Introduction

The workshop *Human Rights in the Southern Cone: The Dirty War and Marshall Meyer* is sponsored by The University of Connecticut Early College Experience, The Thomas J. Dodd Research Center and El Instituto: Latino, Caribbean and Latin American Studies Institute. It explores the reign of terror that enveloped the Southern Cone of South America in the 1970’s and 80’s. Within the context of this Dirty War (El Proceso), it considers human rights abuses, Jewish identity, social activism and the work of Marshall Meyer, a rabbi from Norwich, CT who dared to make a difference. *Human Rights in the Southern Cone: Spotlight on Argentina* has been prepared for teachers attending the Early College Experience Workshop.

*Human Rights in the Southern Cone: Spotlight on Argentina* introduces students to the dark period of Argentine history from 1976-1983. The military junta called this period the National Reorganization Process (El Proceso) and it was obsessed with eliminating “subversives”. Also known as the Dirty War (La Guerra Sucia), this was an era of state terrorism, gross crimes against humanity and it was infamous for *desaparecidos*, disappeared persons. People were tortured, some thrown from planes into the ocean, and babies were taken from imprisoned mothers, and then given away. Justice and healing has been a long process and, in 2014, the Dirty War is still making headlines.

*Human Rights in the Southern Cone: Spotlight on Argentina* includes activities for students to learn about and reflect on the events leading to the 1976 military takeover, the Dirty War, and its legacy. Underlying themes threaded throughout the units include human rights abuse, freedom of speech and the press, how artists express their most important sociopolitical concerns, and how nations mourn and recover from national traumas such as the Dirty War. Student activities include: completing object-based observations of art, analyzing primary source documents, reading literature, poetry and scholarly projects, participating in role play activities and writing creative and reflective essays. This draft contains 4 completed units and 2 that are forthcoming.

**Unit 1 Human Rights in Latin America: Spotlight on Argentina**

Lesson I. Photograph Study- Ausenc’as by Gustavo Germano  
Lesson II. Introduction to human rights  
Lesson III. Meet Víctor Basterra, Photographer... Survivor  
Lesson IV. The Road to Repression: Readings on the background to the Dirty War  
Focus: current events, history, human rights, photography

**Unit 2 Freedom**

Lesson I. Freedom of Speech, Freedom of the Press  
Lesson II. If you Want to Hide it, Put a Spin on it  
Lesson III. The Censored and the Exiled  
Focus: censorship, exile, freedom of speech, freedom of the press and literature

---

Elise Piazza Weisenbach
Unit 3 The Repressed and the Repressors
Lesson I. Century of the Wind
Lesson II. A Visit with the OAS
Lesson III. El Eternauta, comic series
Focus: history, politics, literature

Unit 4 Truth and Justice
Lesson I. Prologue to Nunca Más
Lesson II. Presidential Human Rights Abuse Policies 1983-2014
Lesson III. The Junta on Trial
Focus: history, politics, primary source documents

Unit 5 is forthcoming and will include activities and discussion related to activist art, collective memory and healing from national trauma. Unit 6 will include activities such as In the News, Song of the Day, Quote of the Day and photostreams for viewing. These activities can be used at the beginning of class to inspire conversation or as prompts for writing.
Unit 1 Human Rights in Latin America: Spotlight on Argentina

Introduction

In 1976, the International Bill of Human Rights was ratified by the United Nations. Article 3-The Right to Live Free, Article 18-Freedom of Thought, and Article 19 Freedom of Expression are included in the bill. Yet, at that very moment in time, the Argentine Junta under General Jorge Rafael Videla was committing unfathomable atrocities against the Argentine people in gross violation of Article 5, “No one shall be subjected to torture or to cruel, inhumane or degrading treatment or punishment.”

In Unit 1 Human Rights in Latin America: Spotlight on Argentina, students will explore the concept of human rights from a global perspective then narrow their focus to the Dirty War of Argentina (1976-1983). They will learn about the Dirty War through the photographer’s lens and consider how a nation heals from such trauma.

Essential Questions for Lessons I-IV

How can we use primary source objects and documents to learn about the past?
How do artists express their most important social and political views?
How can art help us connect to the past?
How does photography both challenge and reflect cultural and historical perspectives?
How can our history shape us in the present?
Is history objective?
What divides a nation?
How does government repression affect those who experience it? How does it affect their families? Society?
How does repression change our values?
How do traumatized societies heal?
What causes human beings to terrorize other human beings?
Is it patriotic to protest one’s government?
Do ideals survive catastrophe?
Objectives
Students will:
- analyze photographs and complete Photograph Study organizer
- discuss global examples of human rights abuse
- listen to a former detainee discuss life in prison during the Dirty War
- read an overview of Argentine history and respond to questions

Lesson I. Photograph Study: Gustavo Germano, Ausenc'as
Lesson II. Brainstorm Session: Human Rights
Lesson III. Meet survivor/photographer activist Víctor Basterra
Lesson IV. The Road to Repression: Readings on the background to the Dirty War

Assessment
Discussion
Activity sheet responses
Blog entries – reaction to activities or Essential Questions
Personal protest/ homage art

