

## **History 3942, The Practicum** **Race, Culture & Empire in Modern Latin America**

### **Course Description & Goals**

- *What is history?*
- *What is historical memory?*
- *How do differences of power among individuals and communities affect what societies actively remember and forget?*
- *What do we teach as “our” history and why?*
- *How do economic and political systems of power and the institutions they create—such as universities, militaries, museums and the press—shape, silence or reveal history?*
- *How do changes in political culture distort, erase or promote certain narratives? Why do such narratives have “staying power” and how can they be displaced or eroded?*
- *Why does history matter?*

This course addresses and seeks to provide students with answers to these questions. It defines history as the events, ideas, people and the systems of power they generate which together make up the past and influence the present. We analyze how violence as an instrument of the state, an arm of science and the foundation of economies such as those based on slavery silenced its own existence and created, by contrast, memories of triumph, progress and “moral good” in key periods of Latin American history.

Working with materials in UF Special Collections, published memoirs, films and secondary sources that recover history from memory as well as archives, we study the following case studies of the early Twentieth Century and Latin American Cold War:

- Comparative nineteenth-century slave narratives of the Caribbean
- The rise of US imperialism as the foundation of a US national identity based on “whiteness”, particularly after 1898 through the early 1910s
- The impact of US imperial culture and policies of military occupation on Cuba's long-term development after the US invasion of 1898
- The nature, methods and impact of military dictatorships that relied on state terror to contain revolutionary change and democratization in El Salvador (1972-1992) and Argentina (1976-1983)

### **Skills and Methods Taught in this Class**

This class is designed to build or enhance both students' abilities to interpret the past and their capacity to find, cite and explore historical sources on their own. ***The goal is ultimately to make competent, creative and confident historical researchers out of every participant.*** In discussions of assigned materials, group field work in Special Collections, class presentations of the results of that field work, individual writing

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and the submission of a fully developed prospectus for an individual research project, students learn:

- to engage in close textual readings of primary sources
- to assess the silences, messages, implications and arguments embedded in primary sources
- to take notes on sources, including secondary sources, and make use of them for constructing historical, scholarly arguments
- to understand the differences between autobiography and biography, oral history and oral interviews, memoirs and memory
- to conduct research by using library databases of academic journals, government documents and book collections available on-line and in the Latin American & Caribbean Collections of Smathers Library East
- to conduct research in archives of Smathers Library East
- to produce a research prospectus that adheres to the following definition: *A prospectus is a paper that explains and substantiates a research project through a narrative description of the project's key questions, of the relevance to the period analyzed and of the methods involved in collecting and analyzing the sources.* [See pp. 13-14 for requirements]

**Course Materials:** Students **must purchase the paper editions of the books** below in order to ensure that we all have the identical texts and can reference them appropriately and efficiently in class and writing assignments. Occasional in-class pop-quizzes will also depend on the availability of a paper copy as no digital devices will be allowed for reference.

- **Mary Prince**, *The History of Mary Prince* (Dover Publishers, 2004). REQUIRED
- **Miguel Barnet and Esteban Montejo**, *Biography of a Runaway Slave* (Curbstone Press, 1994). REQUIRED
- **Louis A. Pérez, Jr.** *The War of 1898 in History and Historiography* (University of North Carolina Press, 1998). REQUIRED
- **Mark Danner**, *The Massacre at El Mozote* (Vintage, 1994). REQUIRED
- **Eric Steinver Carlson**, *I Remember Julia: Voices of the Disappeared* (Temple University Press, 1996). REQUIRED
- Mary Rampolla, *A Pocket Guide to Writing in History*, 7<sup>th</sup> edition (Bedford/St. Martins, 2007). RECOMMENDED
- **Articles, chapters and documents available electronically:** Students are required to **bring a hard paper copy** of the article, chapter or document assigned to all discussions in class. Students will be responsible for downloading journal articles using databases available through the Smathers Library website when Dr. Guerra has not provided access via Canvas. Instructions are noted in the schedule below for each of these options.
- There are **two films required** for discussion in the second half of the course: "Justice & the Generals" (documentary) as well as the prize-winning "Romero" (fictionalized). **Films are on reserve in dvd**

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**form and can also be accessed digitally through the Library website's links to "course reserves"**. However, beware that UF does not pay for more than 1-2 simultaneous views so you will not be able to watch them the night before: *PLAN AHEAD* and watch the dvd on a dvd player in the library or at an irregular time in the day.

