HILD 14: LATIN AMERICAN HISTORY AND FILM

Michael Monteón Winter, 2013

Office Hours: TTH 1:30-2:30 in HSS 4073 (Muir College)

Class Hours: TTh 3:30-4:50 in Warren 2205 Sections on TTh after class – TA Ulices Piña

Email: Use TED website

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

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

Week II: Historical Accuracy

Readings for Week II:

Item 6. "The Mission and Historical Missions: Film and the Writing of History," by James Schofield Saeger.

Michael Monteón, The Origins of Latin America's Twenty-First Century (ABC-Clio, 1910), Introduction and Chapter One.

Film:

2. The Mission. Directed by Roland Jofé (1986)

Week III: Nineteenth Century Power Struggles

Readings for Week III

Item 7. "Passion and Patriachy in Nineteenth-Century Argentina: Maria Luisa Bemberg's *Camila*, by Donald F. Stevens.

Film:

3. Camila. Directed by Maria Luis Bemberg (Argentina 1984) FVLDV 0907-1

Week IV: Slavery and the Romanticizing the Past

Readings for Week IV:

Item 8. "Recasting Cuban Slavery," by John Marz.

[Optional, "The Other Francisco: Creating History," by Julia Lesage, in online journal Jump Cut: A Review of Contemporary Media, 1985.)

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:

- 1. Item. 9. "*La Ley de Herodes*," by Miriam Haddu and Nuala Finnegan in Contemporary Mexican Cinema, pp. 29-43.
 - 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 <u>The Motorcycle Diaries</u>

Monteón, Origins, Chapter Four

Film:

6. "Che" Part 1. Directed by Steven Soderbergh (USA 2009)

Week VII: Transformations

Readings for Week VII

Monteón, Origins, Chapter Five

Item 10. Bye Bye Brazil," by Nancy Berthier in <u>The Cinema of Latin America</u>, pp. 160-167.

Film

7. Bye-Bye Brasil. Director Carlos Diegues (Brazil 1979) FVLDV 11241-1.

Week VIII: Authoritarian Governments and Reckoning with Moral Disaster Readings for Week VIII

Item 11. Chapter 2. "The 1980s: Cinema, Democracy and Film Policy with Views Towards Europe," by Tamara L. Falicov.

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

9. Machuca. Directed by Andrés Wood (Chile 2004) FVLDV 4322-1

Week X: A New Turn?

Readings for Week X:

Item 13. "Three Recent Brazilian Films: A Review," Gary Elbow, <u>Journal of Latin American Geography</u>, 4:2 (2005), pp. 125-131

Film

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

SOFT RESERVES READER HILD 14: FILM AND HISTORY IN LATIN AMERICA Professor Michael Monteón Winter, 2013

- 1. Chapters 1, "Rugged Features," and 2. "From Sound to "New Cinema": 1930 to the 1950s" by John King, <u>Magical Reels: A History of Cinema in Latin America</u> (London and New York, 2000 New Edition).
- 2. "The Economic Condition of Cinema in Latin America," by Michael Chanan, in New Latin American Cinema, vol. 1: Theory, Practices and Transcontinental Articulations, edited by Michael T. Martin (Detroit: Wayne State University Press, 1997), pp. 185-200.

- 3. <u>"In Defense of the Filmmakers,"</u> by Robert Brent Toplin, in <u>Light, Camera, History: Portraying the Past in Film,</u> edited by Richard Francaviglia and Jerry Rodnitzky (College Station: Texas A&M University Press, 2007) pp. 113-135.
- 4. "Foreward" and "Introduction Mexican Filmmaking in the 1990s," by Miriam Haddu and Nuala Finnegan in <u>Contemporary Mexican Cinema, 1989-1999</u> (Lewiston: The Edwin Mellen Press, 2007), pp. vii-10.
- 5. "Salvador Carrasco's, *La Otra Conquista*," by Miriam Haddu and Nuala Finnegan in <u>Contemporary Mexican Cinema</u>, (Edwin Mellon Press, 2007)pp. 62-79.
- 6. "The Mission and Historical Missions: Film and the Writing of History," by James Schofield Saeger, <u>The Americas</u>, 51:3 (Jan., 1995), pp. 393-415.
- 7. "Passion and Patriachy in Nineteenth-Century Argentina: Maria Luisa Bemberg's *Camila*, by Donald F. Stevens, Chapter Six in <u>Based on a True Story: Latin American History at the Movies</u>, (Wilmington, Del.: Scholarly Resources, 1997), pp. 85-102.
- 8. "Recasting Cuban Slavery," by John Marz, Chapter Seven in <u>Based on a True Story</u>, pp. 103-122.
- 9. "La Ley de Herodes," by Miriam Haddu and Nuala Finnegan in Contemporary Mexican Cinema, pp. 29-43.
- 10. <u>"Bye Bye Brazil,"</u> by Nancy Berthier in <u>The Cinema of Latin America</u>, pp. pp. 160-167.
- 11. Chapter 2. "The 1980s: Cinema, Democracy and Film Policy with Views Towards Europe," by Tamara L. Falicov, <u>The Cinematic Tango: Contemporary Argentine Film</u> (Wallflower Press, 2007),.
- 12. "Class Conflict, State of Exception and Radical Justice in *Machuca* by Andrés Wood," by Luis Martin-Cabrera and Daniel Naomi Voionmaa in <u>Journal of</u> Latin American Cultural Studies, 16:1 (March, 2007), pp. 63-80.
- 13. "Three Recent Brazilian Films: A Review," Gary Elbow, <u>Journal of Latin American Geography</u>, 4:2 (2005), pp. 125-131

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)