Taking the perspective of cultural anthropology in this course, we will study the media representations and practices that shape our knowledge of Latin American culture and politics and we will examine how people across Latin America produce media culture themselves. For instance, we will examine the construction of Latin America in the images and institutions of science, capitalism, tourism, mass media and documentary film. How do the images created in these social fields play a role in the construction of political and economic forces? How do they constitute the hybrid and transnational alliances across Latin America? Emphasizing representations of indigenous peoples, including the media they produce themselves, we will examine how they interpret the images produced about them. How do they both use and subvert those images with their own self-representations in cultural and political projects that would empower their communities?

Our joint goals of this course are: 1) to develop tools to critically engage with contemporary public media and narratives regarding Latin America, as well as to reflect on our own implicit knowledge about it, so that we understand the complex histories, forces and ideas that shape social life in Latin America; 2) to use the course as a venue to learn about, and to have some experience with, the ways in which people of Latin America actively produce, contest, and represent their social worlds.

In order to achieve these learning goals, and pursue the questions above, we will spend much of our class meetings critically viewing and discussing films and video. Lectures, discussions and readings will also provide key analytic concepts, historical background, cultural analysis, as well as provide questions to further orient our work together. Written work and discussions in recitations offer ways to further develop, sharpen and represent your own ideas. A final project will provide you with the opportunity to study a particular case and employ the concepts we have learned in building your own creative media project.

**Course Texts & Web-Site:**
Since our class meetings will consist of lectures, films and discussions, we will consider notes on the material presented in them as primary texts along with the readings. Thus attendance is mandatory at Lectures as well as the Recitations. All of the course readings will become available for download from the course Blackboard web-site. Through the semester, the required readings will become available on the Course Documents page on our web-site. Other important course related announcements, information and assignments will be available on the site as well. Access to the web-site and the downloads are available only to those who are
registered for the course through the “Academics” link on your NYU Home page on the Web, or at:  http://classes.nyu.edu/index.html.

**Course Assignments:**

1. **Weekly Writing:** To help you focus and clarify our work in class each week, short discussion questions and assignments on the lectures, films or readings will be posted on the Blackboard web-site for you to bring to Recitation. They are intended to assist you in coming prepared for Recitation. These assignments might ask for you to identify keywords from readings, for your notes from the films, or ask specific questions or for comments on the readings. A substantial part of the intellectual work and grading for the course is based on this writing, as is attendance and participation in Recitation. It is your responsibility to retain a copy of your own written work before you turn it in.

2. **Written Essays:** Three written essays of approximately 5 pgs. each will be assigned during the semester. See the schedule below for dates of their assignment and due dates.

3. **Course Project:** Students in the course will produce a media presentation based on individual research using the perspectives developed in the course. You have the choice of producing either a PowerPoint presentation (on cd), a web-site, or a three-ring binder with images and text. Projects will include and present selected images, sounds or video clips and combine them with a written analysis of them that pursues a question from the analytic frame of our course and that draws on our readings and further research. A separate hand-out will include further guidelines, possible topics and the due date (likely to be 5/8). Explore your creativity and analytical skills from the class with your projects, but do choose a topic early in the semester so you have enough time to develop, research and build your project. Please feel free to meet with me and your TA during office hours to discuss your ideas. A brief statement of your selected topic will be due by the end of Spring Break.

*No work for this course will be accepted late.
This includes continual late attendance at Lectures and/or Recitations.

**Final grades** will be based on the following 100 point system:
- Up to 48 points for weekly written work, attendance and participation in Recitation (4 points per each of 13 weekly meetings; you may miss an assignment for one week);
- Up to 30 points total for the 3 midterm essays; see schedule for dates
- Up to 22 points for the final project (up to 2 points for the topic statement, due 3/23).

Final letter grades for the semester will be strictly determined by where your total points earned fall in the following range:

- **A’s:** 100-93 = A; 92.9-90 = A-
- **B’ s:** 88-89.9 = B+; 82-87.9 = B; 80-81.9 = B-
- **C’ s:** 78-79.9 = C+; 72-77.9 = C; 70-71.9 = C-
- **D’ s:** 60-69.9 = D
- <60 = F
**TA's:**
The Teaching Assistants in this course hold required weekly Recitations and are directly involved in the reading and evaluating your work. Please see the course website Staff Information page for details regarding Recitations, room schedules, and office hours for your assigned TA.

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**Course Schedule:**
Note: To suit the direction and emphases of our discussions, the following schedule is subject to change. Timely announcements of any changes in our schedule will be made in class, recitation, or on the course Blackboard web-site.

**PART ONE –**
**REPRESENTING LATIN AMERICA: KNOWLEDGE & GEOPOLITICS**

**Week 1**  
**Introduction to the Course – Implicit Knowledges**  
1/19  
**THE COUPLE IN THE CAGE** (Fusco & Heredia, 1993, 31m.)

**Week 2**  
**Enjoying Latin America**  
1/24  
**GRINGO IN MAÑANALAND** (Halleck, 1996, 29 m.), Pt. 1

1/26  
“Yo quiero Taco Bell!”
Jeffrey Pilcher, “Mexico’s Pepsi Challenge: Traditional Cooking, Mass Consumption, and National Identity”
Arlene Dávila, “Culture in the Ad World: Producing the Latin Look”

→ Recitation schedule begins this week (Thurs. & Fri.).

**Week 3**  
**Knowledge and Geopolitics**  
1/31  
**THE SHOCK OF THE OTHER** (PBS, 50 min.)

2/2  
**GRINGO IN MAÑANALAND** (Halleck, 1996, 32 m.), Pt. 2
Aims McGuiness, “Searching for ‘Latin America’: Race and Sovereignty in the Americas in the 1850s”

**Week 4**  
**Colonialism and Its Legacies**  
2/7  
Humboldt’s American Voyages
Carl Pletsch, “The Three Worlds, The Division of Social Science Labor, 1950-70”
**ISLA DE FLORES** (Jorge Furtado, 1989, 13m.)

