CORE-UA 515 **Cultures and Contexts: Latin America**  
Spring 2019: Tuesday, Thursday 9:30AM–10:45AM, plus recitation  
12 Waverly G08

**Professor Jill Lane**  
Associate Professor, Spanish and Portuguese  
Director, Center for Latin American and Caribbean Studies  
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**Teaching Assistants, Recitations**  
Patricio Orellana, po365@nyu.edu  
Alejandra Vela, av1501@nyu.edu

**Section: 003**  
Fri 9.30 AM - 10.45 AM at SILV 514 with Alejandra Vela

**Section: 004**  
Fri 11.00 AM - 12.15 PM at SILV 514 with Alejandra Vela

**Section: 005**  
Fri 12.30 PM - 1.45 PM at SILV 515 with Patricio Orellana

**Section: 006**  
Fri 2.00 PM - 3.15 PM at SILV 504 with Patricio Orellana

**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 understands that lack of consensus. Over the last 60 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, social forces, and actors that have shaped the course of Latin American history in the last 60 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.

Almost all will be found on NYU Classes (including links to other sites). Many 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, and from *Latin America and the United States: A Documentary History* (New York: Oxford University Press, 2011) edited by Robert Holden and Eric Zolov.

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.

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**
Films will be available via NYU Stream or on other platforms (eg. youtube), with all links provided via NYU Classes.

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—*Skin of the cat*, Dir. Joaquin de Andrade, 1960. 15 minutes. [Brazil]
—*Soy Cuba* [I am Cuba], Dir. Mikhail Kalatozov, 1964. 108 minutes. [Cuba]
—*Memories of Underdevelopment*. Dir. Tomás Alea. 1968. 97 minutes. [Cuba]
—*Now! 1965, and Hanoi, martes 13*, 1967. Dir. Santiago Álvarez. [Cuba]
—Nicolás Guillén Landrián*, Dir., Documentary Shorts [Cuba]:
—*Batalla de Chile/Battle of Chile*, Dir. Patricio Guzmán [Chile]
  - Part I “The Insurrection of the Bourgeoisie” 191 mins.
  - Part II “The Coup” 88 mins.
—*Las Madres: the mothers of the plaza de mayo*. Dir. Lourdes Portillo. 1985. 64 minutes. [Argentina]
—*Pictures at a Revolution*, Dir. Susan Meiselas. 1991. 93 mins. [Nicaragua]
—*When the Mountains Tremble*. Dir. Pamela Yates. 1983. 83 mins. [Guatemala]
—*Even the Rain / También La Lluvia*. Dir. Icíar Bollaín. 103 mins. 2011. [Spain/Bolivia]  

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**Schedule of classes and readings**
Readings should be completed by the date under which they are listed. An * indicates a significant person about whom you may be tested on the midterm; similarly, an underlined word indicates a keyword.

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Short story: José María Arguedas*, “The Pongo’s Dream,” in the *Peru Reader*, 258–263.


In class, see film: *Skin of the cat* [Couro de Gato] Dir. Joaquin de Andrade*, Brazil, 1960. 15 mins.

**Tuesday February 5**  
***Empire and Sovereignty, 1898***

Primary documents from *Latin America and the United States: a documentary history*
- No. 22 1894 The Character of the United States, by José Martí*
No. 27 1898 Anti-Imperialism in the United States, by Andrew Carnegie
No. 25 1898 The Decision to Act Against Spain, by William McKinley
No. 30 1901 Platt Amendment, by the Congress of the United States

Short film: “Visualizing Sovereignty” https://vimeo.com/169690419 (5.30 mins)

Thursday Feb 7  Anti-imperial

Online Lecture on “Disney and its Countercultures”; includes excerpts from The Three Caballeros, The Gang's All Here, and The Original Chiquita Banana (30 minutes)


Primary document from Latin America and the United States: a documentary history:
No. 58 1940 Marketing Pan Americanism, by the U.S. Office of the Coordinator of Inter-American Affairs

Tuesday Feb 12  Revolution 1959 (Cuba)

Film: Soy Cuba [I am Cuba], Dir. Mikhail Kalatozov,* 1964. 108 minutes. Watch the first chapter.

