Course Overview
Over the last 60 years, millions of Latin Americans have experienced extraordinary shifts in their social, political, and cultural landscape, a result of the transformative effects of revolution or insurgency, state repression, popular resistance and social movements. To understand this experience, this course uses three strategies, focusing on (1) key dates, (2) keywords, and (3) primary sources.

By “key dates” we mean dates that mark a critical juncture in larger processes of social change, usually marking a consolidation of or turn from the dominant social forces of the time: elections, deaths of leaders, signing of new laws or treaties, the beginning or end of governments, social movements, and of insurgencies and counterinsurgencies. For this class, we focus on events that had continental, hemispheric, and even global impact, including the Cuban Revolution of 1959, the military coups of the 1970s, and the Zapatista uprising in 1994. But by key dates, we also mean something more: our goal is not only to learn about the succession of events, but to capture the urgency and contingency of those moments. A historian might ask: “why did the Chilean military coup take place in 1973?” and offer an explanation of why events unfolded as they did. Drawing on a range of primary sources and cultural forms (film, music, art), we listen carefully to the voices of the major social actors of the time, in order to ask, “at the moment of the military coup in 1973, what was in the balance? What concert of competing hopes or fears were in play? And how did these shape the course of events?” Historian Greg Grandin helps us understand such moments as “simultaneously compressed and exploded moments of intense hope and dread—hope of release and liberation, and dread of either the coming of the new or the return of the old.”

By “keywords” we use the rich meaning lent to the term by cultural theorist Raymond Williams. Keywords name concepts that are central to understanding a shared reality even though—or because—they have highly contested and at times mutually exclusive meanings. Imagine, for example, the contested meanings invested in the idea of “revolution” by the insurgents, the leaders, and different sectors of the population in Cuba in 1959. A dictionary definition of such a term would try to eliminate contradiction and ambivalence by laying out a hierarchy of distinct and accepted meanings. A keywords analysis would focus on exactly those competing, overlapping, and contradictory meanings in order to understand better what social relations and what struggles such contradiction may reveal. Where a dictionary cares about establishing consensus around what a term means, a keywords approach examines and understand that lack of consensus. Over the last 50 years Latin America has generated keywords with global impact that anchor the greatest of hopes, particularly Revolution, and also the most harrowing: desaparecido (disappeared).
In the class we overlay key dates with keywords, and draw on a range of primary sources to understand the realities they name. Our sources are drawn from a wide range of media: newsprint, television broadcasts, transcripts, testimony, essay, documentary and feature film, art, and music. We deliberately mix artistic representations with documentary evidence: one goal of the course is to understand how the arts—music, visual art, literature, film—do not just reflect the reality around them, but are themselves vital sites for shaping and changing that reality and our imagination of it, both then and now.

In this class, then, you will learn how to analyze key dates and keywords through a study of primary sources. At the end of the course, you will: (1) have familiarity with many of the key dates, political events, and social forces and actors that have shaped the course of Latin American history in the last 50 years; (2) will have read, heard, or watched the work of leading intellectuals, artists, and politicians whose decisions and actions were decisive in that history; and (3) will have a deeper understanding of how the legacies of those actions continue to inform Latin American reality today.

**Required course readings, recordings, or other media**

All texts, recordings, or other media listed below are required, unless otherwise noted. Almost all will be found on our NYU Classes site, and most are drawn from Duke University Press’s excellent “Latin America Readers” series, which are compilations of primary documents by or about key social actors in the history of the region.

There are no books required for purchase, but if you are interested in the study of the region, you may want to own some of the books from which our readings are drawn. We are reading more than half of the following texts, so you may prefer to purchase them:


Some assignments are recordings, films, music or other media: these are required, and should be treated as seriously as any assigned texts. The duration of each film/video is listed below; please budget your time accordingly.

**Films**

- *Memories of Underdevelopment*. Dir. Tomás Alea. 1968. 97 minutes. [Cuba]


- *Dzi Croquettes*. Dir. Issa, Tatiana, and Raphael Alvarez. 2009. 110 minutes. [Brazil]

- *Batalla de Chile*, Dir. Patricio Guzmán. 1975, 1976. [Chile]  
  Part 1 La insurrección de la burguesía (The insurrection of the bourgeoisie). 96 minutes.  
  Part 2. El golpe de estado (The coup d'etat). 88 minutes.