Materials


Ausencias de Gustavo Germano Homenaje a 33 anos de golpe militar. http://www.youtube.com/watch?v=Cr-6byhIVzw images accompanied by La Memoria by musician León Gieco


http://go.galegroup.com/ps/i.do?id=GALE%7CCX2875100326&v=2.1&u=s0143&it=r&p=GVRL&sw=w&asid=7c4288dd642b78bccc8f9552deda29be


http://go.galegroup.com/ps/i.do?id=GALE%7CCX3078901928&v=2.1&u=s0143&it=r&p=GVRL&sw=w&asid=100907be530b972b70dbc8fa2d653fu7
Alternate Reading for Lesson IV. homework assignment

Elise Piazza Weisenbach
Unit 1 Activity Sheet
I. Photograph Study Organizer: Ausenc’as by Gustavo Germano
   Photographs: Ausenc’as
II. Brainstorming Human Rights
III. Meet survivor/photographer activist Victor Basterra
IV. (A-B) Homework: Overview of Argentine history 1930-1983
IV. (C) Putting it in Perspective: Born in Blood and Fire: Reaction (285-312)
IV. (D) Text Reading Instructions

Extension Activities
- Create your own Before and After Photo Gallery
- Listen to La Memoria by León Gieco, analyze the lyrics
- Watch a video on human rights set to Gieco’s La Memoria
  http://www.youtube.com/watch?v=_bC9mqsGeJQ
  or https://www.youtube.com/watch?v=d7_3wjmmMN4
- Debate the issue: Is it better to repress or remember national trauma?
- Use the school library databases to identify key people, places and events of the Dirty War
- Examine Fernando Botero’s paintings of Abu Ghraib or Pablo Picasso’s Guernica
Instructions for Lesson 1: Photograph Study- Ausenc'as by Gustavo Germano

Photographer Gustavo Germano’s collection of family photographs leave the viewer with a haunting sense of absence. Ausenc’as is a series of photographs taken in the 1970’s coupled with the same scene recreated decades later. A study of these photographs will reveal that the original pictures include a disappeared person who is absent in the later version. This activity, presented without context, will inspire student discussion and serve as an introduction to a study of human rights in the Southern Cone from the 1970’s to 1980’s.

Step 1
Distribute one photograph and a Photograph Study organizer to each student in the class. Students will:

• look at the picture for one minute and note what they see on the organizer.
• look for the details of the picture for 2-3 minutes and complete the boxes in section #1 of the organizer.
• move around the room to look at classmates’ photographs.
  At this time, students will begin to notice that their pictures belong to a set of two images, one older picture from the 1970’s and another taken decades later. Students will notice that one or more people are missing in the newer image.
• connect with the person who has the companion photograph then complete section #2 of the Photograph Study organizer together.

Step 2
Facilitate a whole class discussion about the activity.

• What did students learn from the content of the photographs?
  Consider these contrasting elements:
young/old, empty space-active space, change/no change, remembering/forgetting
• How did their impression of the photograph change after seeing the companion photograph?
• What questions do they have about the collection?
• Why is Ausenc’as missing a letter?
• What did they learn about how to study a photograph as a primary source document?

Step 3
Explain that during the Dirty War/La Guerra Sucia, from 1976-1983, thousands of people disappeared, were tortured and killed in Argentina. Gustavo Germano, whose own brother Eduardo was one of the many who disappeared, uses re-photographed families to make sure the disappeared are not forgotten, but that they remain with us even today. The Ausenc’as photography collection sets the tone for learning about human rights abused in the Southern Cone, specifically Argentina.

• Show BBC in Pictures: Absent Faces – with or without captions.
  or
• Ausenc'as de Gustavo Germano. Homenaje a 33 años de golpe militar
http://www.youtube.com/watch?v=Cr-6byhIVZw (4 minutes), a tribute to
Germano set to the music of León Gieco, La Memoria.

Unit 1 Activity Sheet I. Photograph Study Organizer: Ausenc'as by Gustavo Germano and
Photographs: Ausenc'as

Note to the teacher)
The Ausenc'as collection is a very powerful and emotional expression of a history that is
not really in the past, it remains present. A meaningful activity, to promote
understanding via emotion and empathy, is to revisit the Ausenc'as collection after
completing Lesson III Meet Victor Basterra, Photographer...Survivor, or after completing
Units I and II of this curriculum.
Instructions for Lesson II: Introduction to Human Rights

Initiate a discussion about past and present global human rights issues.

- Survey students for previous background information on human rights issues in Latin America.
- Discuss human rights and disappeared persons in the news this week/month. Example: 43 disappeared students in Mexico ("Mexico gang members 'admit killing missing students'. BBC, 8 Nov. 2014 www.bbc.com/news/world-latina-america-29963387)
- Arrange students in small groups for brainstorming the following information:
  - people/countries responsible for human rights abuses
  - human rights activists/ human rights agencies
  - ways people commemorate national tragedies and traumas.
  - commemorative or protest artworks, music, literature, photography, political speeches, sculpture, and theater.
    (Students should update this list throughout this study of human rights)
  - photography as activism

Students will organize their ideas on Unit 1 Activity Sheet II. Human Rights

Conclude Lesson II. Human Rights with a whole class discussion about human rights. Pose the following questions for students to consider in blogs or reflection journals:

1. Do you feel connected or disconnected to these issues of human rights?
2. Do you believe that they only happen in other countries or in certain types of cultures or ethnicities?
3. What are the underlying conditions for human rights abuses?
4. How have we, residents of Connecticut, healed from traumatic events that occurred to us directly or indirectly? Consider 911, the Newtown shootings, the Boston Marathon.
5. What do you think about every time you pass by one of the playgrounds dedicated to the children of Newtown?
6. Can we be guilty of such atrocities?

