This course carries the Global Cultures flag. Global Cultures courses are designed to increase your familiarity with cultural groups outside the United States. You should therefore expect a substantial portion of your grade to come from assignments covering the practices, beliefs, and histories of at least one non-U.S. cultural group, past or present.

Professor Donna DeCesare  
Class: Mon/Wed 4:00-5:30pm

Office hours: BMC 3.366  Tuesday 2:00-5:00pm
Please use the electronic sign up sheet for a 15 minute appointment slot @
http://goo.gl/utHI5

Email: donna.decesare@austin.utexas.edu  
Phone: 512 471-1980

We see Latin America through the eyes of newsmagazine reportage and Television coverage of crises, but we in North America seldom see the magical diversity or complex sufferings of our southern neighbors through the eyes of local journalists, artists, witnesses or protagonists. Visual reportage and documentary video have a long tradition in Latin America, yet we remain ignorant of the complex and multi-faceted ways that Latin Americans view themselves and their reality.

This course will begin an exploration across that divide. We will look at still images and video documentaries about Latin America made by North Americans for North American media, look at works by independent North American photographers or videographers who spend committed time documenting war or other social issues in Latin America, and most importantly will view still and video works about Latin American reality by Latin Americans themselves.
There will be a significant writing and reading component in this course. Weekly reaction papers to the still and video imagery we view in class will be required. We will read essays and reporting by Latin Americans--Alma Guillermoprieto’s NEW YORKER coverage of the region and the journalism of Gabriel Garcia Marquez among others. We will also do some short photographic assignments on Latin American culture in the United States.

**Learning Goals:**

- Class presentations and discussions will challenge assumptions and stereotypes prevalent in reporting from Latin America.

- Students will consider form and content, context and intended audience, and issues of authenticity and verification that storytellers and reporters face in relations to the non-fiction work of varying genres that we discuss in class.

- Students will become familiar with and sensitive to the challenges of understanding, documenting, and communicating with other cultures respectfully and fairly in the process of their own non-fiction creative projects for class.

- Students will become aware of the rich and varied documentary tradition that exists in Latin America and the perils of approaching the region with naive ignorance of its history and diverse cultural identities.

**Student Evaluation:**

Student evaluation will be based upon completion of class assignments and participation in discussion and critiques. This means that attendance impacts your grade. (See Attendance policy) The class assignments fall into three categories:

- **Final Research Project or Production project--photo essay or multimedia piece: (30%)**
  For those opting for research project—It must be a 10 page research paper and 10 minute oral class presentation exploring the themes of historical
memory, cultural identity, representations of violence or another topic approved in advance by the professor in relation a body of documentary work by an established Latin American photojournalist, documentary photographer or filmmaker. All work must be original and must be produced exclusively for this course. The 10-minute oral presentation should be timed and should include a visual component-- (multimedia, video, or PowerPoint) illustrating the concepts with examples of the documentarian’s work. **Your topic must be approved before Spring Break.**

Those who are working on an in-depth documentary photographic project related to this course may submit proposals in advance to do their own photo documentary for the class—but it **may not** be work you are doing for credit in another class or independent study. It must be substantially new work not images recycled from earlier projects. It must also represent at least six weeks of active work on a photographic project on a single topic. There must be a well-developed narrative with thoughtfully sequenced images and a cogent oral presentation. The project must involve research and reporting as well as ethnography. A written story of 800-1,500 words must accompany the images. You must be prepared to present your work for class critique--format as with research projects is 10 minutes.

**All papers must be emailed to me and you also must uploaded to the Class Shares folder along with your sequenced image files, PowerPoint, sound slide or QuickTime mov. Presentation the Tues night BEFORE the Wed class date on which you will present. All work must be labeled/tagged or file named with your name, assignment number and date.**

**Photo stories or Oral Class presentations (3 assignments) (30%)**

All class participants are required to photograph 3 short visual feature stories (5 strong images that tell a story accompanied by a vivid piece of writing of 500-800 words) about Latino issues or culture in Austin. The subject can be the arts, daily life, or social issues. Stories must be compelling and publishable. Or, alternatively students who are not photojournalism majors may elect to present three oral presentations—5 minutes in length—with visuals to illustrate your topic. Some topic ideas might be: biography of a Latin American or Latino US documentarian, and exploration of how diversity of culture influences ways of seeing, or a critical exploration of prevalent stereotypes. Topics must be pre-approved by Instructor. A paper
of 1000 words with bibliography and footnotes must accompany your oral presentation.

