

UC 12191 12F

CBM003 ADD/CHANGE FORM

APPROVED DEC 05 2012

Undergraduate Council  
 New Course  Course Change  
 Core Category: Creat. Arts Effective Fall 2014

or

Graduate/Professional Studies Council  
 New Course  Course Change  
 Effective Fall 2013

1. Department: HIST College: CLASS
2. Faculty Contact Person: Susan Kellogg Telephone: 33118 Email: skellogg@uh.edu
3. Course Information on New/Revised course:
  - Instructional Area / Course Number / Long Course Title: HIST / 4371 / Latin American History through Film
  - Instructional Area / Course Number / Short Course Title (30 characters max.): HIST / 4371 / LATIN AMERICAN HISTORY FILM
  - SCH: 3.00 Level: SR CIP Code: 54.0101.00 01 Lect Hrs: 3.0 Lab Hrs: 0
4. Justification for adding/changing course: To meet core curriculum requirements
5. Was the proposed/revised course previously offered as a special topics course?  Yes  No  
 If Yes, please complete:
  - Instructional Area / Course Number / Long Course Title: \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_
  - Course ID: \_\_\_\_\_ Effective Date (currently active row): \_\_\_\_\_
6. Authorized Degree Program(s): HIST, LAST
  - Does this course affect major/minor requirements in the College/Department?  Yes  No
  - Does this course affect major/minor requirements in other Colleges/Departments?  Yes  No
  - Can the course be repeated for credit?  Yes  No (if yes, include in course description)
7. Grade Option: Letter (A, B, C...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)
8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title  
HIST / 4371 / Latin American History through Film
  - Course ID: 26070 Effective Date (currently active row): 08/25/2008
9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)  
 Cr: 3. (3-0). Prerequisites: Junior standing or permission of professor. Description (30 words max.):  
 History of Latin American thought through a variety of films made by Latin American and others, and the history of Latin America.
10. Dean's Signature: \_\_\_\_\_ Date: 12/15/12  
 Print/Type Name: Sarah Fishman

RECEIVED OCT 19 2012 M.M.

## REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: History

Person Making Request: Susan Kellogg

Telephone: 33118

Email: skellogg@uh.edu

Dean's Signature: \_\_\_\_\_

Date: [Click here to enter text.](#)

Course Number and Title: HIST 4371 Latin American History through Film

Please attach in separate documents:

Completed CBM003 Add/Change Form with Catalog Description

Syllabus

List the student learning outcomes for the course (Statements of what students will know and be able to do as a result of taking this course. See appended hints for constructing these statements):

1. Students will learn about the scope and variety of films made in or about Latin America and its history. 2. Students will develop an understanding of these works as expressions of individual, political, and human values as these were held by and about Latin Americans of different times and places. 3. Students will learn how to analyze such films from aesthetic and historical critical perspectives. 4. Students will gain an appreciation for forms of cinema very different from those produced in Hollywood and that speak to an array of places, political systems, and social conditions different from our experiences, diverse as they may be, in the U.S.

Component Area for which the course is being proposed (check one):

Communication

American History

Mathematics

Government/Political

Science

Language, Philosophy, & Culture

Social & Behavioral Science

Creative Arts

Component Area Option

Life & Physical Sciences

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

Critical Thinking

Teamwork

Communication Skills

Empirical & Quantitative Skills

Social Responsibility

Personal Responsibility

Because we will be assessing student learning outcomes across multiple core courses, assessments assigned in your course must include assessments of the core competencies. For each competency checked above, indicated the specific course assignment(s) which, when completed by students, will provide evidence of the competency. Provide detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

#### Critical Thinking:

Students will do a group project in which they produce a cinematic and historical analysis similar to the articles in the reader "Based on a True Story." The written product of 10-12 pages must deal with: 1. the biography of the filmmaker; 2. it must identify the historical issue with which the film deals; 3. it must analyze the aesthetic means used to advance the narrative and the dominant messages of the film; 4. it must discuss how and why the issue(s) with which the film deals had/have relevance at the time the film was made.

#### Communication Skills:

In the same 10-12 page paper, students will demonstrate their ability to communicate effectively.

#### Empirical & Quantitative Skills:

[Click here to enter text.](#)

#### Teamwork:

In the same 10-12 page paper, students will explore working together as a team to do film analysis.