The following vocabulary will be useful for Lessons II. and III.

<table>
<thead>
<tr>
<th>clandestine</th>
<th>human rights</th>
</tr>
</thead>
<tbody>
<tr>
<td>collective memory</td>
<td>leftists</td>
</tr>
<tr>
<td>coup d'etat</td>
<td>performance activism</td>
</tr>
<tr>
<td>disappeared/desaparecido</td>
<td>subversive</td>
</tr>
<tr>
<td>guerra sucia</td>
<td>Marxists</td>
</tr>
<tr>
<td>guerrillas</td>
<td></td>
</tr>
</tbody>
</table>

Homework Assignment

Students will create their own memory or homage artwork to recognize a national/local trauma or human rights issue. See Unit 1 Activity Sheet II Human Rights.

Elise Piazza Weisenbach
Instructions for Lesson III: Meet Víctor Basterra, Photographer...Survivor

Listen to photographer Víctor Basterra, describe his experiences of torture and slave labor at the infamous Navy Mechanical School (ESMA) from 1979-1983. Learn about his efforts to keep the abusers from getting away with their crimes.

http://www.youtube.com/watch?v=iQVUJs1A3qY (4:49)

Guiding questions (See Unit 1 Handout III. Víctor Basterra, Photographer...Survivor):

1. What is the Navy Mechanical School (ESMA)? Why was it important in the 1970's? In 2014? From 1976-1983 ESMA was the clandestine detention center in Buenos Aires. Today it is the Espacio memoria y derechos humanos Ex ESMA.

2. Who is Víctor Basterra and what was his role during the Dirty War? Basterra is a survivor of torture and slave labor. His job was to falsify documents from 7am -10pm. He made extra copies of photographs of victims and repressors and smuggled them out during visits to his family.

3. How has he contributed to keeping the disappeared present in Argentine memory? What is his mission? Basterra's mission is to not let the abusers get away with their crimes. He has had a key role in trials and also in the creation of a space for remembrance, the Memorial at ESMA.

4. After watching the video- what questions do students have about human rights in Argentina?

5. Assign Lesson IV. homework which will give students a brief overview of Argentine history from 1930 to 1983.

Note to Teacher

A powerful experience for students is to revisit Gustavo Germano’s Ausent’as collection and include their personal reflection. The photographs are much more poignant when students understand what happened to the people who disappeared.
Instructions for Lesson IV: The Road to Repression

IV. Homework
Assign the following homework assignment that will give students a brief overview of Argentine history from 1930 to 1983. Students can also watch the trailer to the movie with Antonio Banderas, Rubén Blades and Emma Thompson.

"Imagining Argentina." Literature and Its Times: Profiles of 300 Notable Literary Works and the Historical Events that Influenced Them (208-210).

Unit 1 Handout IV. (A/B) Homework: Overview of Argentine history 1930-1983

In Class
Discuss the overview of Argentine history homework assignment.
In small groups, students will read Born in Blood and Fire, Chapter 9: Reaction by John Chasteen to put the events of the Dirty War in broader perspective.

Students will complete Unit 1 Handout IV(C). Putting it in Perspective: Born in Blood and Fire: Reaction (285-312) and use Unit 1 Handout IV. (D) Text Reading instructions as a guide.

After all groups have completed the assignment, debrief the activity. Generate a timeline of the most important events to place on classroom wall.
Unit 1 Lesson IV Chronology

Born in Blood and Fire: A Concise History of Latin America, Chapter 9 Reaction
http://wwwnorton.com/college/history/born9n9blood&9fire3/timeline.aspx#0C

Reaction (1960-1990) 1961: United States announces the creation of the Alliance for Progress
1964: Brazilian military, backed by the United States, stages coup
1964: Tupamaro guerrilla movement forms in Uruguay
1966: Argentine armed forces establish military government
1967: Uruguayan president declares martial law
1968-74: Hard-line military leaders rule Brazil
1968: Tlatelolco massacre of university students in Mexico City
1970: Popular Unity candidate Salvador Allende wins presidential election in Chile
1973: Armed forces take over in Uruguay
1973: Chilean military, led by Augusto Pinochet, stages bloodiest coup in Latin American history
1975: "Dirty War" underway in Argentina and Uruguay
1978: Lula leads metalworkers' strike in São Paulo
1970s: mothers and grandmothers begin protesting in the Plaza de Mayo in Buenos Aires
1978: Rebellion against Somoza begins in Nicaragua, led by Sandinista National Liberation Front (FSLN)
1980s: United States backs the contras in a decade-long war against the FSLN in Nicaragua and supports Salvadoran army in fight against Farabundo Martí National Liberation Front FMLN
1982: Argentina goes to war with Great Britain over the Falkland Islands
1983: Argentine elections oust military
1984: Civilian president elected in Uruguay
1985: End of military rule in Brazil
1990: Elections in Nicaragua end Sandinista revolution
1992: FMLN signs peace treaty in El Salvador

Elise Piazza Weisenbach
Unit 2 Freedom
Introduction
Media flourished in Argentina in the 19th century, but by the 20th century, government interference was weakening the free press. In the 1940's, the media was monopolized by the military government. President Perón and his wife Evita manipulated the press and radio for their own political agenda and eventually most papers were taken over by the government. During the Process of National Reorganization (El Proceso), the junta condemned anyone considered to be a "subversive", ousted foreign correspondents, and arrested or disappeared many journalists. Under state control, the media became a vehicle for promoting anti-Marxist and anti-subversive rhetoric while ignoring reports of disappearances, kidnappings and other atrocities. Fear prevailed in Argentina and people believed that if someone disappeared, he must have done something wrong.

