

LAS 6938/4935

The Politics and Poetics of Memory

Class meetings:

Spring semester 2025

Wednesdays periods 8-10 (3 pm to 6 pm), Grinter 376

Office hours: Wednesdays 2-3 and Thursdays 3-4 or by appointment

Instructor:

Professor Carmen Martínez Novo, PhD Center for Latin American Studies, Editor in Chief, Latin American Research Review

Office: 382 Grinter

Phone: 352-2734716

E-mail: m.martineznovo@ufl.edu

Preferred method to contact instructor is e-mail. Please, make appointment for office hours to avoid waiting.

Description:

How do individuals and groups remember traumatic events? Is recovering a troubled past important to build a peaceful coexistence, or is it better to forget and move on? Who owns “memory”? The nation, communities, families, individuals? How is memory deployed from the present? What are memory’s uses, if any? How do we remember? Creating narratives? Evoking images and sensations? Focusing our attention on objects? How is “memory” different in content and form from “history”? And is memory an effective tool to avoid history repeating itself?

In this seminar we will learn theories and case studies that address memory and memorialization as we work on our own personal memory project and build our research skills. We will discuss family narratives, memory based social movements, legislation on memory and reparations, and the politics of memorialization and memory museums. We will also consider the difficulties of finding information on traumatic events, marginalized points of view, and daily life under authoritarian regimes. In addition, we will critically assess the use of testimony, oral sources, and public and private archives. The class focuses on cases from the southern cone of Latin America, Peru, Colombia, Mexico, Guatemala, Spain and more.

Class materials:

Elizabeth Jelin. 2003. *State Repression and the Labors of Memory*. Minneapolis: University of Minnesota Press.

Roberta Villalón (ed.). 2017. *Memory, truth and justice in contemporary Latin America*. London: Rowman and Littlefield.

The rest of the readings will be available through canvas.

Credits:

Course can be used towards the Graduate Certificate in Latin American Studies and the Undergraduate Minor in Latin American Studies.

Components of course grade and value of each activity:

1. Class attendance and participation 10 % (6 % attendance, 4 % participation).
Students may miss up to one class without a penalty. After that, 3 percentage points will be subtracted from the attendance grade. A student who misses more than 3 classes without justification will be asked to drop the class.
2. Presentation on the readings 15 %. Students will give a 15-minute presentation on the readings of a day of their choice. The presentation must be visual and oral and cover specific issues. The presentation is not meant as a summary of the reading, but as a critical reflection on it.
3. Mid-term paper 20 % (4 page critical essay based on the readings)
4. Final Paper 20 % (4 page critical essay based on the readings)
5. Personal memory-based project 35 % (10-15 pages). Should be informed by the theoretical readings and the case-studies discussed in class. Students will chose a day to read an advance of their memory project in class.
6. Total: 100%

Grading Scale

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	94 – 100%		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%
C+	77 – 79%		E	<60

Course Schedule:

1/15 Introduction to the class

Theorizing Memory

1/22

Maurice Halbwachs. 1950. The Collective Memory. New York: Harper. Selections.

- Collective memory and history.
- Objects, space and collective memory.

1/29

Primo Levi. 1988. *The Drowned and the Saved*. New York: Simon and Schuster. Selections.

- Chapter 1. The memory of the offense.
- Chapter 2. The gray zone.

2/5

Elizabeth Jelin. 2003. *State Repression and the Labors of Memory*. Minneapolis: University of Minnesota Press.

Introduction

Chapter 2 What memories are we talking about?

Chapter 3 Political struggles for memory

2/12

Elizabeth Jelin. *State Repression and Memory*.

Chapter 5 Trauma, testimony and truth

Chapter 6 Engendered memories

Chapter 7 Transmissions, Legacies and Lessons

Memory writing as interdisciplinary genre

2/19

Marianne Hirsch. 2008. The generation of postmemory. *Poetics Today* 29(1).

Pedro Piedras. 2017. Hacia una redescipción textual de la memoria. *Historiografías* 8.

Pedro Piedras. 2017. Recuerdos, Emoción, Representación. Formas de la memoria de la represión en la España actual. *Studia Románica Posnaiensia* 44(1).

Framing Collective Memory

2/26

Emilio Crenzel. 2017. Genesis, uses and significations of the Nunca Más Report in Argentina. In Roberta Villalón (ed.) *Memory, Truth and Justice in Contemporary Latin America*.

Hillary Hiner and Maria José Azócar. 2017. Irreconcilable differences: Political culture and gender violence during the Chilean transition to democracy. In Roberta Villalón (ed.) *Memory, Truth and Justice in Contemporary Latin America*.

Students discuss in class proposal for personal memory project

Blame and Reparation

3/5

Lisa Laplante and Kimberly Theidon. 2007. Truth with Consequences. Justice and Reparations in Post-truth Commission Peru. *Human Rights Quarterly* 29.