#### Social Responsibility:

In the same 10-12 page paper as above, students will explore issues of social responsibility.

#### Personal Responsibility:

[Click here to enter text.](#)

Will the syllabus vary across multiple section of the course?  Yes  No

If yes, list the assignments that will be constant across sections:

[Click here to enter text.](#)

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments

such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Dept. Signature: \_\_\_\_\_

U / \_\_\_\_\_

History 4371  
Latin American History through Film (M, 5:30-7:00)  
Prof. Kellogg  
Spring 2011

AH 560, 713-743-3118  
skellogg@uh.edu  
Office hours, W 1-3 or  
by appointment

### *Latin American History through Film*

Latin American history is a history of deep, often cataclysmic change, including conquest, forced conversion, revolution, searing poverty, and class and racial inequality. But it is also a history of tradition, love of family, and the valuing of racial and ethnic diversity. All these themes provide the ingredients for the drama inherent in the histories of the countries of the region, drama that filmmakers have depicted in a great number of movies treating important issues and events in Latin American history. By watching, analyzing, and critiquing a series of films made by Latin American, North American, and European filmmakers about Latin America, we will examine the dialectical relationship between Latin American cinema and Latin American history. By dialectical, I refer to the idea that Latin American history has shaped the nature of films and film making of the region and Latin America's films not only have a history but have influenced the history of many nations of Latin America. This course meets the Visual and Performing Arts core requirement.

Why use film to study history? Perhaps one of the film critics for *Entertainment Weekly*, Lisa Schwarzbaum put it best: "Because of the artistic, technological, and financial challenges involved, movies are not built for a speedy response to cultural headlines. For that, there's the television, the Internet, and the tweet. What movies can do, though—if they're willing to take the risk—is use the lag time as an asset to synthesize, reflect on, and dramatize those headlines with an authority and perspective unique to the medium" (EW, Dec.24/31, # 1134/1135, 2010:77).

The objectives of this class include:

1. Students will learn about the scope and variety of films made in or about Latin America and its history.
2. Students will develop an understanding of these works as expressions of individual, political, and human values as these were held by and about Latin Americans of different times and places.
3. Students will learn how to analyze such films from aesthetic and historical critical perspectives.
4. Students will gain an appreciation for forms of cinema very different from those produced in Hollywood and that speak to an array of places, political systems, and social conditions different from our experiences, diverse as they may be, in the U.S

### **PLEASE NOTE THE FOLLOWING TWO POINTS!**

1. This is a hybrid class. Watching films is a required part of the course, but it is your responsibility to watch the films. I will provide information about how you can access the films below, but they are **required**. If you try to get by without watching the films, you will fail the course.

2. In depicting this history, many of the filmmakers use violence and sexuality, sometimes in dramatic, even shocking and offensive, ways. All of the films shown are chosen on the basis of their relevance to a historical understanding of Latin America and its cinema and are required viewing.

### **Required Reading:**

Donald Stevens (S), *Based on a True Story*

Edwin Williamson (W), *The Penguin History of Latin America* (Please be sure that you have purchased the most recent edition, published in 2009)

### **Assignments**

Your final grade will be based on the following:

Attendance (20 points): You are expected to attend and be on time for all classes. While I am sympathetic to the many demands on your time, given that seeing the films is a basic requirement (and the films function as texts) and that this is a hybrid class, you **must** be in class on Monday evenings. Attendance will be taken each week. Everyone is allowed *one* absence, after that, each absence up to 3 will cost a point off the attendance grade (after 3 absences you will receive 0 attendance points).

Response Paper (10 points): After watching “The Motorcycle Diaries” you are to write a 2-3 page paper (500-750 words) responding to it as a historian might. You are free to define that in any way you like. You can talk about your own personal response to the film but also discuss how the film deals with history. This paper is due in class on February 7; no late papers will be accepted.

Journal (50 points for journal 1; 60 points for journal 2; 110 points total): You are to keep a journal with an entry for each film we watch. Each entry should be the equivalent of at least 3 typed or printed pages and should identify the central theme or issue dealt with in that film, your critical response, as well as an analysis of the film’s historical accuracy and/or the way the film uses history to address its theme/s. While you may draw on any of the assigned books or other readings (books, articles, websites), it is essential that you draw on the Williamson book for historical context and the essays in the Stevens book (and note that Stevens is the editor; each chapter has its own author) for historical and cultural context. You are free, in fact, you are encouraged to raise questions and issues based on your reading, but you **MUST** use the assigned reading as part of your entries. **ALL** sources used must be identified and properly cited. More information will be provided on forms of citation.