Prof. Guerra may choose to initiate discussion of assigned films with a **pop quiz**. You must **watch them in advance** as you would also read for discussion of a book in advance.

**Meetings and Attendance:** This course meets on Tuesdays from 10:40 to 11:30 AM and Thursdays for a double period that includes discussion or workshop sessions from 10:40 AM to 12:35 PM in Keene-Flint Rm 119, first floor. **Students are expected to attend classes and arrive on time. Attendance, taken daily, is separate from the Participation grade.** One cannot participate if one does not attend. Unexcused absences result in a zero for each day missed; ***habitual unexcused absences will result in an additional penalty for every one beyond the first three:*** final grades will drop by two points for every additional unexcused absence. Absences for medical or emergency reasons will only be excused with a doctor's note or other documentation of an incident (such as a death in the family, a car accident, etc.).

**Readings & Hard Copies:** Students are **REQUIRED TO BRING ALL READINGS in HARD COPY—NOT DIGITAL—to class on days designated** below as discussion meetings. Laptop versions and digital reader versions are not acceptable. That means students must print all articles, documents, etc. that are provided electronically as they will be asked to take notes on the page before and often, in class; students will also need to refer directly to the places on the printed page in order to share their example, point or assessment through oral means in class and among peers in group assignments. In addition, **all books required** for this class **must be real books** and **not digital** versions of books for the same reasons. **Pop quizzes** on reading will require students to have the reading material with them for reference.

**Turning in assignments:** Students are also required to provide all assignments in **hard copy form** by the date and time they are due, noted below, in class.

**Use of laptops & digital devices:** All cell phones must be turned to vibrate at the beginning of class. Laptops may only be used to take notes or when prompted, to access research needs on-line. *Internet surfing, texting, checking of email, or other tasks* unrelated to note-taking during lecture, discussion or other classroom activities is prohibited. **Dr. Guerra will confiscate the cell phone or laptop of any student found engaging in these activities during class and s/he may be asked to leave the classroom.** A second violation will result in disciplinary sanction that includes the deduction of 5 points from the student's final grade for the class.

**Students with disabilities:** Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to Professor

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Guerra when requesting accommodation. Contact the Disability Resource Center through their website: <http://www.dso.ufl.edu/drc/>

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**Plagiarism and Academic Honesty:** One of the key skills this class teaches is how to cite documents, publications, other people's ideas, quotations, and other sources in writing papers or other assignments. There is no excuse for neglecting to cite others' works or publications; paraphrasing without citation of the idea or work paraphrased is plagiarism. Dr. Guerra will evaluate cases of plagiarism individually with a minimal violation resulting in an F for that assignment and egregious violations in possible dismissal from UF pending administrative investigation. Violations of academic honesty standards include but are not limited to cheating, plagiarism, misrepresentation of another's work as one's own, bribery, conspiracy and fabrication. Please visit the UF policies on this at: <http://www.aa.ufl.edu/aa/Rules/4017.htm>

**Assignments:** As detailed in the class schedule below, students will complete a series of weekly readings, writings and exercises in conducting research, most of which are individually based but some of which require group participation. Each student will be assigned to work in a group of peers assigned at the beginning of the semester for all group field activities.

**Participation Grades & Discussion:** The readings assigned for this class and activities in UF's Special and Area Studies Collections at Library East are designed to be intellectually exciting, useful and provocative. Students are expected to come prepared for each class, to engage of Dr. Guerra and others' ideas, to contribute comments and generally play an active role in generating or assessing knowledge. For each discussion, Dr. Guerra will assign the following points to each student:

- 3 points: sustained engagement, clear evidence of having completed reading or reviewed materials assigned for discussion
- 2 points: limited contribution, abstract or general reference to reading or materials assigned for discussion
- 1 point: limited contribution but late arrival to class
- 0 points: silences or unexcused absences

**Lectures, Field Trips and Group Assignments:**

**Lectures** in this course are designed to explain and contextualize the history we are studying; at times, lectures will focus on explaining and contextualizing the methods for gathering sources and interpreting them. All lectures will be interactive; some will be socratic.