Essential Questions for Lessons I-III.
How do governments protect freedom of speech and freedom of the press?
How do governments abuse freedom of speech and freedom of the press?
How are freedom of the press and freedom of speech protected in the United States?
What are examples of limitations on these freedoms?
Who do you think should not have freedom of speech? Why?
Is there censorship in the United States? Should there be?
Under what circumstances should a government impose censorship?
How do governments manipulate their citizens?
Why do governments repress their citizens?
How do governments maintain public secrecy?
How do writers and artists express their most important sociopolitical views?
Under what circumstances are people censured? Exiled?

Objectives
Students will:
- brainstorm human rights issues, censorship, freedom of speech
- read and discuss Chapter 1 of Lexicon of Terror by Marguerite Feitlowitz
- complete assignment sheets
- present biographies or literature reviews to the class.

Elise Piazza Weisenbach
Lesson I. Freedom of Speech, Freedom of the Press
Lesson II. If You Want to Hide it, Put a Spin on it
Lesson III. The Censored and the Exiled

Assessments
Discussions
Student Handouts
Presentations

Materials
Lesson I.

Lesson II.

Lesson III.
Cortázar, Julio. The Art of Fiction No. 83 interviewed by Jason Weiss [www.theparisreview.org/interviews/2955/the-art-of-fiction-no-83-julio-cort...]
Partnoy reads Testimony (17:00). Select poems about life, death, survival and available English and Spanish.
Proyecto Desaparecidos - Project Disappeared [http://www.desaparecidos.org/arg/victimas/eng.html]
Timmerman, Jacobo. Prisoner without a Name, Cell without a Number. From the Archives: Prisoner Without a NameBy PEN Canada.24 April 2013 pencanada.ca/tag/jacobo-timmerman/

Elise Piazza Weisenbach
Activity Sheets
Lesson I. Freedom of Speech, Freedom of the Press
Lesson II. If You Want to Hide it, Put a Spin on it
Lesson III. The Censored and the Exiled
A Biographies
B Selected readings

Instructions for Lesson I Freedom of Speech, Freedom of the Press
Set the tone for a study of restrictions of freedom of speech in Argentina during El Proceso by initiating a discussion about rights and freedoms in the United States and around the world.

Step 1
Divide students into small groups. Generate notes and discussion about freedom of speech and censorship in both the United States and globally. Students will note their ideas on Unit 2 Activity Sheet I Freedom of Speech, Freedom of the Press.

Step 2 Reconvene groups and share student responses to questions about freedom of speech and the press. The following terms may be useful during the debriefing.

| First Amendment to the United States Constitution 1791 | obscenity |
| Alien and Sedition Acts 1798 | libel and slander |
| The Sedition Act of 1917 | perjury |
| The Alien Registration Act or Smith Act of 1940 | blackmail |
| The Communist Control Act of 1954 | threats |
| McCarthyism | creating dangerous situations |
| | words to incite fighting or lawlessness |
| | crime solicitation |
| | child pornography |

Step 3
Generate a conversation about terms of verbal manipulation such as spin doctor, spin meister, propaganda and double speak. Spin includes: vagueness, avoiding the question, misdirection, diversion, selective facts, hiding information, giving an insincere apology. Give examples of how and when spin is used and of famous spin masters. (Politicians, Olivia Pope in Scandal, Mike Flaherty, the Deputy Mayor in ‘Spin City’)

Elise Piazza Weisenbach
Instructions for Lesson II. If You Want to Hide it, Put a Spin on it.

Step 1
Homework
Assign homework Chapter 1 A Lexicon of Terror: Argentina and the Legacies of Torture, by Marquie Feitlowitz, in order to prepare students for an upcoming discussion about censorship and exiled Argentine journalists and writers. Students will note key vocabulary, people, places and events. They will select and analyze important quotes that reveal the junta's ideology and methodology as well as peoples' reaction to El Proceso.

Note to the teacher
Read a passage aloud from Chapter 1 to get a sense of the junta's ability to control words and the author's choice of words to express her views.

Brutal, sadistic, and rapacious, the whole regime was intensely verbal. From the moment of the coup, there was a constant torrent of speeches, proclamations, and interviews; even certain military memos were made public. Newspapers and magazines, radio and television all were flooded with messages from the junta. The barrage was constant and there was no escape: Argentinians lived in an echo chamber. With diabolical skill, the regime used language to: (1) shroud in mystery its true actions and intentions, (2) say the opposite of what it meant, (3) inspire trust, both at home and abroad, (4) instill guilt, especially in mothers, to seal their complicity, and (5) sow paralyzing terror and confusion. Official rhetoric displays all of the traits we associate with authoritarian discourse: obsession with the enemy, triumphant oratory, exaggerated abstraction, and messianic slogans, all based on "absolute truth" and "objective reality."

