



## **HIST 337: Revolutions in Latin America**

Fall 2007

Tues – Thurs GH (2:30 – 4:30)

Newcomb 9

### **Professor Mark Carey**

Phone: 458-8772

Email: CareyM@wlu.edu

Office: Newcomb 28C

Office Hours: Tues 12-1; Wed 2-4; and by  
appointment

## **COURSE DESCRIPTION**

This course examines four major revolutionary movements in twentieth-century Latin America. It strives not only to analyze the short and long term consequences of revolution, but also to understand how and why people resorted to such radical, often violent, revolutionary tactics to overturn the status quo. By devoting several weeks each to major social revolutions in Mexico, Cuba, Chile, and Nicaragua, the course allows in-depth analysis and fosters a comparative understanding of Latin America's recent past. Also, because we explore both immediate and long-term historical causes of these revolutions, we will gain insights into various social, economic, political, gender, and cultural divisions that Latin Americans have faced for centuries. The course grapples with several key questions:

- What were the historical forces and circumstances that drove Latin Americans to pursue such radical social change in the twentieth century?
- Who rebelled (which social groups) and what/whom did they rebel against?
- How did distinct social groups, such as workers, women, peasants, artists, and politicians experience revolutions? How and why were their experiences different?
- What did these revolutions achieve—and for whom—over the short and long run?
- Why were justice and equality so elusive to Latin Americans?
- What legacies of these revolutions do we see today in Latin America?

In order to understand the far-reaching impacts of these four revolutions—and in order to engage the diversity of "texts" that historians scrutinize—we approach these revolutions from various perspectives: discourse, art, music, journalistic accounts, film, personal testimonies, government documents, and academic analyses. Your coursework will consist of two short papers, reading quizzes, a major research paper, class participation, and a formal presentation.

## **READINGS**

- Michael J. Gonzales, *The Mexican Revolution, 1910-1940* (New Mexico, 2002)
  - Patricia Politzer, *Fear in Chile: Lives Under Pinochet* (New Press, 2001)
  - Margaret Randall, *Sandino's Daughters Revisited: Feminism in Nicaragua* (Rutgers, 1994)
  - Mary Kay Vaughan and Stephen Lewis, eds., *The Eagle and the Virgin: Nation and Cultural Revolution in Mexico, 1920-1940* (Duke, 2006)
  - Peter Winn, *Weavers of Revolution: The Yarur Workers and Chile's Road to Socialism* (Oxford, 1989)
  - Thomas Wright, *Latin America in the Era of the Cuban Revolution* (Praeger, 2001)
- A Coursepack with primary source readings is also required (available from Karen Lyle, Newcomb Hall 6)

## **EVALUATION**

Map Quiz	5%
Reading Quizzes (5)	15%
Short Paper #1	10%
Short Paper #2	20%
Research Paper	35% (10% of this is for topic, bibliography, outline, presentation)
Participation	15%

## **SHORT PAPERS**

This course requires you to write two short papers of 5-6 pages each. We study four revolutions during the semester, and you must write papers about two of them—but which two you choose is your decision. However, you must write about either Mexico or Cuba so that you do not leave both papers until the end. The assignment is to answer one of the course questions posed on the first page of this syllabus, and to answer that question for one country's revolution. For example, you might choose the second course question (Who rebelled and what/whom did they rebel against?) and focus your essay on Winn's book that analyzes Chilean workers. The best papers will not simply regurgitate course readings but will instead involve your own creative analysis of revolution.

Your papers should focus exclusively on the assigned readings, though you may refer to course readings that cover revolutions in other countries, especially in your second paper. Short paper deadlines are as follows:

<u>Mexico:</u>	<u>Oct. 4</u>	<u>Chile:</u>	<u>Nov. 13</u>
<u>Cuba:</u>	<u>Oct. 23</u>	<u>Nicaragua:</u>	<u>Nov. 29</u>

Papers should be 5-6 pages, double spaced with one-inch margins and 12 point font. The best papers (those earning A's) will demonstrate: (1) a solid understanding of course content and readings; (2) a high level of analytical depth; (3) effective use of historical evidence; (4) sophisticated, original ideas; and (5) clear, polished writing. Refer to the writing guidelines included in this syllabus for more details about papers and grading.

## **RESEARCH PAPER**

The research paper—and its various components—is the most important assignment for this class. Research papers should be 12-15 pages, double-spaced, with one-inch margins and 12 point font. The research paper is due on December 11, 2007, by 5pm. You must base your paper on both primary and secondary historical sources to produce a high quality, original essay.