2/9  
Columbus and the three worlds
Michael Ryan, “Assimilating New Worlds in the 16th Century”

**Week 5**

**Postcolonial Politics and the Resurgence of “Culture”**

2/14 **COLUMBUS DIDN’T DISCOVER US** (Leppzer, 1992, 24m.)
Daniel Mato, “The Transnational Making of Representations of Gender, Ethnicity, and Culture: Indigenous Peoples’ Organizations at the Smithsonian Institution’s Festival”

2/16 **THE MAN WE CALLED JUAN CARLOS** (McAndrew & Springbett, 52 m.)

**Week 6**

**Indigenous Knowledge and Images of the Past**

2/21 *No class.*

2/23 Carlos Mamani Condori, “History and Prehistory: Where are the Indians?”
**PEOPLES OF TIWANAKU** (National Geographic 1994, 20 m.)
**TAYPI KALA: SIX VISIONS OF TIWANAKU** (Himpele, 1994, clips)

**Week 7**

**Touring Mayaland**

2/28 **INCIDENTS OF TRAVEL IN CHICHEN ITZÁ** (Himpele & Castañeda, 1997, 90 m.) :60.

3/2 **INCIDENTS OF TRAVEL IN CHICHEN ITZÁ** (Himpele & Castañeda, 1997, 90 m.) :30.
Quetzil Castañeda, “Photographing the Busy Intersections of Chichen Itza”
Alex Saragoza, “The Selling of Mexico: Tourism and the State, 1929-1952”

→ Essay 1 Assigned (based on Weeks 1-7; 10 pts.)

**Week 8**

**Contemporary American Identities and Geographies**

3/7 **TRANSNATIONAL FIESTA: 1992** (Gelles & Martinez, 1992, 55m.)

3/9 Patricia Kelly and Alejandro Portes, “Continent on the Move: Immigrants and Refugees in the Americas”

• **SPRING BREAK: 3/14 – 3/18**
**PART TWO – MEDIA & CONTESTED STATES**

| Week 9 | **Visible Nations? Culture Beyond the Frame of the Nation**  
| 3/21 | **BUILDERS OF IMAGES (PBS 1992, 50m.)**  
Jean Franco, “Remapping Culture”  

→ Essay 1 Due  

3/23 | DISCUSSION OF TERM PROJECTS  
→ Term project topics due (2 pts.)  

| Week 10 | **Race, Ethnicity and Class: Plural Identities in Bolivia and the Caribbean**  
| 3/28 | **MIRRORS OF THE HEART (PBS, 1992, 52m.)**  
Thomas Abercrombie, “To Be Indian, To be Bolivian: 'Ethnic' and 'National' Discourses of Identity”  
(recommended: Jeff Himpele, “Film Distribution as Media: Mapping Difference in the Bolivian Cinemascape”)  

3/30 | *Gran Poder* parade and festival, La Paz (video clips)  
Jeff Himpele, “The Gran Poder and the Aymara Middle Class: A Video Essay”  

→ Essay 2 Assigned (based on Weeks 8-10; 10 pts)  

| Week 11 | **Bolivia, The Movie: Imagining a Modern State**  
| 4/4 | “revolutionary films,” 1950s-1970s (various video clips)  
Jorge Sanjinés, “Revolutionary Cinema: The Bolivian Experience”  
(recommended: June Nash, “Cultural Resistance and Class Consciousness in Bolivian Tin-Mining Communities.”)  

4/6 | “The Open Tribunal of the People,” (RTP television clips); “The Race”  
Jeff Himpele, “Arrival Scenes: Complicity and Media Ethnography in the Bolivian Televsual Public Sphere”  

| Week 12 | **A New Popular “Bolivian” Cinema**  
| 4/11 | **QUESTION OF FAITH (Loayza, 1995, 90 m.)**  

4/13 | **QUESTION OF FAITH (Loayza, 1995, 90 m.)**  
Jesus Martin-Barbero, “Communication from Culture: The Crisis of the National and the Emergence of the Popular”  

→ Essay 2 Due
Week 13

**Indigenization of Media**

4/18  **LOVING EACH OTHER IN THE SHADOWS** (Cardenas, 2002, 30m.)
Jeff Himpele, Erica Wortham & Anna Brigido-Corachan,
“Gaining Ground: Indigenous Media in Bolivia, Mexico and Beyond”

4/20  **THE KAYAPO: OUT OF THE FOREST** (Granada Television, 50m.)
Terence Turner, “Representation, Politics, and Cultural Imagination in Indigenous Video: General Points and Kayapo Examples”

→ Essay 3 Assigned (based on Weeks 11-14; 10 pts.)

Week 14

**Representing Revolution and Politics**

4/25  **FIRES OF THE MIND** (PBS, Marc deBeaufort, 1992, 50m.), and outtakes.
Selections on the Shining Path from *The Peru Reader*
Margaret Crahan and Peter Smith, “The State of Revolution”

4/27  **IN WOMEN’S HANDS** (PBS, Rachel Field, 1992, 50m.)
Helen Safa and Cornelia Butler Flora “Production, Reproduction, and the Polity: Women’s Strategic and Practical Gender Issues”

→ Recitation schedule ends this week (Thurs. & Fri.).

5/2  Last Class, discussion TBA.
→ Essay 3 Due

**Finals Week**

The Final Exam scheduled for this course is Wed, 5/4 12:00 – 1:50.
While we are not currently planning an exam, I reserve the right to announce and add an exam for this time. The due date for final projects will also be this week. *No projects will be accepted late.*