**Taking notes** is not only a requirement of learning in history classes, it is a requirement for becoming a skilled historian. For this reason, students' notes will occasionally be graded for accuracy, depth and relevance to the goals of a particular class.

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**Field trips** to Special Collections and both Library West & East are listed below; students should meet in the designated location of the library for that particular class (not our regular classroom).

**Group assignments and presentations** in the classroom will focus on sharing the results and findings of an assignment. **Students will sign up for Group 1-4 on the second day of class.** *For the first group assignment*, students must complete a Library Scavenger Hunt, explained below, and evaluation will be on a *pass/fail* basis. *For the second group assignment*, students will be assigned to analyze a set of Special Collections sources (described later in the syllabus) and give an **oral group presentation in class on 2/21 and 2/24**. However, in addition to a **group grade** that constitutes 50% of the total for each student, each student will be **individually evaluated** for that presentation on the basis of the written document that individually discusses one or more items from the list of sources assigned to his/her group. These small essays are due on the day that one's group gives the oral presentation in class.

**Grading:** See the final pages of this syllabus.

### **Course Schedule and Assignments**

#### **UNIT I: How & Why You Can't Find History on Your Cell Phone**

##### ***Week 1. How History Survives History***

**Th 8/25 Lecture.** Introduction to the Course & Syllabus Review

##### ***Week 2. Silenced & Silent Narratives: History & Memory of The Enslaved***

**T 8/30 Lecture.** Violence, Silence & Memory in the History of "America", 1492-Present.

SIGN UP FOR GROUP ASSIGNMENTS, GROUP 1-4.

**Th 9/01 1<sup>st</sup> period: Discussion. Read for class:**

1. Daniel Immerwahr, How to Hide an Empire: A History of the Greater United States (New York: Farrar, Straus and Giroux, 2019), pp. 3-45. [available on Canvas]
2. James Grossman, "Revising Revisited: Words Matter When it Comes to Career Diversity" and Elyse Martin, "Buried Treasures", *AHA Perspectives* 57: 9 (December 2019), 7-11. [available on Canvas]

**Exercise 1.** Hand in a one-page, 800-1000 word commentary on the above essays that responds to the query: *Why does History and the Historian's Perspective Matter?* **Due in class.**

**2<sup>nd</sup> Period. Author's Workshop.** Show and Tell: Note Taking and the Historians' Craft

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**Discussion** of Prince, *The History of Mary Prince*, **read** for class pp. 1-60; Appendices B & C. Note that you are required to purchase the Dover edition for discussion and assignments.

**Questions for discussion:** *What are the messages and silences in Prince's narrative? Who was her audience and how does Prince's awareness of that audience influence her narrative?*

**Exercise 2. How to Take Good Notes:** Examine the tutorial on note taking strategies [http://tutorials.istudy.psu.edu/notetaking/] and take the self-assessment quizzes offered at the bottom of the webpage. **Review your notes from 8/30 and 9/01; photocopy them** and mark them with a colored pen to show where your notes are deficient or simply reflective of poor strategies. **Grade yourself** and write 2 sentences commenting on how you can improve your methods based on the tutorial's model of "good notes" and advice for good note taking—as if you were the professor, checking the work of a student. *Due in class.*

### **Week 3. Methods through Madness: How to be a Good Historian**

**T 9/06 Why be a historian? Discussion. Read** *before class:*

1. Lillian Guerra, "Why I am a Historian: A Response to Mary Beth Norton," *AHA Perspectives* (September 2018): <https://www.historians.org/publications-and-directories/perspectives-on-history/september-2018/why-i-am-a-historian-a-response-to-mary-beth-norton>
2. Lillian Guerra, "Why Caribbean History Matters," *AHA Perspectives* (March 2014): <https://www.historians.org/publications-and-directories/perspectives-on-history/march-2014/why-caribbean-history-matters>

