Course Overview
Over the last 50 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 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). Most 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.

Texts marked with an asterisk * can be found via NYU Bobst's “e-brary”; you can search for these texts by title in bobcat and select the electronic version. If the text is only available via e-brary, it is so marked below.

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 next to the url; please budget your time accordingly.

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

1/27  Introduction
Screen: selections from Pictures from a Revolution

1/29  Revolutionary time

1959 revolution

2/3
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
The “Rehabilitation” of Prostitutes / Oscar Lewis et al 395–98

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:
Magnum Photo Essay, 1959 revolution (by photographer Burt Glinn) (7:36)
http://inmotion.magnumphotos.com/essay/cuban-revolution

National Archives - Cuba: The Battle of America 1960. (51:13)
Extraordinary news analysis from 1960 of the Cuban Revolution. “Experience the American
Journey through our country's visual heritage in this historical recording provided by the
National Archives of the United States. This film depicts life in pre-revolutionary Cuba. It looks at
Cuba from the peasant's point of view and discusses the seeds of poverty.”
http://www.youtube.com/watch?v=tBdv1PROLFA

2/5 Literacy and silence
Cuba Reader:
The Literacy Campaign

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


Cuba Reader: Mea Cuba / Guillermo Cabrera Infante 481-87
In Hard Times / Herberto Padilla 488-89

Man and Socialism / Ernesto “Che” Guevara 370-74
Homosexuality, Creativity, Dissidence / Reinaldo Arenas 406-411
Silence on Black Cuba / Carlos Moore 419-23

2/10 The Coldest Day
Cuba Reader:
Offensive Missiles on That Imprisoned Island / President John F. Kennedy 544-46
Inconsolable Memories: A Cuban View of the Missile Crisis / Edmundo Desnoes 547-551
US relations: The Assassination Plots / Select Committeee to Study Governmental Operations
with Respect to Intelligence Activities 552-

Historic Newsreel Footage of the Cuban Missile Crisis:
http://www.smithsonianmag.com/video/Historic-Newsreel-Footage-of-the-Cuban-Missile-
Crisis.html (6:04 minutes)

2/12
Watch at home: Memories of Underdevelopment, dir. Tomás Alea
Cuba Reader: For an Imperfect Cinema / Julio Garcia Espinosa 458-65

2/17 no class: president's day

2/19 anti-imperial

1968 counterculture

“1967 Songs of Protest from Latin America” in Latin America and the United States: a documentary history

Listen at home: Canción Protesta: Protest Songs of Latin America

FRIDAY 2/21 PAPER 1 DUE

2/24 Tropicália/Brazil


Listen at home: Tropicália Essentials

2/26 Student movements / Tlatelolco, Mexico


Mexico Reader: The Student Movement of 1968 / Elena Poniatowska 555-69

3/3 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

At home, watch the film on Tucumán Arde in emisférica: http://hemisphericinstitute.org/journal/8.1/tucumanaerde/index.html (22 minutes)

3/5 Popular unity/Chile

Chile Reader

Autobiography and poems / Pablo Neruda

“Informing the people” / President Salvador Allende Gossens

Watch at home:

Vanderbilt TV Archive, NBC Evening News for Friday, Aug 28, 1970 Duration: 02:40 http://tvnews.vanderbilt.edu/program.pl?id=452877

Vanderbilt TV Archive, NBC Evening News for Sunday, Sep 06, 1970 Duration: 02:30 http://tvnews.vanderbilt.edu/program.pl?id=453482

FRIDAY 3/7 AT HOME MIDTERM DUE

1971 popular/populism
3/10
Watch at home: Batalla de Chile, Part 1 (selection)

Chile Reader:
"So that Chile can renew its march forward" / Chilean Business and Professional Associations' Demands
A treasonous history / A group of retired generals and admirals
United States policy and covert action against Allende / The Church Committee, 1975
"Everyone knows what is going to happen" / Radomiro Tomic to General Carlos Prats
Lyrics of the new song movement / Violeta Parra and Victor Jara
Gallery: The election of 1970
Miners' strikes and the demise of the Popular Front / U.S. State Department cables
The United States and the election of Salvador Allende / de-classified U.S. government documents