- *Las Madres: the mothers of the plaza de mayo*, Dir. Lourdes Portillo. 1985. 64 minutes. [Argentina]
When the Mountains Tremble, Dir. Pamela Yates. 1983. 90 minutes. [Guatemala]

Granito, or How to Nail a Dictator. Dir. Pamela Yates. 2011. 104 minutes. [Guatemala]

Maquilopolis: City of Factories. Dir. Vicky Funari and Sergio de la Torre. 2006. 70 minutes. [Tijuana/US-Mexico border]

Schedule of classes
Readings should be completed by the dates below.

9/3  Introduction

9/8  Revolutionary time


1959 revolution

9/10  Empire and Revolution
Cuba Reader:
The United Fruit Company in Cuba / Oscar Zanetti 290–95

History Will Absolve Me / Fidel Castro
Reminiscences of the Cuban Revolutionary War / Ernesto “Che” Guevara 315–320
The Cuban Story in the New York Times / Herbert Matthews 326–332

Ernesto “Che” Guevara, “The Latin American Revolution according to Che,” in The Argentina Reader.

Cuba and the Cold War Collection: http://www.bbc.co.uk/archive/cuba/
Castro speaks to reporters a week after the revolution. (1:00)
http://www.bbc.co.uk/archive/cuba/6203.shtml

Recommended:

National Archives – Cuba: The Battle of America 1960. (51:13)
Extraordinary news analysis from 1960 of the Cuban Revolution.
http://www.youtube.com/watch?v=tBdv1PROLFA

9/15  Inside the Revolution, Everything
Cuba Reader:
The Literacy Campaign

See at home: clips on the Literacy Campaign, and from Por Primera Vez

Reinaldo Arenas “The Parade Begins”
Nicolás Guillén “Tengo”

9/17 Watch at home: Memories of Underdevelopment, dir. Tomás Alea.
Cuba Reader:
For an Imperfect Cinema / Julio García Espinosa 458–65
Inconsolable Memories: A Cuban View of the Missile Crisis / Edmundo Desnoes 547–551


9/22 Outside the Revolution, Nothing
Cuba Reader:
Man and Socialism / Ernesto “Che” Guevara 370–74
Mea Cuba / Guillermo Cabrera Infante 481–87
In Hard Times / Heriberto Padilla 488–89
Homosexuality, Creativity, Dissidence / Reinaldo Arenas 406–411
Silence on Black Cuba / Carlos Moore 419–23

Recommended: Before Night Falls

1968 counterculture

9/24 Anti-imperial

Watch 15 minutes of Walt Disney’s Saludos Amigos

9/26 First paper due

9/29 Latin America’s 1968
“Canción Protesta: Protest Songs from Latin America,” liner notes to the CD.
Listen to songs from Canción Protesta (online)
Focus especially on:
“Muerte en el Ring” (Death in the Ring)
“Me gustan los estudiantes” (I like the students)
“Bajo el arco del sol (lucha armada)” (Under the arc of the sun [armed struggle])

Chile Reader: Lyrics of the new song movement / Violeta Parra and Victor Jara

Geraldo Vandré, “Pra não dizer que não falei das flores” (also known as “Caminhando”)
Selections from Elena Poniatowska, *Massacre in Mexico*


10/6 **Tropicalia/Brazil**

Listen at home: *Tropicalia Essentials*

Watch: *Dzi Croquettes* (selections; whole film is recommended)

10/8 **Tucumán is Burning/Argentina**

- Art under the paradigm of politics: Culture, intellectuals, and politics in the 1960s / Oscar Terán
- Experiences 68: Message in the Di Tella / Roberto Jacoby
- First national meeting on avant-garde art and Tucumán is burning: The work of art as product of the ethical consciousness-aesthetic consciousness relationship / Juan Pablo Renzi
- Tucumán is burning: statement of the exhibition in Rosario / María Teresa Gramuglio, Nicolás Rosa, and others


10/13 **No class**

10/15 **MIDTERM**

10/20 **Popular unity/Chile**
*Chile Reader:*

- "I told myself I must find work, I cannot continue here" / interview with Elba Bravo, domestic service activist
- Gallery: The election of 1970
- A Mapuche land takeover / Peasants and landowners of Rucalán --
- "We take the factory" / Workers at the Yarur Cotton Mill --


- Inaugural address in the National Stadium, Santiago, November 5, 1970 --
- First annual message to the national congress, May 21, 1971 --
- My view of Marxism, from press conference, May 25, 1971 --

10/22 **Battle for Chile**
Watch at home: *Batalla de Chile*, Part 1 (whole film)
Salvador Allende Reader: First anniversary of the popular government, National Stadium, Santiago, November 4, 1971 --

White House, Kissinger, Memorandum for the President, "Subject: NSC Meeting, November 6-Chile," November 5, 1970.