### **Th 9/08 Library Scavenger Hunt & Pursuing Sources "for Real"**

**Exercise 3. MEET IN CLASS ROOM.** You will work in the Group (1-4) to which you were assigned on the second day of the class. You will receive a group grade or either Pass or Fail when you hand in your assignment to Mr. Alves ON CANVAS by 4 PM Fri 9/09. **INSTRUCTIONS BELOW.**

#### **Instructions for each Group:**

- Choose a topic from the list below and **START EARLY. DO NOT** wait till Friday morning.
- You may **NOT** split up to work on more than one task at a time. Everyone has to do this.
- Do not hesitate to ask for help from library staff.
- Each group must provide evidence of the completion of their research tasks in paper (photocopied) form or digitally printed form by the time of class 1/24.

#### **Topics for researching:**

- Slavery in Cuba *before* 1868 (the year of the first war for abolition and independence in Cuba)

- Blackface theatre and minstrelsy in US popular culture or US colleges and universities, 19<sup>th</sup> Century-present
- Blackface theatre and minstrelsy in Cuba, 19<sup>th</sup> Century-present
- Investments in slavery and slavery-related industries by US colleges and universities, in north or south
- Caribbean slavery and abolition (anywhere in Caribbean)
- Travel writing in the Imperial Age of Europe and the United States (1880s-1920s)
- The use of "Indian head" symbols and other forms of racial mockery of Native peoples in US popular culture or US colleges and universities

**Research tasks to complete and document by class time:**

- Find 10 books written or edited by contemporary English-language historians of these themes
- Use databases to find 3-5 book reviews in major scholarly journals for each of these books
- Consult a government documents librarian in the Government Documents section of the library and discover what the best US or British government collections on your topic might be
- Use the database ProQuest Historical Newspapers to find at least 6 primary sources on your topic from the period in which events occurred
- Use the catalogs of UF Special Collections and consult US archivists to discover what we have at UF on the theme you choose
- *Hint: Using "WorldCat First Search" is the best and fastest way of finding out what primary and secondary sources are available on your topic; entries will also flag whether we have a source at UF!*
- **BONUS POINTS:** Discover what collections are available in microfilm at LACC or Library West on these topics, select one and print or scan 2 articles from microfilmed newspapers or other sources OR order an item that we do not have at UF from Interlibrary Library Loan and print or screen shot and print your order. (3 bonus points will apply to your Group Presentation later in the semester.)

***Week 4: Breaking the Silence? The Runaway History of a Slave Runaway, Part 1***

**T 9/13 Discussion** of Montejo & Barnet, *Biography of a Runaway Slave*, **read** for class pp. 11-105. Be sure to look at the footnotes and glossary when appropriate.

**Questions for discussion:** The young, white Cuban revolutionary Miguel Barnet made a lifelong career for himself after publishing Montejo's oral history and gaining worldwide acclaim for pioneering the use of oral history to capture the experiences of illiterate/marginalized subjects. Despite Barnet's still undisclosed editing of the original account, Montejo's vision of the past and his own construction of identity through personal memories is fascinating. *What surprised you the most?*

**Th 9/15 1<sup>st</sup> Period: Lecture.** Racism & the Challenge of Cuba's First (Three) Revolutions, 1868-1898

**2<sup>nd</sup> Period: Discussion** of Montejo & Barnet, *Biography of a Runaway Slave*, **read** pp. 106-208 for class. Be sure to look at the footnotes and glossary when appropriate.

**Questions for discussion:** In this latter section, Montejo offers interpretations of the trajectory of Cuban history. *What arguments does he make? As a historian, how would you use Montejo's testimony? On what sources would you rely to make sense of its many colorful, rich and sometimes precise examples?*

**Week 5. Breaking the Silence? The Runaway History of a Slave Runaway, Part 2**

**T 9/20 Lecture.** Martí, Maceo & the Myth of Anti-Racism in Cuban History

**Th 9/22 1<sup>st</sup> Period: Database Workshop & Discussion. Read** for class. [Find the article, download and print from UF Library databases] Michael Zeuske, "The Cimarrón in the Archives: A Re-Reading of Miguel Barnet's Biography of Estebán Montejo," *NWIG* 71: Issues 3-4 (1997), 265-279.