All papers must be submitted electronically and also burned to a CD along with your PowerPoint flash, sound slides or QuickTime presentation. All CDs must be labeled with your name and assignment number and must be in a sleeve or envelope.

Reaction papers / peer critiques (10 in total) (30%)
All class participants are required to write a one page 1000 word reaction paper for all films, photographs and websites viewed as part of the class. This will include writing about classmate presentations. Reaction papers will be due (no exceptions) by 5pm Thurs—the day following our Wed presentation day. The reaction papers must be well written and logically argued. If you do all papers I will take the 10 highest graded ones. You will be expected to reference readings as relevant in writing your reactions. I am looking for critical and creative thinking not plot summary. I want you to discuss the relation of form to content, the impact and strengths and/or weaknesses of the works we view.

All reaction papers must be emailed to me.

Class Discussion/Participation in Critiques of Class work (10%)
This part of your grade will be determined by class attendance, demonstrated knowledge of the required readings, and participation in our class discussions.

Class Policies, Courtesy and Attendance:
All cell phones must be turned off during class. Web surfing is prohibited during class time. I will allow notetaking via laptop but if I find that it becomes a distraction to your participation in discussion or distracting to other students I will prohibit laptop use.

Please come to class on time. I will begin promptly and lateness will be treated in the same manner as absences. (See attendance policy) Lateness will impact the participation portion of your grade. Chronic lateness will negatively impact your ability to pass the course.
Contacting me as soon as you know of a class conflict but at least 24 hours before the time of the class that will be missed is the only way to negotiate an excused absence for any reason other than the medical, bereavement and religious observance absences allowable under UT policy. These absences will only be excused if you provide documentation on the day you return to class and follow all the advance notifications stipulated by UT policy. You are responsible for arranging to make up missed class work. You may not miss more than 4 classes even if all were excused absences. (See UT Attendance policy on pages 7-8 to cover the only reasons an absence without prior approval by professor might be excusable.)

Grades will be given following this breakdown:

A (93-100) A- (89-92) B+ (86-88) B (82-85) B- (79-81) C+ (76-78) C (72-75) C - (69-71) A grade of D is considered a failing grade for graduate work.

Required Books

Danner, Mark, The Massacre at El Mozote: A Parable of the Cold War
Fadiman, Anne, The Spirit Catches You and You Fall Down

These books are available at Amazon or most booksellers. Our libraries also have copies.

Suggested Further Readings:

Looking for History, Alma Guillermoprieto
A Distant Mirror, Alma Guillermoprieto
Che Guevara: A Revolutionary Life. Jon Lee Anderson (Argentina, Cuba, Bolivia)
Cuba Confidential: Love and Vengeance in Miami and Havana by Ann Louise Bardach
The Motorcycle Diaries: A Latin American Journey. Ernesto Che Guevara
The Condor Years: How Pinochet and His Allies Brought Terrorism to Three Continents: John Dinges (Chile, Argentina, Uruguay etc.)
Century of the Wind, Eduardo Galeano (Uruguay)
The Art of Political Murder, Francisco Goldman (Guatemala)
Bitter Fruit, Stephen Kinzer (Guatemala)
The Rainy Season, Amy Wilentz (Haiti)
News of a Kidnapping, Gabriel Garcia Marquez (Colombia)
Walking Ghosts: Murder and Guerrilla Politics in Colombia. Stephen Dudley (UT grad and Miami Herald Andean region bureau chief Colombia)
Available as electronic book from UT library

In Spanish about Colombia

Pals de Plomo, Juanita de Leon
Los Ninos de la Guerra, Guillermo Gonzalez Uribe

Use of Blackboard for this Class

In this class I use Blackboard—a Web-based course management system with password-protected access at http://courses.utexas.edu—to distribute course materials, to communicate in group email. You can find support in using Blackboard at the ITS Help Desk at 475-9400, Monday through Friday, 8 a.m. to 6 p.m., if you are not familiar with it.