Please note that plagiarism of any kind is unacceptable and **university guidelines will be followed**. The guidelines can be found both in the Undergraduate Catalog (available online at <http://www.uh.edu/academics/catalog/> and in the Student Handbook. The minimum penalty is an F for the course. I will collect the first journal assigned on March 21 and the second will be due on May 2. No late work will be accepted.

Quizzes (15 points each; 30 points total): There will be two quizzes, one on March 21; the other on May 2. These will be brief, multiple-choice tests based primarily on the assigned chapters of Williamson's *Penguin History*. I will provide more information on their format before the first one.

Project (30 points): You may work individually or with a partner to produce a cinematic and historical analysis similar to the articles in *Based on a True Story*. This project is due on Friday, May 6. A list of possible films will be distributed shortly as well as instructions about the project will be provided. Both journals and projects **must** be turned in as hard copy to me and through Turnitin.com (more information will be provided on that). For your projects, you may find some helpful resources at <http://www.class.uh.edu/last>. Another helpful resource can be found at: [http://guides.lib.uh.edu/latinamerica\\_caribbean](http://guides.lib.uh.edu/latinamerica_caribbean). No late work will be accepted. You should turn in a statement of which film you will do your project on and, if you have a partner, identifying the partner by April 4.

### **Class Meetings, Films, and Reading Schedule**

- January 24 Introduction to the Class; Some Basics about Analyzing Films  
31 "Motorcycle Diaries," Stevens (S), ch. 1; Williamson (W), ch.16
- February 7 "1492: The Conquest of Paradise," (W), chs.1 and 2; (S), ch.2 **Response paper due**  
14 "Aguirre the Wrath of God," (W), chs. 3 and 4; (S), ch.3  
21 "Yo, La Peor de Todas/I, the Worst of All," (S), ch.4  
28 "The Mission," (W), chs. 5 and 6; (S), ch.5
- March 7 "El otro Francisco/The Other Francisco," (S), ch.7  
March 14 Spring Break  
21 "La ultimate Cena/The Last Supper," **Quiz #1; Journal #1 due**  
28 "Camila," (W), chs.7, 8, 13; (S) ch.6
- April 4 "Lucia," (W) chs.9 and 12; (S) ch.8 **Statement for Project due**  
11 "Como Agua para Chocolate/Like Water for Chocolate," (W), ch.10; (S), ch.10  
18 "The Official Story," (W), review ch.13, ch.15; (S), ch.9  
24 "Pixote," (W), ch. 11; (S), ch.12\*
- May 2 Recent Themes in LA History and Film **Quiz #2; Journal #2 due**  
**The project is due on May 6.**

\*You may substitute the film "Who Killed Pixote" which can be accessed through Netflix (it is not on reserve or at the LAC).

**Grading:** 94 and up A, 90-93 A-  
87-89 B+, 83-86 B, 80-82 B-  
etc. for Cs and Ds

### **Accessing the Films:**

1. All films except for "El otro Francisco/The Other Francisco" are on reserve in the MD Anderson Library, and I will put that one on reserve shortly.

2. Netflix has most of the films **except** “El Otro Francisco/The Other Francisco,” “Lucia,” “La Última Cena/The Last Supper,” and “Pixote.” They do have a film called “Who Killed Pixote” which can be substituted. Most of what they have is available on dvd; “Motorcycle Diaries” is available on both dvd and streaming (as is “The Official Story”); “1492: The Conquest of Paradise” is only available through streaming.
3. The Language Acquisition Center has copies of all the films. They are located in AH 311 ([www.class.uh.edu/lac](http://www.class.uh.edu/lac)); you should check their hours to see when they are open, but the center is quite accessible during the day and some evenings.
4. You should check the Houston Public Library or other area library collections to see which of these films could be accessed through the public libraries.
5. “La Última Cena/the Last Supper” (with subtitles) and “Lucia” (no subtitles) are available at <http://www.videos.cubacineonline.com>. There is a link to this website on our Blackboard site.
6. Previous students have told me some films can be found through YouTube (though this may be a difficult way to watch the films, as scenes are often missing).