**Exercise 4. How to Find a Scholarly Journal Article (again):** Find, print and read this article using the tools on the library website for class. Be prepared to explain and show how you accessed it on Dr. Guerra's computer in class.

**Questions for discussion:** To date, Barnet has never shared his recordings of Montejo's sessions and historians outside of Cuba have accused him of censoring certain parts of it, particularly that related to Cuba's pre-1959 Republic. *How does Zeuske question the veracity of Barnet's account? How does reading Zeuske's critiques change your own perceptions of Montejo's life, identity and experiences?*

**2<sup>nd</sup> Period: Lecture.** "The Bullet is the Pioneer of Civilization": How US Policy & Popular Culture Met, 1870s-1890s

## **UNIT II. The Rise of US Imperialism, 1880s-1920s: Researching the Role of Race & the Repression of Revolution in the Cuban Case**

**Week 6. Narrating Triumph, Constructing the Imperial Race**

**T 9/27 Lecture.** The War of 1898 & the Theft of Cuba's National Destiny

**Exercise 5. Evaluating a Published, Edited Primary Source.**

**Choose one of two options.** *Due in class.*

**4A:** Write a 900-1100 word essay that analyzes *The History of Mary Prince*. Your essay must: a) discuss this source's strengths and weaknesses; b) explain the purposes of Prince's testimony; and c) use the additional materials in Appendix A, B & C to illuminate additional, not necessarily clear or intentionally hidden aspects of Princes' testimony.



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**4B:** Write a 900-1100 word essay that analyzes Estebán Montejo's Biography of a Runaway Slave from the angle of gender, particularly Montejo's construction of his own masculinity, and from the perspective of "the nation". Consider the following questions in your analysis: Is Montejo making a case for black *inclusion* in the nation of Cuba or does he go beyond that? How foundational is the slave experience and history of slavery to Montejo's discussions of Cuba's struggle for national independence and sovereignty? Your essay must: a) discuss the source's strengths and weaknesses; b) explain the purposes of Montejo's testimony and c) use Zeuske's critique and Barnett's own commentary "The Alchemy of Memory".

**Th 9/29 1<sup>st</sup> Period. Lecture.** Learning the ABCs of Empire: An Introduction

**NOTE:** Students will be assigned to Groups for next Wednesday's Field Trip 2/ and subsequent Oral Presentations by Groups. Please contact one another and coordinate to view materials assigned to your group for completing Exercise 5 for next Friday.

- Selected sources discussed in workshop (on reserve at Special Collections):
  - N.A., Colonial Alphabet for the Nursery (London: Goode Bros., 1880).
  - Violet Heaven, The Negro Alphabet (Kingston, Jamaica: Ashton W. Garner & Co., 1897).
  - Mrs. Ernest Ames [Mary Frances Ames], An ABC for Baby Patriots (London: Dean & Son, 1900).
  - N.A., Young America's Picture Book (New York: R. Worthington, 1881).
  - W.W. Denslow, Denslow's ABC Book (New York: G.W. Dillingham Co., 1903).

**2<sup>nd</sup> Period. Ideas Workshop & Discussion.** Who Counts? Number Books & the Construction of American Whiteness. **Read for class.** Randall Kennedy, Nigger: The Strange Career of a Troublesome Word (New York: Vintage Books, 2002, 2013), pp. 3-44 [Scanned and available via Canvas or Dropbox]

- Selected sources discussed in workshop (on reserve at Special Collections):
  - Nora Case, Ten Little Nigger Boys and the Little Nigger Girls (London: Chatto & Windus, 1907).
  - N.A., Ten Little Nigger Boys (London: Juvenile Productions, Ltd., 1930).
  - N.A., Ten Little Nigger Boys (New York: E.P. Dutton, 1890).