Class Materials:

All Journalism students will have access to the photojournalism lab and equipment checkout for this class. You must follow all Lab guidelines and rules for use of UT equipment. I am checking to see whether students enrolled under the LAS cross-listing will have the same privileges as in past semesters. There are new policies in place and at this writing I have not been able to verify with our tech team.

Most readings will be posted on Blackboard with the exception of books. The syllabus and Class schedule will be posted in the Syllabus section. Under Course Documents you will find Weekly Readings on the topics covered in lectures and class discussion. The readings will appear one week before the classes for which they are due. There is also an External links section which will have links to video and multimedia work online that we view in class or that I will ask you to review for discussion.

Assignment Guidelines

The requirements and format for submitting all assignments are covered on Blackboard in the Assignments Folder under Assignments tab. Please
follow these guidelines. The assignment due dates are posted here and also are on the syllabus.

Class and Assignment Schedule:

Week one: Overview and Contemporary Reportage

01/14 Lecture: Introduction to themes of the class Latin American Politics, and Humanist Tradition.

SEE BLACKBOARD FOR READINGS THEY WILL BE POSTED EVERY WEEK, ONE WEEK BEFORE OUR DISCUSSION OF THEM.

BEGIN READING THE MASSACRE AT EL MOZOTE, Mark Danner

01/16 Screening: FILM ABOUT MEXICO

Week Two: Focus on History from Colonialism to Postmodernism


See Blackboard Course Readings

Week Three: The Chaotic: Narratives of Dictatorship

01/28 Lecture: The case of Argentina and Chile

See Blackboard Course Readings

01/30 Screening: FILM ABOUT CHILE

Week Four: The Chaotic: Narratives of Revolution

02/04 Lecture: Representing Revolution and Discussion of Mozote

See Blackboard Course Readings

02/06 Critique: First assignment Due Tues to Class Shares by midnight.

Week Five: The Chaotic: The making of Icons and the Layers of History

02/11 Lecture: The Legacy of the Cuban Revolution and the Impact on Art and Politics

Memory in the construction of History

See Blackboard Course Readings
02/13  Screening: FILM ABOUT HISTORY AND CHE

Week Six: The Chaotic: Contemporary Conflicts

02/18  Lecture: Contemporary Conflicts and complexities: Colombia
See Blackboard Course Readings

02/20  Screening: FILM ABOUT COLUMBIA

Week Seven: The Chaotic: Re-imagining History

02/25  Lecture: Artists re-visiting or reconstructing histories
See Blackboard Course Readings

02/27  Critique: Second assignment  Due Tues to Class Shares by midnight.

Week Eight: Latin Sensualism: The Body and The Dance

03/04  Lecture: The tortured Body and the restoration Colegio del Cuerpo
See Blackboard Course Readings

03/06  Screening: Dansak, Tango, Colegio el Cuerpo

SPRING BREAK

Week Nine: Latin Sensualism: Carnival

03/18  Lecture: Samba,
See Blackboard Course Readings

03/20  Screening: to come

Week Ten: Latin Sensualism: The Body and The Environment

03/25  Lecture: Latin feminism and the pacha mama
See Blackboard Course Readings

03/27  Screening: Maria en la Tierra de Nadie
Week Eleven: The Exotic: Diversity of Indigenous cultures

04/01 Lecture: Latin feminism and the pacha mama
See Blackboard Course Readings

04/03 Screening: Maria en la Tierra de Nadie

Week Twelve: The Exotic: The Pre Modern and Post Modern

04/08 Lecture: Alfredo Jaar and Sebastiao Salgado
See Blackboard Course Readings

04/10 Screening: LOOKING BACK AT YOU

Week Thirteen: The Exotic: Afro Latin spiritualism

04/15 Lecture: to come
See Blackboard Course Readings

04/17 Screening: to come.