How did the junta influence the Argentine people?
What is the author's attitude toward the junta? How do you know? Which words express her attitudes?

Step 2
In class
Review homework; share and discuss students' selected important quotes and other responses. Conclude with a discussion of the following quote by General Jorge Rafael Videla, 1976:
“The aim of the Process is the profound transformation of consciousness”.
Instructions for Lesson III. The Censored and the Exiled
Writer Marguerite Feitlowitz’s contention that the whole regime was intensely verbal is contrasted by strict government censorship imposed by the junta from 1976 to 1983. In April, 1976, one month after the coup, General Luciano Benjamín Menéndez oversaw a book burning ceremony in the courtyard of an army base in Córdoba in the presence of journalist and military personnel. Included in the list of authors whose books were burned were Gabriel García Márquez, Pablo Neruda, Karl Marx, Sigmund Freud, Antoine de Saint-Exupéry, Eduardo Galeano and Paulo Freire.

Step 1
Share the above information with students and generate a discussion about the following statement:

Menéndez said, “Just as this fire now destroys material pernicious to our Christian way of being, so too will be destroyed the enemies of the Argentine soul.”

Feitlowitz notes that this is reminiscent of Hitler’s book burning during World War II. What are other historic examples of book burning? (Examples: Itzcoatl burning Aztec codices, Bishop De Landa’s destruction of Maya codices, the Spanish Inquisition, Quin Dynasty, book burning in Ray Bradbury’s Fahrenheit 451, George Orwell’s 1984, Umberto Eco’s The Name of the Rose, Ann of Green Gables etc.)

Step 2
Present students with a list of censored, imprisoned or exiled writers and other artists. If the class is large, divide the class so that some students research and present biographical information (A) and others read and share responses to writings of selected exiled authors (B).

A. List of censored, imprisoned or exiled writers and other artists.

<table>
<thead>
<tr>
<th>Disappeared, Imprisoned or Killed</th>
<th>Exiled</th>
</tr>
</thead>
<tbody>
<tr>
<td>Héctor Ernesto Demarchi</td>
<td>Norma Aleandro, actor</td>
</tr>
<tr>
<td>Haroldo Pedro Conti</td>
<td>Hector Alterio, actor</td>
</tr>
<tr>
<td>Jorge Money</td>
<td>Antonio Di Benedetto</td>
</tr>
<tr>
<td>Héctor Germán Oesterheld</td>
<td>Julio Cortázar</td>
</tr>
<tr>
<td>Alicia Partnoy</td>
<td>Robert Cox</td>
</tr>
<tr>
<td>Enrique Raab</td>
<td>Juan Gelman</td>
</tr>
<tr>
<td>Roberto Santoro</td>
<td>Eduardo Galeano</td>
</tr>
<tr>
<td>Rodolfo Walsh</td>
<td>Federico Luppi, actor</td>
</tr>
</tbody>
</table>

see *Nunca Más* for an additional list of names
http://www.desaparecidos.org/nuncomas/web/english/library/nevagain/nevagain_001.htm

---

Elise Piazza Weisenbach
B. Selected Readings- some readings have strong content.

<table>
<thead>
<tr>
<th>Days and Nights of Love and War by Eduardo Galeano</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Close My Eyes and Am in the Middle of the Sea (19)</td>
</tr>
<tr>
<td>Buenos Aires, May 1975: Oil Is a Fatal subject (20)</td>
</tr>
<tr>
<td>Ten Years ago I Attended the Dress Rehearsal of This Pay (21)</td>
</tr>
<tr>
<td>The System (75)</td>
</tr>
<tr>
<td>Buenos Aires, November 1975, I like to Feel Free and Stay Here If I Want (75)</td>
</tr>
<tr>
<td>The System (75)</td>
</tr>
<tr>
<td>The System (87)</td>
</tr>
<tr>
<td>The System (108)</td>
</tr>
<tr>
<td>Buenos Aires, June 1976: the Earth Swallow Them (132)</td>
</tr>
<tr>
<td>I Had Never Heard about Torture (134)</td>
</tr>
<tr>
<td>The System (Content Warning) (135)</td>
</tr>
<tr>
<td>Buenos Aires, July 1976: When Words Cannot Be More Dignified than Silence It is Time to Keep Quiet (143)</td>
</tr>
<tr>
<td>Street War, Soul War (160)</td>
</tr>
<tr>
<td>Street War, Soul War (161)</td>
</tr>
<tr>
<td>News (165)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Eternauta by Luisa Valenzuela</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Best Shod (9)</td>
</tr>
<tr>
<td>The Censors (25)</td>
</tr>
<tr>
<td>Papitos' Story</td>
</tr>
<tr>
<td>The Little School by Alicia Partnoy</td>
</tr>
<tr>
<td>A Beauty Treatment</td>
</tr>
<tr>
<td>Benja's First Night</td>
</tr>
<tr>
<td>Telepathy</td>
</tr>
<tr>
<td>The Small Box of Matches</td>
</tr>
<tr>
<td>Toothbrush</td>
</tr>
</tbody>
</table>

Note to the teacher
Other possible readings:
Comic series
El Eternauta II by Héctor Germán Oesterheld.

Music
lyrics of Mercedes Sosa

Testimonial
Prisoner without a Name, Cell without a Number by Jacobo Timmerman.