1973 golpe/coup

10/27 The Other September 11
Watch at home: Batalla de Chile, Part 2 (selection)

National Security Council, Memorandum, Jeanne W. Davis to Kissinger, "Minutes of the WSAG Meeting of September 12, 1973," September 13, 1973


The last September 11 / Ariel Dorfman --
I begin by invoking Walt Whitman / Pablo Neruda --
Last words transmitted by Radio Magallanes, September 11, 1973 / Salvador Allende --
The coup / Joan Jara --
An unfinished song / Joan Jara --
Estadio Chile / Victor Jara --
"We never saw him hesitate," September 28, 1973 / Beatriz Allende --

desaparecido/dissapeared

10/29 Atrocity and Accountability
Chile Reader:

Pinochet's caravan of death / Patricia Verdugo
Women and torture / The National Commission on Political Detention and Torture
"I never looked for power" / Augusto Pinochet Ugarte
"The custody of the eyes" / Diamela Eltit
The Mapuche nation and the Chilean nation / Elicura Chihuailaf –


11/3 Desaparecido
[Guest Lecture by Germán Garrido]

Rodolfo Walsh, “An Open Letter to the Military Junta”
Néstor Perlongher, “Corpses”

11/5 Mothers of the Plaza de Mayo
Watch at home: Las Madres: the mothers of the plaza de mayo (dir. Lourdes Portillo, 1986)

Argentina Reader:
Artificial Respiration / Ricardo Piglia 421–428
The Madwomen at the Plaza de Mayo / Hebe de Bonafini and Matilde Sánchez 429
11/7  Second paper due

11/10  500 Years
Greg Grandin, War by Other means, “Five Hundred Years”

Ronald Regan, Address on Central America (April 27, 1983) (35:07)
http://millercenter.org/president/reagan/speeches/speech-5858

NACLA Report on the Americas, “The Wider War” with sections on Nicaragua, Guatemala, Honduras

11/12  Scorched Earth
Watch at home, When the Mountains Tremble (Dir. Pamela Yates)

Guatemala Reader
Assistance and Control / Myrna Mack
We Are Civilians / Communities of the Population in Resistance of the Sierra
Time to Get Up / Francisco Goldman
The San Francisco Massacre, July 1982 / Ricardo Falla


11/17 Atrocity and Accountability
Watch at home: Granito, or How to Nail a Dictator, Dir. Pamela Yates. (whole film)

Watch and read POV Resources on the film: Granito: How to Nail a Dictator

Guatemala Reader:
Acts of Genocide / Commission for Historical Clarification
Surviving / Recovery of Historical Memory Project
Inverting Clausewitz / Guatemalan Army High Command

More resources: http://www2.gwu.edu/~nsarchiv/NSAEBB/NSAEBB425/
Recommended: http://www.pbs.org/frontlineworld/stories/quatemala704/

11/19  Memory/Nunca Mas
Nunca Más, Report of the National Commission on the Disappearance of Persons
(1984), selections

Chile Reader: "To never again live it, to never again deny it" / President Ricardo Lagos, The Valech report

Alfredo Jaar, Geometría de la conciencia (Geometry of Conscience)
http://hemisphericinstitute.org/journal/7.2/multimedios/jaar/

11/24 The uses of memory/Peru
[Guest lecture: Emmanuel Velayos]

Yuyanapaq: to remember, video (14 mins)
http://www.youtube.com/watch?v=OKfqZROaMRs

José Watanabe, Antígona
Grupo Cultural Yuyachkani, performance of Antígona

Putis is Peru, curated by José Pablo Baraybar (Peruvian Forensic Anthropology Team, EPAF) with photography by Domingo Giribaldi and Marina García Burgos.
http://hemi.nyu.edu/hemi/en/e72-putis-intro

1994 neoliberalism & borderlands

11/26 Free markets, free people

12/1 Zapatismo
Mexico Reader:
EZLN Demands at the Dialogue Table / Zapatista Army of National Liberation 638–645
The Long Journey from Despair to Hope / Subcomandante Marcos 646–654
A Tzotzil Chronicle / Marian Peres Tsu 655–

12/3 neoliberal borderlands
Documentary, Maquilopolis (selections)

Mexico Reader:
The Border and Beyond, Introduction 687–88
Plan of San Diego / Anonymous 689–91
The Mexican Connection / Rudolfo Acuña 692–97
The Maquiladoras / William Langewiesche 698–707

12/5 Third paper due

12/8 frontera
Documentary, The Sixth Section (dir. Alex Rivera)

Mexico Reader:
Pedro P., Coyote / Judith Adler Hellman 717–727
The Deadly Harvest of the Sierra Madre / Alan Weisman 734–746
The New World Border / Guillermo Gómez-Peña 750–55

12/10 indocumentado (last class)
Assignments and Evaluation
You will receive a fuller explanation of each paper assignment at least 10 days before the due dates.