The assignment is to analyze the historical role and influence of one person in a revolution we analyze during the course. Examine this person's background, motivation, beliefs, actions, methods of revolution, effects on others, and ultimate success or failure in achieving their revolutionary agenda. Your goal, then, is to place this individual within the larger context of the revolution you are examining. I encourage you to look beyond political actors—to follow your interests and consider painters, musicians, filmmakers, or others. You might, for example, choose a Mexican painter and analyze his/her paintings in your essay. If you can present a compelling case, I may approve a topic that does not treat Mexico, Cuba, Chile, or Nicaragua; in this case, you must see me by the end of Week 2 to have the topic approved. Examples from our four countries might include:

Pancho Villa  
Emiliano Zapata  
Lázaro Cárdenas  
Diego Rivera

José Vasconcelos  
Fidel Castro  
Che Guevara  
Víctor Jara

Salvador Allende  
Luís Mejía Godoy  
Carlos Fonseca

To ensure that you produce excellent research papers, there will be several mileposts through the course: (1) you must select your topic and have it approved by the end of Week 3; (2) identify primary sources and bibliographical materials by Week 6; (3) hand in an outline by Week 10; and (4) present the paper in Week 11 or 12. These check-ins will help us work together to produce high-quality research, writing, source evaluation, and historiographical analysis. Final papers must use footnotes following the *Chicago Manual of Style*. Refer to the writing guidelines included in this syllabus for more details about papers and grading.

## **READING QUIZZES**

During the semester, you will take 6 unannounced, 15 minute, in-class quizzes asking you to analyze the day's assigned readings. Quizzes may consist of short answers or brief essays. Quizzes cannot be rescheduled or retaken except under extraordinary circumstances. I do, however, drop the lowest grade to count only the best 5 of your 6 quizzes. Nonetheless, it is absolutely imperative that you attend class regularly in order to take these quizzes.

## **PARTICIPATION**

This course requires active participation in every class. All readings will be discussed on the day they are due, so you should arrive in class with readings finished and some questions in mind. Additionally, please interrupt me at any time to pose questions or ask for clarification.

Note the following guidelines for participation grades:

**A**

- attends all classes
- contributes to most discussions
- demonstrates that you have read *and* thought about assigned readings
- pushes the discussion in provocative directions that transcends readings and illuminates broader course themes

**B**

- attends class regularly and participates often
- shows that you have read most assigned readings
- contributions prove competence but do not necessarily demonstrate innovation or creativity

**C**

- absent from class repeatedly OR
- attends regularly but rarely participates
- contributions do not reflect in-depth understanding of readings

**D**

- absent from class repeatedly
- rarely participates in class
- contributions generally on topics that require no knowledge of course readings/themes

**F**

- excessive absences
- impinges on class discussion
- disrespectful, malicious, or threatening in class

**COURSE POLICIES**

- Students must complete all course assignments by finals week in order to pass this course.
- Late papers will be penalized one-third of a letter grade (for example, B to B-) per day, including weekends.
- Papers are due in class, and those papers handed in after class on the due date will be considered one day late.
- Papers will not be accepted by email.
- Extensions on papers or rescheduling of missed quizzes will occur only under extraordinary circumstances that must be verified in writing and approved beforehand.

## COURSE SCHEDULE

9/6: Course Introduction: Mechanics, Logistics, and Theories of Revolution

### Section 1: Mexico

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- 9/11: Mexico through the Porfiriato  
Read: Gonzales, Introduction and chap. 1
- 9/13: Revolution and War, 1910-1920  
Read: Gonzales, chaps. 2-4  
Read: Coursepack, Documents #2, 3  
**Map Quiz**
- 9/18: Social Issues in the Revolution  
Read: Gonzales, chaps. 5-6
- 9/20: Revolutionary Agendas, 1920-1940  
Read: Gonzales, chaps. 7-8  
Read: Vaughan and Lewis, Introduction (pp. 1-20)  
Read: Coursepack, Document #1
- 9/25: Art, Roads, Revolution, and Nation Building After the 1920s  
Read: Vaughan and Lewis, pp. 23-67; 119-136; 221-242  
Read: Coursepack, Document #7
- 9/27: Education, Hygiene, and Oil Expropriation: Revolutionary Vehicles  
Read: Vaughan and Lewis, pp. 157-218  
Read: Coursepack, Documents #4, 5  
**Topics for Research Paper Due**
- 10/2: The Mexican Revolution Past and Present  
Read: Vaughan and Lewis, pp. 335-351  
Read: Gonzales, Conclusion  
Read: Coursepack, Document #6

### Section 2: Cuba

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- 10/4: Cuba: Background to 1959  
Read: Wright, Intro and chap. 1.  
Read: Coursepack, Documents #8, 9, 10  
**Mexico Paper Due**
- 10/9: The Revolution  
Read: Wright, chap. 2  
Read: Coursepack, Documents #11, 12, 13
- 10/11: No Class (Undergraduate Reading Days)**
- 10/16: Che and the Cuban Revolution in Latin America  
Wright, chaps. 3, 4, 5

10/18: Literature and the Arts in the Cuban Revolution  
Read: Coursepack, Documents #14, 15  
**Bibliography for Research Paper Due**

### **Section 3: Chile**

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10/23: Chile through the 1960s  
Read: Wright, chap. 8  
Read: Winn, Preface, Introduction, and Part I  
**Cuba Paper Due**

10/25: Revolution of the Masses  
Read: Winn, Part II

10/30: The Allende Years  
Read: Winn, Parts III and IV

11/1: From Allende to Pinochet  
Read: Winn, Part V  
Read: Politzer, Foreword, Preface, pp. 3-48