C. Review presentations and initiate concluding remarks about human rights, freedom of speech, censorship, and exile.
Unit 3 The Repressed and the Repressors

Introduction

First we will kill all of the subversives; then...we will kill all of their sympathizers; then...those who remain undecided, and finally we will kill the indifferent ones. “General Ibérico Saint-Jean, May 26, 1977

This quote by General Ibérico Saint-Jean attests to the clear, and horrific plan of the junta’s Process of National Reorganization (El Proceso) to eliminate anyone considered an enemy of the state. In contrast to Saint-Jean’s clarity, the Argentines were left to wonder why people were arrested or disappeared. The media was not a reliable source of truthful information and they lived in fear of the government as well as neighbors. In Unit 3, students will learn more about life in Argentina during this Dirty War from exiled writer Eduardo Galeano, learn about human rights organizations, and role-play a meeting with OAS, government officials and prisoners.

Essential Questions Lessons I.-III.

How does literature help us understand the human spirit?
How do writers express their most important sociopolitical views?
How does a writer’s style impact our understanding of sociopolitical events?
How can literature inspire social change?
How can we use databases to access information?
What is the role of human rights organizations?
How do human rights organizations engender change?

Objectives
Students will:
- read and discuss literature by an exiled writer
- research human rights organizations
- role-play a meeting with the OAS
- read a science fiction comic strip

Lesson I. Century of the Wind
Lesson II. A Visit with the OAS
Lesson III. *El Eternauta*

Assessment
Activity sheet responses
Essay/letter
Discussion
Research results
Role-play interpretation
Materials

Lesson I. Century of the Wind

Lesson II. A Visit with the OAS
Organization of American States mandate
IACHR Country Visit September, 1979
Activities of the Inter-American Commission on Human Rights, Chapter II
http://www.cidh.oas.org/annualrep/79.80eng/chap.2.htm
CIDH_Status of Human Rights Defense Agencies, Chapter XI
http://www.cidh.org/countryrep/Argentina80eng/chap.11.htm
CIDH Conclusions and Recommendations
http://www.cidh.org/countryrep/Argentina80eng/conclusions.htm#B.%20%20%20%20%20
%20Recommendations
The Inter American Commission on Human Rights (IACHR)

Proyecto Desaparecidos http://www.desaparecidos.org/arg/
http://www.desaparecidos.org/arg/tort/marina/rolon/eng.html
The Vanished http://www.yendor.com/vanished/index.html

Movies(http://en.wikipedia.org/wiki/Films_depecting_Latin_American_military_dictatorships)

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Te Extraño (2010)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Clandestine Childhood (2011)</td>
</tr>
</tbody>
</table>
Lesson III. El Eternauta

*Don Dare Pilot of the Future* [http://www.dandare.info/artists/lopez.htm](http://www.dandare.info/artists/lopez.htm)


*Words without Borders* [http://wordswithoutborders.org/graphic-lit/the-eternonaut](http://wordswithoutborders.org/graphic-lit/the-eternonaut)

**Unit 3 Handouts**
I. Century of the Wind
II. A Visit with the OAS
III. El Eternauta

**Extension Activity**
Revisit *El Eternauta* in *Unit 4 Lesson II: Presidential Human Rights Abuse Policies 1983-2014*. Meet *Nestornauta*, a stenciled art figure created to pay homage to former President Nestor Kirchner.
Instructions for Lesson I. Century of the Wind

Eduardo Galeano chronicles the history of the Americas from Tierra del Fuego to Alaska in the trilogy *Memory of Fire*, a collection of vignettes that are often riddled with sarcasm and irony. Readings in volume three, *Century of the Wind*, teach us about the turmoil of the 20th century. Some of Galeano’s messages are obvious, but often he teases us to figure out whom he is talking about, and what he is saying.

Step 1

Assign readings from *Century of the Wind*. Depending on time and size of the class, these short readings can be read by all students for homework, or they can be divided up and used as an in-class group activity. Students will complete *Unit 3 Activity Sheet 1 Century of the Wind* in which they analyze and synthesize the most important points of the vignettes.

1975: Buenos Aires- Against the Children of Evita and Marx
1976: Buenos Aires- The Choice
1976: La Plata-Bent over the Ruins, a Woman Looks
1976: La Perla-The Third World War
1977: Buenos Aires- Walsh
1977: Río Cuarto-The Burned Books of Walsh and other Authors are Declared Nonexistent
1977: Buenos Aires- the Mothers of the Plaza de Mayo
1977 Buenos Aires-Portrait of a Croupier
1979 Madrid- Intruders Disturb the Quiet Ingestion of the Body of God
1979: New York- Banker Rockefeller Congratulates Dictator Videla
1982: Malvinas Islands- The Malvinas War
1982 South Georgia Islands-Portrait of a Brave Fellow
1983: Buenos Aires: The Granny Detectives

Step 2

Review student responses and evaluate how the readings have enriched student understanding of *El Proceso*. Ask students why they think Eduardo Galeano entitled this volume *Memory of Fire: Century of the Wind*.

Note to Spanish teachers

*Memory of Fire* is available in Spanish as *Memoria del fuego*.
Instructions for Lesson II. A Visit with the OAS
In September of 1979, the Organization of American States conducted its first on-site visit to Argentina. It was the 11th such visit to Latin America since the initial investigation of the Trujillo regime in the Dominican Republic in 1961. In this activity, students will learn about the OAS by researching and role-playing an in loco investigation of claims against the government. This activity can be fictionalized or students can maintain the integrity of the actual documents.