***Week 7. Racial Mockery as Education: Primers in Imperial Thinking and a Racist Political Culture***

**T 10/04 Field Trip to Special Collections. MEET** Dr. Guerra, Ramona Caponegro (Curator of the Baldwin Children's Literature Collection) as well as Florence Turcotte (Librarian of African-American Collections) on the second floor of Smathers Library East. As noted above, you will work in groups for the oral presentation but

receive an individual grade for completion of **Exercise 6, due on the date assigned for your group presentation in class.**

**Materials assigned for analysis by group are as follows:**

- *Group 1:*
  - Louise and George Willard Quarles Bonte, ABC in Dixie: A Plantation Alphabet (New York: E.P. Dutton & Co., 1905).
  - R. & C. Kennedy, 10 Little Nigger Boys. (London: Gale & Polden, 1921).
  - E.W. Kemble, A Coon Alphabet (New York: R.H. Russell, 1898).
- *Group 2:*
  - L.D. Bradley, Wonderful Willie! What He and Tommy Did to Spain (New York: E.P. Dutton & Co., 1899).
  - Mary Hazelton Wade, Our Little Cuban Cousin (Boston: L.C. Page & Co., 1902).
- *Group 3:*
  - L. Frank Baum, The Army Alphabet (Chicago: Geo. M. Hill Company, 1900).
  - N.A., Young America's ABC & Pretty Picture Book (New York: McLoughlin Bros., 1900).
  - N.A., Alphabet of American Subjects for Good Children by Uncle John (Philadelphia: J.B. Lippincott & Co., 1871).
- *Group 4:*
  - G. Clausen, et al. Children of All Nations: Their Homes. Their Schools. Their Playgrounds (New York: Cassell & Co., 1885). [See esp. "Some Strange Children"]
  - Grace Duffie Boylan and Ike Morgan, Kids of Many Colors (Chicago: Jamieson Higgins Co., 1900).
  - Alexis Everett Frye, Elements of Geography (various editions)

**Exercise 6. Evaluating Archival Primary Sources. Due when your group's oral presentation begins:**

Write an individually authored, 900- to 1200-word analysis of one or more of the sources your group reviewed. You may also put the source or sources to which you were assigned "in dialogue" with any of the materials on reserve at Special Collections for use by any group. You must clearly identify and citing each source using footnote form (use Rampolla's guide for this). You must also provide a list of sources cited at the end, if you used more than one source (use Rampolla's guide for this too). Consider the following questions and focus on one or more in your answers (note which ones you are answering at the top of your essay): *How did these books for young children define and champion whiteness? How did these books' lessons on whiteness appropriate and rely on US history? How was whiteness defined through depictions of non-whites? Through celebrations of militarism and masculinity? Through depictions of class?*

**Th 10/06 Field Trip to Special Collections. MEET Prof. Guerra and your group** at Special Collections for independent group discussion and preparation of oral presentations *next week!* No late sign-ins accepted.

**Week 8. Sources for Imperial Thinking & the Conquest of "Our Backyard"**

**T 10/11 Oral Presentations by Groups 1 & 2.** Each group will have a maximum of 15 minutes to present on their analysis of materials assigned and 5 minutes to lead discussion of their findings in the class. Late arrivals will result in a loss of points for the whole group: do not be late. **Exercise 6** *due in class for ALL students.*

**Th 10/13 1<sup>st</sup> Period: Oral Presentations by Groups 3 & 4.** Same instructions as above.

**2<sup>nd</sup> Period: Ideas Workshop.** In-class viewing and discussion of 20-minute edited clip of *The War of 1898* (PBS, 1998).

**Week 9. Putting the Facts of History Back into History: Cuba as Case Study**

**T 10/18 Discussion** of Pérez, The War of 1898 in History & Historiography, **read** for class the Preface to page 80.

**Questions for discussion:** 1. *How does Pérez justify the relevance of his study (i.e. why does it matter)? What does this book seek to explain? On what kinds of sources does he rely and how do they serve his scholarly goals? What did struck you as the very best or most convincing source of evidence?*

2. Pérez titles this chapter "Meaning of the Maine" after the singular most pivotal event in the history of the United States' debates over whether to intervene militarily in Cuba. *What is the meaning of the Maine for Pérez?*

**Th 10/20 1<sup>st</sup> Period: Discussion** of Pérez, The War of 1898 in History & Historiography, **read** for class pp. 81-134.