11/6: Pinochet's Chile  
Read: Winn, pp. 253-256  
Read: Politzer, pp. 69-116; 127-153; 174-199; 247-254

### **Section 4: Nicaragua**

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11/8: Sandino and Somoza, the Martyr and the Dictator  
Read: Wright, chap. 10  
Read: Randall, Preface and Introduction

11/13: The Sandinista Era  
Read: Randall, chaps. 2, 3, 6  
**Chile Paper Due**

11/15: The Contras, the US, and the Sandinista Threat  
No Reading  
**Outline for Research Paper Due**

**11/20 – 11/22: No Class (Thanksgiving Holiday)**

11/27: Machismo, Feminism, and Life in Sandinista Managua  
Read: Randall, chaps. 6, 7, 8, 11, 13

### **Section 5: Legacies and Comparative Analysis of Revolutions**

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11/29: Presentations of Research Papers  
**Nicaragua Paper Due**

12/4: Presentations of Research Papers

12/6: Revolutionary Legacies

## Writing Guide

Writing is one of the most important skills you can learn in college. I expect you to work hard on your writing and to hand in carefully researched, well-organized, and polished papers. You should submit papers that you would feel comfortable sharing with classmates or publishing for the campus community. In other words, keep an audience in mind beyond the professor and strive for the highest quality you can produce. And I will give you the level of detailed, productive comments that you would expect after your hard work.

The most effective writing is clear, concise, and simple. Be certain every word in your paper matters. Edit as if you could receive \$10 for every word eliminated. Read the essay, "The Principles of Poor Writing," and do the opposite of its ironic, humorous guidelines.

Pay particular attention to passive voice; avoid it at all costs. You can spot passive voice by finding cases where you use the verb "to be" (is, are, was, were, have been, etc.) followed by an "ed" ending on a verb. For example: The revolution was started by bandits. Rewrite as: Bandits started the revolution. In many cases, the passive voice obscures meaning in history papers because it hides historical actors. Grammatically speaking, these sentences lack a subject. For example: Pancho Villa was seen as a hero. Seen by whom? Who saw Pancho Villa as a hero (and who didn't)? Rewrite as: Many landless peasants in Northern Mexico saw Pancho Villa as a hero. If you avoid all forms of the verb "to be," you will avoid passive voice and write more engagingly.

Your papers should also adhere to these guidelines:

- Follow the assignment, including required page lengths
- Take a stand, have an argument, say something you mean—and present this in a thesis statement that appears in the paper's introduction
- Organize your paper so that readers can follow it logically and easily; explain this organization in your introduction
- Introduce quotes in your own words; use quotations in moderation
- Make sure each paragraph has a topic sentence and transition
- Don't plagiarize (remember: you have to cite *ideas* as well as quotations)
- Cite properly with an acceptable citation system; historians use footnotes and follow the Chicago Manual of Style: [www.chicagomanualofstyle.org](http://www.chicagomanualofstyle.org)
- *Proofread as if your life depends on it*

### Grading Scale:

A+ = 98%  
A+/A = 97  
A/A+ = 96  
A = 95  
A/A- = 94  
A-/A = 93

A- = 92  
A-/B+ = 91  
B+/A- = 89  
B+ = 88  
etc.

## Paper Grading Guidelines

These are general criteria for paper grades. While exceptional performance in one area can sometimes compensate for mediocre performance in another area, you must normally meet all the criteria to receive the better grade.

### A

- an original analysis (not regurgitation) that is exceptional, creative, and unique
- a sophisticated and clear argument expressed in a thesis statement and throughout the paper
- accurate citations that consistently adhere to an acceptable citation style
- solid evidence to support all assertions and prove your thesis
- recognition of and effective challenges to counter arguments
- polished writing with clean, neat transitions and almost no syntax errors
- explicit engagement with the required assignment and with broader course themes
- demonstrates a mastering of the assigned documents and course readings

### B

- an unpolished version of the A paper
- has all the information but is not original or creative; lacks the author's own analysis
- portions of the paper are descriptive rather than analytical
- writing errors appear with some frequency; a few inaccurate citations
- argument of the paper or the paper's organizational logic are not explicitly clear
- evidence not always provided or not effectively employed
- leaves doubt about the depth of understanding of course readings or lectures

### C

- summarizes readings rather than analyzing them (i.e., reads like a book report)
- failure to fulfill completely all aspects of the assignment, including assigned page length
- sloppy writing with little apparent proofreading; paper gives indication of hurried work
- little evidence supporting assertions in paper; no citations or inappropriate citations
- lack of an argument or analysis
- suggests limited understanding of course issues and themes
- contains claims or assertions that are wrong
- suggests incomplete or hasty reading of assigned materials

### D

- lack of understanding of the course objectives
- neglect of an entire component of the assignment
- significantly short of required length of assignment
- incoherent writing, logic, or organization
- failure to fulfill assignment, which includes both the writing assignment and the reading

### F

- blatant misunderstanding of the assignment and course
- never handed in or extremely late
- maliciously poor quality
- plagiarized in one or more sections