Step 1
Direct students to access information on the internet about the Organization of American States (OAS) and other human rights organizations. Students will complete the activity sheet Unit 3 Activity Sheet II A Visit with the OAS.

Step 2
Divide the class into the following groups:
Group 1- prisoners
Group 2 family members of the disappeared
Group 3- members of the OAS investigating committee
Group 4- government personnel

Step 3
Direct students to begin research by:
- reviewing the OAS investigation report
- using databases of information about victims and their repressors.
  Databases include lists of victims by categories such as children, pregnant women, different occupations, religions etc.
- using the library, online newspapers and articles for additional information
If enacted as historical fiction, student can include information gleaned from literary readings and movies such as The Official Story or Imagining Argentina (see above for listings). Alicia Partnoy gives first hand account of her disappearance, daily life, the guards and the facility in The Little School. She also discusses her exile.

Step 4
Arrange time for students to meet in groups to plan the content of the role-play. Suggest costumes and visuals for effect.

Step 5
After the presentation, review the research process, question the level of empathy role-play may have encouraged.

Note to the teacher
Warning: many descriptions are explicit and may warrant pre-selection
Instructions for Lesson III. \textit{El Eternauta}

\textit{El Eternauta}, a combination of eternity and astronaut, is a science fiction comic book series by Héctor Germán Oesterheld. The first version (1957-1959) is about a nuclear attack by aliens on the earth. \textit{El Eternauta II}, published in 1976, reflects the socio political climate early in \textit{El Proceso} and is critical of the junta. Oesterheld himself appears in the comic. \textit{El Eternauta} is a story of people surviving catastrophe by working together, a story of the collective hero. Oesterheld, and his daughters were all members of the Montoneros guerrilla group, and all disappeared.

Step 1

Initiate a discussion about collective heroism and the role of comic books/graphic novels. Brainstorm a list of comic book heroes such as Batman, Captain America, Nightwing, The Green Arrow, and The Flash. What is their importance in our culture?

Step 2

Direct students to read about Héctor Germán Oesterheld and artist collaborator Francisco Solano López. Students will take notes about events in their lives and note their sociopolitical ideas. In a creative writing assignment, they will combine this information, with information they have learned about Argentina during \textit{El Proceso}.

Step 3

Distribute writing prompt \textit{Unit 3 Activity Sheet III El Eternauta}.

In this assignment, as Francisco Solano López, you will write a letter to Héctor Germán Oesterheld. Explain to him why you left Argentina and express your concerns for his safety. Your letter should reflect what you know about the political situation under the junta, and what is rumored to be happening in Argentina. The pressure in on, the OAS and other human rights agencies are watching Argentina closely. Discuss Oesterheld’s ideals and activities, tell him about other exiles, and plead with him to take care.

Learn more about the creators of \textit{El Eternauta} Héctor Germán Oesterheld and artist collaborator Francisco Solano López at Graffitimundo \url{http://graffitimundo.com/new-art/el-estornauta/}, Words without Borders \url{http://wordswithoutborders.org/graphic-lit/the-eternonaut} and Dan Dare Pilot of the Future \url{http://www.dandare.info/artists/lopez.htm}

Step 4

Conclude the activity by discussing the role of comic books in the 1950’s- 1980’s. Open a conversation about what would be the vehicle for spreading information today among young people (Twitter, social media, YouTube etc.) Would the events of the Dirty War look the same if this technology were available at that time? Consider that although information travels faster in 2014, situations such as the 43 missing students in Guerrero, Mexico remind us that human rights atrocities are ongoing.

Note to the teacher

\textit{El Eternauta} is available in Spanish. Second series (1976) is available in English.

---

Elise Piazza Weisenbach
Unit 4 Truth and Justice

Introduction
By the 1980's the junta faced scrutiny for corruption and human rights abuses. In an effort to sidetrack global and domestic attention, the government attempted to reclaim the Falkland Islands, Las Islas Malvinas, from the British. Assuming the British wouldn’t invest much effort to save the islands was a miscalculation that eventually led to the fall of the regime. Raul Alfonsín’s civilian government replaced the military junta in December, 1983.

Alfonsín took over on the 10th of December and created CONADEP (La Comisión Nacional sobre la Desaparición de Personas) on December 15. Alfonsín wanted to identify those who planned and issued orders, those who followed orders, and those who carried orders to excess. Ernesto Sabato, Ricardo Colombres, René Favaloro, Hilario Fernández Long, Carlos T. Gattinoni, Gregorio Klimovsky, Rabbi Marshall Meyer, Bishop Jaime de Nevaes, Eduardo Rabossi, Magdalena Ruiz Guiñazú, Santiago Marcelino López, Hugo Diógenes Pucill and Horacio Hugo Huarte compiled Nunca Más, “... a comprehensive catalogue of contemporary savagery.” (Shapiro)

In Unit 4 Truth and Justice, students will examine how Argentina began to heal from the trauma of El Proceso, the dirty war that terrorized the country from 1976-1983 by researching primary and secondary source documents.