Erika Marquez. 2017. Colombia's gallery of memory: Reexamining democracy through human rights lenses. In Roberta Villalón (ed.) *Memory, Truth and Justice in Contemporary Latin America*.

Questions for first essay distributed.

3/12 First essay due. We watch a film.

3/19 No class. Spring Break.

Cultures of trauma

3/26

Virginia Garrard. 2017. Living with ghosts: Death, Exhumation and Reburial Among the Maya in Guatemala. In Roberta Villalón (ed.) *Memory, Truth and Justice in Contemporary Latin America*.

Susana Kaiser. 2017. Argentina's trials: New Ways of Writing Memory. In Roberta Villalón (ed.) *Memory, Truth and Justice in Contemporary Latin America*.

Students start to read personal memory project in second part of the class.

Memorialization, Arts and Museums

4/2

Nina Schneider and Rebecca Atencio. 2017. Reckoning with Dictatorship in Brazil: The Double-Edged Role of Artistic-Cultural Production. In Roberta Villalón (ed.) *Memory, Truth and Justice in Contemporary Latin America*.

Olga González. 2018. Art Under Attack in Peru. *NACLA*.

Marisa González de Oleaga. 2022. "Memory sites and reenacting state terrorism." In Mario Carretero et al (eds.) *Historical Reenactment. New Ways of Experiencing History*. De Gruyter.

Zahara Gómez. *Recetario para la memoria*.

LGBTQ+ Repression and Memories

4/9

Geofroy Huard and Javier Fernando Galeano. 2023. "Introducción." *Las locas en el archivo: Disidencia Sexual en el Franquismo*. Madrid: Marcial Pons.

Javier Fernández Galeano. 2021. "El todopoderoso nos ayude. Homosexuality and Catholicism in Franco's Spain." *Journal of Spanish Cultural Studies* 22(3).

Pascha Bueno-Hansen. 2018. "The emerging LGBTI Rights Challenge to Transitional Justice in Latin America." *International Journal of Transitional Justice* 12.

Technologies of memory

4/16

Oriana Bernasconi and Elizabeth Lira. 2019. Political technologies of memory: Uses and appropriations of artifacts that register and denounce state violence. *International Journal of Transitional Justice* 13.

Victoria Sanford. 2008. Breaking the reign of silence. *Ethnography of a clandestine cemetery*. From Pedro Pitarch et al. (eds.) *Human Rights in the Maya Region*.

Questions for second essay distributed.

4/23 Last Day of class. Presentation of memory projects and wrap-up discussion.

4/30 **Second essay and memory projects due.**

Student Learning Outcomes:

At the end of this course students will be expected to have achieved the following learning outcomes in four areas:

Content:

- Map the theories and debates in the field of memory studies in Latin America and beyond
- Identify the genres and technologies used to transmit memory

Assignments: first and second essays

Critical thinking:

- Apply theories and technologies for the transmission of memory to a project of their own

Assignment: memory project

Communication:

- Discuss orally in a clear and compelling way specific concepts and debates found in the readings
- Write an original piece deploying the concepts and techniques learned in class to develop a memory-based written essay

Assignment: memory project

Connection:

- Connect what they learned in class to their individual and group experiences and personal and professional development

Assignment: memory project

Research and writing experience:

Students will develop a memory-based idea in writing using the theoretical concepts and the methods and techniques for the transmission of memory proposed by the authors of the readings assigned for class. Students may also come up with their own concepts and techniques. The project may be based on family or personal experiences or on somebody else's experience which the student knows/can access first-hand. An advance of the

project will be read in class, and peers will provide feedback. The final paper for the memory project will consist of 10-15 pages typed and double-spaced.

Instructions for class presentation of the readings:

Each student will be responsible for **presenting and discussing the reading assigned for one day of their choice**. The presentation should be visual, written (in a power point or other presentation technology), and oral. The presentation should be no more than 15 minutes long.

The presentation should contain the following elements:

1. Context for the reading:
 - A) Information on the author (what is useful to better understand the text)
 - B) General information on the geographical location or theme of the reading
2. Brief summary of the main points of the reading
3. Discussion of concepts that need further explanation
4. What is significant or interesting from this reading? What have we learned from this reading that can be of value to us?
5. Criticisms of the reading: What is unclear in the reading? Point to inconsistencies and contradictions in the argument. What do you disagree with and why?
6. Connect the reading to the student's own background if appropriate. How is what is discussed in the reading similar or different from the students' personal experiences?
7. Questions for class discussion.

Policies and Resources:

Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

University Honesty Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/> , 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

Library resources

<https://guides.uflib.ufl.edu/anthroUF/instructors>

In-Class Recordings

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class

section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

This syllabus is subject to change with previous notice