Fidel Castro*, “History Will Absolve Me” in the Cuba Reader, 306–314


Ernesto “Che” Guevara*, “Man and Socialism,” in The Cuba Reader, ed. Aviva Chomsky et. al. (2003), 370–374

Thursday Feb 14  Inside the Revolution, Everything (Cuba)


Oscar Lewis, Ruth M. Lewis, and Susan M. Rigdon, “The Literacy Campaign” (389–394) and “The ‘Rehabilitation’ of Prostitutes’” (395–98) in the Cuba Reader

News Coverage: “Memories of a young Cuban revolutionary”

Documentary Short: Por primera vez / For the First Time, Dir. Octavio Cortázar (1967), 9 mins. https://www.youtube.com/watch?v=qKf4maMqbVo
Short story: Reinaldo Arenas*, “The Parade Begins”

Poem: Nicolás Guillén*, “Tengo”

**Tuesday February 19  Real Under/development (Cuba)**

Films (documentary shorts):
Santiago Álvarez* Dir., *Now!* (1965) and *Hanoi, martes 13* (1967)


First 35 minutes of the film *Memorias del subdesarrollo / Memories of Underdevelopment*, dir. Tomás Gutiérrez Alea*, 1968

Excerpt from Tomás Gutiérrez Alea*, *The Viewer's Dialectic*, 1–6


**Thursday February 21  Outside the Revolution, Nothing (Cuba)  [Lecture: Alejandra Vela]**

Fidel Castro*, “Words to the Intellectuals — Havana, June 30, 1961”

Heberto Padilla*, “In Difficult Times” and other poems and related documents

Short story: Reinaldo Arenas* “The Parade Ends”


**Tuesday February 26  Latin America’s 1968**

Songs: Canción Protesta (listen online)

“Canción Protesta: Protest Songs from Latin America,” liner notes to the CD. (16 pages)

Lyrics: Violeta Parra* and Victor Jara*, Lyrics of the new song movement, from *The Chile Reader*, 371–375


**Thursday February 28  Youth and the counterculture in Latin America, 1968**
[Lecture: Patricio Orellana]

Readings TBA

**Friday March 1**  FIRST PAPER DUE, at the start of recitation

**Tuesday March 5**  **The Student, 1968** (Mexico, Brazil)


**Thursday March 7**  MIDTERM, taken in class

**Tuesday March 12**  **The Popular**: The Battle for Chile, 1970 (Chile)


**Thursday March 14**  **The First September 11 (1973)** (Chile)

Documentary Film: *The Battle of Chile: Part II “The Coup”* [original title: "La batalla de Chile: La lucha de un pueblo sin armas - Segunda parte: El golpe de estado"] Dir. Patricio Guzmán. 88 mins.

Poem: Pablo Neruda*, “I begin by invoking Walt Whitman"

Salvador Allende*, “Last words transmitted by Radio Magallanes, September 11, 1973”

Editorial: Ariel Dorfman*, “The last September 11”

**Tuesday March 19, Thursday March 21** No Classes - Spring Break

**Tuesday March 26**  **Terror, 1976** (Argentina)


Declassified Documents:

Thursday March 28  
**Desaparecido** (Argentina)


Short story: Julio Cortázar, *Graffiti*

Tuesday April 2  
**Madres / Politicizing Motherhood** (Argentina)


Hebe de Bonafini* and Matilde Sánchez, “The Madwomen at the Plaza de Mayo,” in *The Argentina Reader*, 429–439

Thursday April 4  
**Revolution 1979** (Nicaragua)

Susan Meiselas*, *Nicaragua*  

Read: Intro, The Somoza Regime, Insurrection, Final Offensive, Reconstruction, Molotov Man

In class, view: Susan Meiselas, *Pictures at a Revolution*, selection

Tuesday April 9  
**Counterinsurgency, 1980–83** (Central America)

“The Solitude of Latin America,” acceptance speech by Gabriel García Márquez* for the Nobel Prize in Literature, 8 December 1982

Ronald Reagan*, Address on Central America (April 27, 1983) (35:07)  

Primary documents: from *Latin America and the United States: a documentary history*:

No. 111 1984 Central America in Revolt: A Reagan Administration View, by the National Bipartisan Commission on Central America
No. 112 1984 The Fear of Communism in Central America, by Ronald Reagan
No. 113 1984 Teaching Sabotage, by the U.S. Central Intelligence Agency

Thursday April 11  
**Indigeneity 1992** (Guatemala)

Rigoberta Menchú Tum*, Nobel Lecture  


Film: Pamela Yates*, Dir. *When the Mountains Tremble* (1983), selection
**Friday April 12:** Final Paper Part I, due in recitation

**Tuesday April 16**  **Neoliberalism, NAFTA, 1994 (Mexico)**


Primary document from *Latin America and the United States: a documentary history*: No. 123 1994 The North American Free Trade Agreement, by the Governments of Canada, the United States and Mexico

Zapatista Army of National Liberation*, “EZLN Demands at the Dialogue Table” from the *Mexico Reader* 638–645

Subcomandante Marcos*, “The Long Journey from Despair to Hope” from the *Mexico Reader* 646–654

**Thursday April 18**  **Borders, Borderlands (US-Mexico borderlands)**

NPR: Borderland [https://apps.npr.org/borderland/](https://apps.npr.org/borderland/) (entire slideshow)