Week Fourteen: Engaged Documentary

04/22 Professor De Cesare book talk at LLILAS.

04/24 Critique: Final assignment Due Tues to Class Shares by midnight.

Week Fifteen: Engaged Documentary

04/29 Critique: Final assignment continues

05/01 Critique: Second assignment Due Tues to Class Shares by midnight.

APPENDIX I
Required University Notices and Policies

University of Texas Honor Code
The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

Documented Disability Statement
The University of Texas at Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact Services for Students with Disabilities at 471-6259 (voice) or 232-2937 (video phone), http://www.utexas.edu/diversity/ddce/sss/

Ethics, Plagiarism and the Consequences of Plagiarizing
All work done in this class must be original work done by the student for this class alone. The goal is creation of images that are respectful, ethical and publishable. Work produced for this class must meet these criteria. Professor DeCesare and Lab Instructors will not view work unless it meets these criteria and is work that both subject and author are willing to have shown publically. Do not hand in work failing to meet these standards.

For information on academic integrity and plagiarism, see
http://www.lib.utexas.edu/services/instruction/faculty/plagiarism/preventing.html
http://www.lib.utexas.edu/services/instruction/learningmodules/plagiarism/

Resources for Learning & Life at UT Austin
The University of Texas has numerous resources for students to provide assistance and support for your learning.
The UT Learning Center: http://www.utexas.edu/student/utlc/
Undergraduate Writing Center: http://uwc.utexas.edu/
Counseling & Mental Health Center: http://cmhc.utexas.edu/
Career Exploration Center: http://www.utexas.edu/student/careercenter/
Student Emergency Services: http://deanofstudents.utexas.edu/emergency/

Use of Blackboard in Class
This course will use Blackboard—a Web-based course management system with password-protected access at http://courses.utexas.edu—to distribute course materials, to communicate and collaborate online, to post grades, to submit assignments, and to give you online quizzes and surveys. You can find support in using Blackboard at the ITS Help Desk at 475-9400, Monday through Friday, 8 a.m. to 6 p.m., so plan accordingly.

**Use of E-Mail for Official Correspondence to Students**
Email is recognized as an official mode of university correspondence; therefore, you are responsible for reading your email for university and course-related information and announcements. You are responsible to keep the university informed about changes to your e-mail address. You should check your e-mail regularly and frequently to stay current with university-related communications, some of which may be time-critical. You can find UT Austin’s policies and instructions for updating your e-mail address at http://www.utexas.edu/its/policies/emailnotify.php.

**Religious Holy Days**
By UT Austin policy, you must notify the instructor of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, the instructor will give you an opportunity to complete the missed work within a reasonable time after the absence.

**Behavior Concerns Advice Line (BCAL)**
If you are worried about someone who is acting differently, you may use the Behavior Concerns Advice Line to discuss by phone your concerns about another individual’s behavior. This service is provided through a partnership among the Office of the Dean of Students, the Counseling and Mental Health Center (CMHC), the Employee Assistance Program (EAP), and The University of Texas Police Department (UTPD). Call 512-232-5050 or visit http://www.utexas.edu/safety/bcal.

**Emergency Evacuation Policy**
Occupants of buildings on the UT Austin campus are required to evacuate and assemble outside when a fire alarm is activated or an announcement is made. Please be aware of the following policies regarding evacuation:
• Familiarize yourself with all exit doors of the classroom and the building. Remember that the nearest exit door may not be the one you used when you
entered the building.
• If you require assistance to evacuate, inform me in writing during the first week of class.
• In the event of an evacuation, follow my instructions or those of class instructors. Do not re-enter a building unless you’re given instructions by the Austin Fire Department, the UT Austin Police Department, or the Fire Prevention Services office

Q drop Policy
The State of Texas has enacted a law that limits the number of course drops for academic reasons to six (6). As stated in Senate Bill 1231: “Beginning with the fall 2007 academic term, an institution of higher education may not permit an undergraduate student a total of more than six dropped courses, including any course a transfer student has dropped at another institution of higher education, unless the student shows good cause for dropping more than that number.”