Essential Questions for Lessons I.-III.
How can we use primary source documents to learn about the past?
What causes human beings to terrorize other human beings?
How do traumatized nations begin to heal?
Is truth based on one’s perception?
What is the process of uncovering secret truths?
Why do government policies towards human rights abuse change over time?
Objectives
Students will:
read and analyze the prologue to Nunca Más by Ernesto Sábato
trace the human rights policies from the Alfonsín to Kirchner governments
conduct a mock trial of Argentine human rights criminals

Lesson I. Prologue to Nunca Más
Lesson II. Presidential Human Rights Abuse Policies 1983-2014
Lesson III. The Junta on Trial

Assessment
Discussions
Activity sheet responses
Mock trial research and participation

Materials
Markers and poster board for Lesson II wall chart
(CONADEP), 1984.
http://www.desaparecidos.org/nuncamas/web/english/library/nevagain/nevagain_001.htm
Shapiro, Arthur, Nunca más: the report of the Argentine National Commission on the

Handouts
Unit 4 Activity Sheet I. Prologue to Nunca Más

Extension Activities
Suggested research/essay topics

• US Presidential policies and diplomatic relations with Argentina, 1976-2014
• Compare the Argentine Dirty War with Hitler's Nazi Germany
• Crimes against humanity and genocide trials: spotlight on Guatemala and Chile.
• Lessons to be learned
  ~UN Secretary-General Ban Ki-moon (2011) has urged that the lessons learned from Argentina’s turn from dictatorship to democracy be applied to North Africa, the Middle East and Syria.
  ~BBC News - Argentina's Dirty War lessons for the world
  www.bbc.com/.../world-latin-america-1...
  ~Five Lessons Bush Five Lessons Bush Learned from Argentina's Dirty War and Five Lessons for the Rest of Us
• Were the human rights atrocities a dirty war or genocide?
Instructions for Lesson I. Prologue to Nunca Más

Arthur Shapiro says, “Readers of Nunca Más will come away revolted, shaken and ultimately numbed by the repetitiveness with which the barbarism is inventoried, yet unenlightened as to how it all came to pass.” The prologue, written by Ernesto Sábato, discusses the Commission’s task, people who were vulnerable to human rights violations from 1976-1983 and the reaction of the repressors to investigations. They also considered the need for truth and justice as opposed to vindictiveness or vengeance. However, Sábato’s prologue, considered by many to be controversial, was rewritten under current President Cristina Fernández de Kirchner. In this lesson, students will analyze the prologue to learn about the Commission’s task, human rights, truth, justice, and why this document is controversial.

Step 1
Initiate the activity by discussing one or more quotes written by Ernesto Sábato.

A. This went far beyond what might be considered criminal offences, and takes us into the shadowy realm of crimes against humanity.

B. A feeling of complete vulnerability spread throughout Argentine society, coupled with the fear that anyone, however innocent, might become a victim of the never-ending witch-hunt.

C. It was simply that the ‘anti-subversive’ struggle, like all hunts against witches or those possessed, had become a demented generalized repression, and the word ‘subversive’ itself came to be used with a vast and vague range of meaning.

Step 2
Assign Prologue to Nunca Más for homework. Students will complete activity sheet Unit 4 Activity Sheet I. Prologue to Nunca Más.

Step 3.
Student will share responses to homework activity sheet in whole class discussion.
Instructions for Lesson II. Presidential Human Rights Abuse Policies 1983-2014

Step 1
Divide the class into groups for a collaborative research activity. Direct students to the internet to search human rights policies created by the Argentine presidents from 1983 to 2014. Assign each group a president to research.

Step 2
Create a chart for the classroom wall featuring the President, dates in office, and policies related to human rights.

Note to teachers
This information will also be used for Lesson III. The Junta on Trial
Instructions for Lesson III. The Junta on Trial

Arrange a class trial in which political figures from *El Proceso* are tried for crimes against humanity. Students will use primary source documents, testimonials and newspapers. If the trial is fictionalized, students can include characters from literature and film.

Step 1
Organize the class by groups. Suggested categories of actors are:

<table>
<thead>
<tr>
<th>Children of the disappeared</th>
</tr>
</thead>
<tbody>
<tr>
<td>Government officials</td>
</tr>
<tr>
<td>Prison guards</td>
</tr>
<tr>
<td>Exiled and censored citizens</td>
</tr>
<tr>
<td>Former victims</td>
</tr>
<tr>
<td>Human rights representatives</td>
</tr>
<tr>
<td>Historians</td>
</tr>
<tr>
<td>Judge</td>
</tr>
<tr>
<td>Jury</td>
</tr>
<tr>
<td>Lawyers</td>
</tr>
<tr>
<td>Military of various ranks</td>
</tr>
<tr>
<td>Psychiatrist</td>
</tr>
<tr>
<td>Rabbis, bishop, priests</td>
</tr>
<tr>
<td>Reporters/Journalists</td>
</tr>
<tr>
<td>Witnesses</td>
</tr>
</tbody>
</table>

Step 2
Provide class time for groups to:
- research in the library or online
- organize roles, prepare script, costumes and visuals

The judge should coordinate the sequence of events during the trial, monitor speed of the trial, provide introductory and concluding statements. The *Junta on Trial* is well suited for mid-term or end of the year performance based assessments.

Note to the teacher

Teachers may want to show the award winning movie, *The Official Story*, or *Imagining Argentina* to students to help them envision Argentina during the Dirty War.

The Junta on Trial is an appropriate activity for a large class. *Unit 3 A Visit from the OAS* may be better suited for smaller classes.