reading: *Pilcher*, pp. 7 to 70 (Chapters 1 to 3)

Week 6

A. Social Revolutions: Mexico, 1910s III

- Reading: *Reed*, entire.
- Film, “*Like Water for Chocolate,*”(view on your own)
- Suggested: John K. Turner, *Barbarous Mexico*

\*\*\*\*\*

[**Extracredit 2:** Film “*Evita*”. Reading: Eva Peron, *My Mission in Life* (New York, 1952)]

\*\*\*\*\*

B. Nation Building in Mexico

- Reading: *Pilcher*, 77-165 (Chapters 4 and dialogue)

Week 7

A. Urban Poverty: A Culture? I

- Film “*Los Olvidados*”(finish on your own)
- Reading: *The Children of Sanchez*, pp. 154
- Suggested: Ronn Pineo and James A Baer, *Cities of Hope: People, Protests and Progress in Urbanizing Latin America, 1870-1930.*

B. Urban Poverty: A Culture? II

- Reading: *The Children of Sanchez*, to p. 319.
- Suggested: Carolina M. de Jesus, *Child of the Dark*

Week 8

Revolution in Central America I

- Film “*El Norte.*” (finish on your own)
- Reading: *I Rigoberta*
- Suggested: Thomas A. Paterson, *Contesting Castro*
- Marifeli Perez-Stable, *The Cuban Revolution*

B. Revolution in Central America II

- Reading: *I Rigoberta*, entire

Week 9

A. Military Regimes I

- Film “*The Official Story*”(finish on your own) [alternative “4 Days in September”]
- Reading: *Stevens*, Chapter 11
- Suggested: Carlson, Eric Stener, *I remember Julia : voices of the disappeared* (Philadelphia Temple University Press, c1996.)
- Brian Loveman ed., *The Politics of Antipolitics; the Military in Latin America.*

B. Military Regimes II

- Reading: Begin, *Goldstein*
- Suggested: Lawrence Weschler, *A Miracle a Universe*
- (SHORT WRITING ASSIGNMENT 2 DUE)

**Spring Break, March 21-26**

Week 10

A. Race Relations in Cuba I

- Films: “*Lucia*,” “*Soy Cuba*,” “*The Americas*.”
- Reading: *Stevens*, Chapter 8.
- *Brazil reading*, TBA
- **Grad. Studs only.**, Begin, *De la Fuga*
- Suggested: Ada Ferrer, *Insurgent Cuba : race, nation, and revolution, 1868-1898*

B. Race Relations in Cuba II

- Reading: **Grad. Studs. only**, *De la Fuga*, entire
- *Brazil reading*, TBA

**CO-CURRICULAR ACTIVITY REFLECTION DUE**

Week 11

A. Urban violence, race and gender in Brazil

- Film, “*City of God*”
- Reading: *Stevens*, Brazil reading TBA

B. Urban violence, race and gender in Brazil

- Reading: *Brazil reading TBA*, entire

Week 12

A. Drug trafficking/violence in Colombia I

- *Film*, “*Maria Llena Eres de Gracia*.”
- Reading: Alma Guillermoprieto (**library reserve**)

B. Drug trafficking/violence in Colombia I

- *Film*, “*Maria Llena Eres de Gracia*.”



Week 13

A. Drug trafficking/violence in Colombia III

- Reading: Alma Guillermoprieto, *A Heart that Bleeds*, Chapter on Medellin. (**library reserve**)  
[**Extracredit 4:** Film, “*Rodrigo D. No futuro*,”;
- Reading: Alonso Lozano, *No Nacimos Pa’ semilla*] Summary and discussion of final project

B. Summary and discussion of final project.

Week 14

**FINAL FILM PROPOSAL DUE**

Suggested films for final projects (arranged in approximate chronological order by period covered in film)