**Questions for discussion:** The Cuban War of 1895 for independence from Spain remains "The Spanish American War" in most of US history books and popular consciousness of people in the United States. *How does Pérez explain that process using evidence from the time that the actual events of the US military invasion and subsequent occupation of Cuba? How do you explain the elimination of Cubans from, effectively, their own history? What is his best evidence? What kinds of evidence does Pérez avoid? What other questions should we ask and what sources would answer them?*

**2<sup>nd</sup> Period: Lecture.** "Banana Republics" & the Neo-Colonial Caribbean, 1902-1934

**UNIT III. From the Good Neighbor Policy to the Cold War:  
Researching the Rise & Repression of Hemispheric Revolution, 1930s-1980s**

**Week 11. Good Guys vs. Bad Guys: Overcoming Binaries in Cold War History**

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**Tu 10/25 Lecture.** Caribbean & Central American Revolutions: Origins, Patterns & Prospects Across the Twentieth Century

**Exercise 7:** Write a 900-word essay evaluating the contribution that Pérez's The War of 1898 makes to the history of the Spanish-American-Cuban War and Cuban history more generally. Using his own historiographic introduction as a guideline, select the three best examples of Pérez's research and analysis of evidence to substantiate your assessment of its originality. *Due in class.*

**Th 10/27 1<sup>st</sup> Period: Research Workshop on the Cuban Cold War**

**2<sup>nd</sup> Period. Lecture.** The Case of El Salvador: From *La Matanza* to Father Romero

**Exercise 8. Project Statements due.** See requirements below.

**Requirements for Project Statements:**

- a one- to two-paragraph description of your topic with 3-5 research questions
- a timeline of events specific to your topic or a one- to two-paragraph description of the events; this part will explain the *context* of the topic as well as its historical relevance to the period you are studying
- a bibliography, using proper citation format, of at least 3 secondary source books, 3 secondary source scholarly articles, 3 to 5 primary sources. *You must annotate at least one of each set of these sources* (Use Rampolla for explanations of annotation and citation, especially Chapter 7 and pp. 29-31).
- Project statements are due in hard copy at the beginning of class 3/15

**Week 12. Excavating Bodies, Rescuing History: El Salvador as Case Study**

**T 11/01 Film Workshop & Discussion. Watch before class.** "Justice and the Generals" (USA: ICARUS Films, 2002). *Find the dvd or digital version on Library Course Reserves for this class.*

**Questions for discussion:** What is the argument of this documentary? How does this documentary film use historical sources? Who is its audience and how does that affect the way in which Salvadoran and US history are explained?

**Th 11/03 1<sup>st</sup> Period: Film Workshop & Discussion. Watch before class.**

"Romero" (Vidmark, 1989, 2002). *The film will be on course reserves at Library West and viewable through a UF streaming service.*

**2<sup>nd</sup> Period: Discussion** of Danner, The Massacre at El Mozote, **read** for class pp. 3-139.

**Questions for discussion:** Danner frames his book as a "parable of the Cold War". *How is the history it tells a "parable"? How does Danner check the veracity of witnesses and survivors of the massacre against other sources? What impressed you as the most powerful of the evidence he presents? What are the weakest parts of the evidence Danner marshals?*

**Week 13. State Terror and History as Political Dissidence**

**T 11/08 Discussion** of Danner, The Massacre at El Mozote, **read** for class pp. 140-end

Professor: Lillian Guerra, Ph.D.

Grader: Hélio A. Alves

Prof. Guerra's Office Hours: Tu 12:30-2:00 PM

Class Meetings: Tu 10:40-11:30 & Th 10:40-12:35

Class Location: Keene-Flint 119

Prof. Guerra's Office: Keene-Flint 218

(documents follow the conclusion of the narrative text on page 162).