“The Maquiladoras” from the *Mexico Reader* 698–707


**Tuesday April 23**  **Extractivism 2001 (Bolivia)**

Oscar Olivera, “Even the Rain” from the *Bolivia Reader*

Coalition for the Defense of Water and Life, “Water is not for sale,” from the *Bolivia Reader*

Film: Dir. Icíar Bollaín*, *Even the Rain / También La Lluvia* (2012)

**Thursday April 25**  **“Narco-machine” 2006 (Mexico)**


Teresa Margolles*, *What Else Could We Talk About?* (2009), text and image files
Tuesday April 30  

Youth and Violence (El Salvador, Colombia)


Cristian Alarcón*, Visitations to the Machine
http://hemisphericinstitute.org/hemi/en/e82-alarcon-bio
Read: Wake Up!, Go to Sleep My Love, Postcards, Cold and Hot

Thursday May 2

Sexual Politics


“El Che de los Gays” (Víctor Hugo Robles*)
Read introduction, Statement, Gallery and Interview

Friday May 3: Final Project Due, in recitation

Tuesday May 7

New Borderlands: on Sanctuary, Detention, and Caravans (2019)

Readings TBA

Thursday May 9

The Last Colony, 1898–2019 (Puerto Rico)


Monday May 20

FINAL EXAM 8am–9:50am

Please note: this exam cannot be rescheduled, and cannot be taken in any format other than in the classroom on the assigned day and hour. Do not make travel plans prior to May 20.

Assignments and Evaluation

You will receive a fuller explanation of each paper assignment at least 10 days before the due dates.
### Course expectations and evaluation guidelines

#### Essays

*Help with writing assignments.* Recitation instructors will provide guidance and feedback about essay assignments in office hours. In particular, they will provide support on developing your ideas into an argument and using evidence effectively. However, they cannot read and comment on full drafts in advance. Please use the many resources available in CAS to support your writing. These include:

- the **WRITING CENTER** [http://cas.nyu.edu/ewp/writing-center.html], where students meet with Expository Writing Program faculty for one-on-one help with their writing, for any class, at any stage of the writing process;
- the **WRITING AFFILIATES PROGRAM**, through which EWP faculty offer programming in the residence halls;
- the **WRITING PARTNERS PROGRAM**, which pairs trained, NYU peer tutors with undergraduates who would like to have regular tutoring and ongoing support for the demands of university writing. Writing Partners meet with international or multilingual students weekly or bi-weekly throughout the semester. Interested students should contact the Writing Center.
- **RISE (Residential International Student Engagement) "Essay Edits,"** through which International students can get one-on-one help with their writing from EWP Writing Affiliates;
- the **UNIVERSITY LEARNING CENTER** offers peer tutoring, and special sessions for help with writing, at both the Academic Resource Center (18 Washington Place; 212-998-8085) and University Hall (110 East 14th Street 212-998-8047). See their website for hours and more info:

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<th>Due Date</th>
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<td>5</td>
<td>Friday March 1</td>
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<tr>
<td>Midterm</td>
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<td>Thursday March 7</td>
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<tr>
<td>Final Project Part 1</td>
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<td>Friday April 12</td>
<td>15%</td>
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<tr>
<td>Final Project Part 2</td>
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<td>Friday May 3</td>
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<tr>
<td>Final exam</td>
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<td>Thursday May 20</td>
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<td>Recitation Grade</td>
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*Lecture and recitation attendance, **Required.** See note below; missed classes count against your final grade. +/− on your final grade*
Due Dates: 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 16 which is turned in on Saturday, February 17 will get a "B-" instead of the "B" that it merited.

Participation: Your full preparation (completing all of the readings), attention, and participation for lectures and recitations is expected.

Attendance: Perfect attendance at lectures and recitation is the expected norm; attendance will be taken regularly. Missed classes will count one point against your final (total) 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. However: 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.

Early departures: Do not pack up your belongings prior to the end of class, which will be indicated by the Professor. Doing so is noisy and rude. The last five minutes may be used for a flash quiz, so your attention is required to the end of the session.

Laptops, tablets and phones:

Phones: Turn your phone off and put it away during lecture and recitation. You should not read or write texts during class, or otherwise interact with your phone.

Laptops, tablets: these should be used ONLY to consult assigned readings for the course and to take notes. If you use these for other purposes you will lose the privilege of using them for the rest of the semester. You should turn off and put away ALL electronics for your recitation session, unless otherwise directed by the recitation instructor.

Recording: Please do not record the professor’s lectures.

The Professor and TAs have no wish to police your behavior; please have the courtesy to follow these rules.
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 and Caribbean 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 still eligible for graduate financial aid.