*Martín Fierro* (Argentina, rural life, *gauchos* and Indians)  
*Juan Moreira* (Argentina, Spanish)  
*Don Segundo Sombra* (Argentina, Gauchos culture and life in the Pampas)  
*Pedro Paramo* (Mexico, Myths, Peasants and land, legends, myths)  
*Walker* (Nicaragua, mid-19th century, imperialism and interventions)  
*Dona Barbara* (Venezuela, confrontations over land)  
*Os Caminhos da Liberdade, Gaijin* (Brazil, Japanese immigration, coffee, 1910s)  
*Frida, Naturaleza Viva* (Mexico, art, post-revolutionary intellectuals and society)  
*Gabriela* (Brazil, 1920s, modernization, gender roles, culture)  
*Memories of Prison* (Brazil, 1930s, prison, poet of Walter Graciliano Ramos)  
*Confessing to Laura* (Colombia, gender, 1948 Bogotazo, violence)  
*Lucía* (Cuba, independence, 1950s, 1960s, gender, politics)  
*Sugar Cane Alley* (Martinique, 1950s, poverty, education)  
*Evita* (Argentina, 1930s-1950s, nationalism, politics, gender)  
*Memorias del Subdesarrollo* (Cuba, 1950s, early revolutionary days, ideas)  
*Portrait of Teresa* (Cuba, revolution, gender)  
*Muerte de un Burocrata* (Cuba, revolution, bureaucracy)  
*Plaf, O demasiado miedo a la vida* (Cuba, revolution, housing, family, bureaucracy, religion, gender)  
*Crucel y ahuehuevo* (Chile, poverty, violence, Spanish)  
*The Hour of the Furnaces* (Argentina, documentary, neocolonialism, violence)  
*Blood of the Condor* (Bolivia, ethnic conflict, Indians, women rights)  
*La Fiaca* (Argentina, Spanish)  
*It's Harder than It Looks* (Jamaica, reggae, 1970s, drugs, popular culture, anti-heroes)  
*Hour of the Star* (Brazil, gender, rural-urban migration)  
*Buccannin' Soul* (Brazil, turbulent 60's, friendship)  
*Alcino and the Condor* (Nicaragua, guerrillas, US presence)  
*Bananas* (revolutions, intellectuals, US views)  
*City of the Dogs* (Peru, military education)  
*Don't tell Anyone* (Peru, gender)  
*Dirty Funny Little War* (*No habra mas penas ni olvido*) (Argentina, post-Peron Peronists, politics)  
*Romero* (Salvador, church, political violence, 1980s)

*La Frontera* (Chile, dictatorship, internal exile)

*Missing* (Chile, dictatorship, disappearances, US involvement)

*The Official Story* (Argentina, dictatorship, missing children, US presence)

*El Norte* (Guatemala, ethnic conflict, Indians, migration and exile, military repression)

*La Paz* (life in 1980 Bolivia under military regime)

*8-A Ochoa* (world of Cuba under Castro, 1989 trial and execution of General Arnaldo Ochoa)

*La Boca del Lobo* (Peru, guerrillas, 1980s, military repression)

*Strawberry and Chocolate* (Cuba, gender, contemporary life)

*Bitter Sugar* (life in contemporary Cuba)

*Pixote* (Brazil, street kids, urban violence)

*Who Killed Pixote* (Brazil, 1990s, drama about Pixote's short life)

*Rodrigo D No futuro* (Colombia, street kids, drugs, urban violence)

*La Vendedora de Rosas* (Colombia, street kids, urban violence, family)

*Sur* (Argentina, dictatorship, memory)

*El Lado Oscuro del Corazón* (Argentina, poetry, urban life)

*Tango* (Argentina, gender, dictatorship, art, and memory)

*Kiss of the Spider Woman* (Brazil, gender, political prisoners)

*Foreign Land* (Brazil, political corruption in the 1990s, urban life)

*Central Station* (life in urban Brazil, family relations)

*The Burning Season* (Brazil, unions, environment, violence)

Do not copy