<table>
<thead>
<tr>
<th>Paper 1</th>
<th>5 pages</th>
<th>due 9/26</th>
<th>15%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Midterm</td>
<td></td>
<td>10/15 in class</td>
<td>20%</td>
</tr>
<tr>
<td>Paper 2</td>
<td>5 pages</td>
<td>due 11/7</td>
<td>15%</td>
</tr>
<tr>
<td>Paper 3</td>
<td>8 pages</td>
<td>due 12/5</td>
<td>20%</td>
</tr>
<tr>
<td>Final exam</td>
<td></td>
<td>12/15 8-9:50AM</td>
<td>20%</td>
</tr>
<tr>
<td>Preparation, participation</td>
<td></td>
<td></td>
<td>10%</td>
</tr>
</tbody>
</table>

Course expectations and evaluation guidelines:

You must complete every assignment in order to pass the class. For example, if you miss the midterm, the final grade will be an F, regardless of the average on the other work completed.

Essays: assignments must be turned in on (or before) the due date noted in the syllabus. Late papers turned in without prior permission will be reduced by one grade-step for each day that the assignment is late. For example, a paper due on Friday, February 30 which is turned in on Saturday, March 1 will get a "B-" instead of the "B" that it merited.

The Midterm and Final must be submitted on or before the assigned day and hour, or will not be graded.

Participation: Your full preparation and participation for lectures and recitations is expected. Absences are not counted in this part of your evaluation: missed classes count against your final grade.

Attendance: **Perfect attendance at lectures and recitation is the norm**; attendance will be taken at every session. The first three missed classes will count one point against your final grade. For example, if your work averaged to a 90 (an A-) and you had one unexcused absence, your grade would drop to 89, or B+. If you missed three classes, it would become an 87, or a B. All subsequent missed classes will count 2 points against your final grade. If you are too sick to come to class, or if you have a medical or other emergency, do take care of your health first (don’t drag yourself to class!), and contact the professor and/or your recitation instructor at your first opportunity.

Late arrivals: Late arrivals are disruptive to the professor and to your fellow classmates; two late arrivals will be considered the equivalent of an absence and will count against your grade accordingly.

Phones: Cell phones MUST be turned OFF (not on silent, but off) during lecture and recitation: you do not need to consult your phone as a clock, and you should not read or write texts during class. If you disregard the rule, the Professor and recitation instructors will be able to see you; we do not want to police you, so please have the courtesy to follow the rule. If your phone rings in class, it will count as a full day’s absence. Do not leave class to take a phone call: doing so will also count as a full day’s absence.

Behavior in lecture with electronics: you are expected to devote your full attention to lectures. During class, we may analyze images, texts, or other visuals available on our site or online. You are welcome to bring your
laptop or tablet to lecture and consult those materials on your laptop. You should not consult or watch anything unrelated to class.

Behavior in recitation/electronics: you are expected to devote your full attention to and participate in discussion during recitation. Your recitation leader will let you know if and when you many use your laptops or tablets.

Contacting us:
Please contact the professor or recitation instructor with any queries or concerns about the course. Note our office hours and please come to see us. If you can’t make office hours, contact us to schedule an appointment at another time. Remember that office hours are not only for discussing problems or assignments: we are here to reflect with you on what you are learning and the curiosities and ideas that the course may raise. We look forward to talking with you.

Did you know?

This course is a gateway course for the CAS major and minor in Latin American Studies. It is the one required course in a 5-course minor. It is the foundation course for a 9-course major.

At NYU Buenos Aires you can take a range of CAS and other courses related to Latin America. Almost all of these courses count toward the major/minor.

BA/MA in Latin American and Caribbean Studies
The College of Arts and Sciences has an accelerated B.A./M.A program in which you can major in any field in CAS and complete an M.A. in Latin American and Caribbean Studies in 5 years. You can receive reduced tuition for your one year of graduate studies and are eligible for graduate financial aid.