1973 golpe/coup

3/12
Watch at home: selections from Batalla de Chile, Part 2


Chile Reader: The new military regime justifies intervention / Government Junta of the Armed Forces and Carabineros of Chile

http://www2.gwu.edu/~nsarchiv/NSAEBB/NSAEBB8/nsaebb8i.htm

Watch at home: NBC Evening News for Tuesday, Sep 11, 1973
http://tvnews.vanderbilt.edu/program.pl?ID=472502

desaparecido/dissapeared

3/17, 3/19 Spring break

3/24
Chile Reader:
Pinochet's caravan of death / Patricia Verdugo
Women and torture / The National Commission on Political Detention and Torture
Transnationalization of terror: Operation Condor / US Federal Bureau of Investigations
"I never looked for power" / Augusto Pinochet Ugarte
"The custody of the eyes" / Diamela Eltit
The Mapuche nation and the Chilean nation / Elicura Chihuialaf --
"To never again live it, to never again deny it“ / President Ricardo Lagos, The Valech report

3/26 El Proceso/Argentina


3/31 Madres/Argentina
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 Sanchez  429

### 1982 genocide

**4/2**
Greg Grandin, *War by Other means*, “Five Hundred Years”

Watch at home:
NBC Evening News for Friday, Apr 17, 1981
Headline: Special Segment (Central America: The Next Act?)
http://tvnews.vanderbilt.edu/program.pl?ID=516268

**FRIDAY 4/4 PAPER 2 DUE**

**4/7**
Watch at home, selections from *When the Mountains Tremble* (Dir. Pamela Yates)

**Guatemala Reader**, Part VI Intent to Destroy, 361–430
Thunder in the City / Mario Payeras
The San Francisco Massacre, July 1982 / Ricardo Falla
We Cannot Confirm Nor Deny / United States Embassy
Acts of Genocide / Commission for Historical Clarification
Exodus / Victor Montejio
The Oil Lamp / Antonio L. Cota Garcia
Arbitrary Power and Sexual Violence / Matilde Gonzalez Izas
Surviving / Recovery of Historical Memory Project
Inverting Clausewitz / Guatemalan Army High Command
Assistance and Control / Myrna Mack
We Are Civilians / Communities of the Population in Resistance of the Sierra
Time to Get Up / Francisco Goldman

**4/9**

**4/14**
Watch at home: **Granito, or How to Nail a Dictator**, Dir. Pamela Yates. (whole film)

**4/16** **Memory/Nunca Mas**


**4/21** **Memory and museum/Peru**
[Guest lecture: Danielle Roper]
El Museo Travesti (The Travesti Museum), by Guiseppe Campuzano
https://hemi.nyu.edu/hemi/en/campuzano-presentation

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

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

4/23 Memory / Colombia
[Guest lecture: Catalina Arango]


1994 neoliberalism

4/28 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

4/30 Extractivism
Guest, Silvia Rivera Cusicanqui (Bolivia)
Reading on Bolivia, tba

Friday 5/2 Paper 3 due

5/5 neoliberal borderlands
Mexico Reader:
The Border and Beyond, Introduction 687–88
Plan of San Diego / Anonymous 689-91
The Mexican Connection / Rudolfo Acuña 692-87
The Maquiladoras / William Langewiesche 698-707
Pedro P., Coyote / Judith Adler Hellman 717-727
Two Poems about Immigrant Life / Pat Mora and Gina Valdes 731–733
The Deadly Harvest of the Sierra Madre / Alan Weisman 734–746
The New World Border / Guillermo Gómez-Peña 750–55

Listen: Radio Free Pocha (Guillermo Gómez-Peña)
Explaining performance art to a nurse, 2000 (3:39)

1 – Border interrogation, 1985 (2:47)
2 - Green card exchange, 2001 (2:58)
3 - Conversation with a radical nativist, 2010 (4:24)

indocumentado/undocumented

**5/7**


**5/12**  Last class, conclusions and exam review

**FRIDAY 5/16 AT HOME FINAL DUE**
Assignments and Evaluation
You will receive a fuller explanation of each paper assignment at least 2 weeks before the due dates.

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<thead>
<tr>
<th>Assignment</th>
<th>Pages</th>
<th>Due Date</th>
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<td>4</td>
<td>2/30</td>
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<tr>
<td>Midterm</td>
<td>Take home, essay</td>
<td>3/7</td>
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<tr>
<td>Paper 2</td>
<td>6</td>
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<td>Final exam</td>
<td>Take home, essay</td>
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<td>Preparation, participation</td>
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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 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, please contact your recitation instructor immediately.

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, no exceptions. 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/electronics: you are expected to devote your full attention to lectures. During class, we may analyze images, text, or other visuals available on our course site. You are encouraged to bring your laptop or tablet to lecture and have those materials on your screen.

Behavior in recitation/electronics: you are expected to devote your complete attention to and participate in discussion at recitation. Your recitation leader will let you know if and when you may 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.