**Questions for *The Motorcycle Diaries*, week one***:* These will mostly be for discussion, but be prepared to write about any of them, as well, once we’ve seen the film.

1. No doubt you have seen the iconic image of Che in his role as revolutionary on T-shirts and perhaps as a poster in a dorm room: (Here is the clip art version.) What else do you know about him going into the film? Does the film challenge your initial ideas about him, or generally confirm them? If you had no preconceived ideas, what impression does the film give you? Why?
2. Although most of the stories we’ve read and films we’ve seen have involved someone taking a journey, either before or during the main action of the narrative, this story is entirely based on a journey—a long road trip of two young men on the brink of starting their adult lives. The film will focus on Ernesto, the young medical student who will become “Che” Guevara and the author of the memoir. What changes do we see him undergo? What are the events, sights, conversations, and epiphanies that seem to lead to the change?
3. What does the other central character, Alberto, add to the story? How does he help shape our understanding of and reaction to his friend Ernesto?
4. As with *Testament of Youth,* this film is based on a memoir by a person who went on to become world famous, yet the original memoir has been shaped twice, first by the writer, some years after it was written, and then by the filmmaker, some decades after the events it depicts and after the memoirist’s death. Before you read about and from the memoir, what do you think of the story it is shaped into here? Is the story engaging? Does this life seem significant enough to be worth memorializing that way? Is there anything universal or at least widely applicable that could provide insights into the human experience in general, even if the person depicted hadn’t become a historical figure?
5. In the beginning of the film, both young men are headed for careers as doctors or medical researchers, yet Che ends up going into a more public sort of service—politics--instead. From what we see in the film, how does this change of direction relate to other characters we have read about or seen depicted: Mohan in *Swades*, Ponceludon in *Ridicule*, Waris in *Desert Flower*, Vera in *Testament of Youth*, and Tanner in *Man and Superman*? Note both similarities and differences.