**Questions for discussion:** *What did you learn from examining Danner's documents at the end of his book and his narrative footnotes that you did not learn from the text itself?*

**Th 11/10 1<sup>st</sup> Period: Lecture.** Argentina & the Paradoxes of Populism, 1940s-1960s

**2<sup>nd</sup> Period: Discussion. Read for class:**

1. Marta E. Savigliano, "Evita: The Globalization of a National Myth," *Latin American Perspectives* (November 1997) Vol. 24, No. 6: pp. 156-172. [find using JSTOR, bring to class on paper]

2. Eduardo Elena, "What the People Want: State Planning and Political Participation in Peronist Argentina, 1946-1955," *Journal of Latin American Studies* (February 2005) Vol. 37, No. 1: pp. 81-108. [find using JSTOR, bring to class on paper]

**Week 14. Memory and Trauma in History: The Historian as Witness**

**T 11/15 Lecture.** Explaining Argentina's "Process of National Reorganization" in the Context of the Cold War, 1976-1983

**Th 11/17 1<sup>st</sup> Period: Lecture.** Madres de la Plaza de Mayo: Memory as a Weapon of History

**Exercise 9. Finding History on the Internet vs. UF's Digital Library.** Using ProQuest Historical Newspapers and regular news websites (Wikipedia is NOT acceptable), discover what has happened to the victims of state terror in El Salvador since the cessation of fighting in 1992. Attach hard copy print-outs of the top 4-5 articles you found and write a 500-word evaluation of your process for finding them and evaluating their value. Explain what you learned. ***Due in class.***

**2<sup>nd</sup> Period. Discussion** of Stener, I Remember Julia, ***read acknowledgments to p. 102 for class.***

**Questions for discussion:** Stener's book, like similar collections of Latin America's many "Dirty Wars" of the 1970s-80s, is hard to put down. Not a book of oral history in the formal sense nor a set of journalistic interviews, it can be read as a history of trauma, both personal and collective. *What do you think the voices of Argentina's Disappeared in Stener's book teach us about the history of this period? About the role of violence in silencing history? About the role of memory in "rescuing" history from oblivion?*

**T 11/22 Discussion** of Stener, I Remember Julia, ***read pp. 103-184.***

**Questions for discussion:** Unlike Mark Danner's "parable of the Cold War," Stener's collection of "Voices of the Disappeared" has no document section or footnotes. Stener's collection is intended to be a primary source of edited testimonials that will be popular and accessible to the "average reader". *How, then, is Stener's collection of testimonials similar to Mary Prince's testimony? Estebán Montejo's? How is it different? What makes historical accounts powerful and accessible to the average reader? Should works like Stener's include footnotes and documents?*

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*What would be the costs and benefits of including such methods of documentation in Stener's collection?*

## **THANKSGIVING BREAK 11/23-11/27**

### **T 11/29 Author's Workshop: Grand Narratives of a Communist State**

#### **Week 15. Student Consultations with Dr. Guerra.**

#### **Th 12/01 1<sup>st</sup> & 2<sup>nd</sup> Periods: Citation & Research Workshop: Troubleshooting**

- Bring your own questions and prepare to ask them in a way that will benefit your peers.
- In-class completion of the History 3942 assessment quiz (**ungraded but required**)

#### **Week 16. The Legacies of Violence in "Our" History of Latin America**

#### **12/06 FINAL LECTURE.** Surprising Answers to Historical Questions

**FINAL PROSPECTUS DUE IN HARD COPY TO PROF. GUERRA'S OFFICE (you may slide it under my door) ON DATE ASSIGNED BY THE COLLEGE FOR OUR FINAL EXAMINATION: 12/14 by Noon.**

#### **Requirements of the Final Prospectus:**

- 4-7 pages of the following elements plus the
  - **2-5 paragraph narrative introduction** of the topic and its relevance to the historical period, process and people on whom you will focus. Note that here you should make use of the timeline and/or historical context you were to flush out for the Project Statement.
  - **a description of the problem or puzzle that you have researched** according to a set of research questions developed in relation to the primary and secondary sources consulted
  - **a hypothetical thesis statement and / or argument** at the heart of this opening narrative [for purposes of clarity; please italicize]. Note that this cannot be a descriptive thesis but an analytical statement that "argues" something
  - **a survey of the relevant historiography and a statement of how you are responding to previous historians' work** on this topic [What main arguments have been made in the past? How is your approach different? How will you make a unique contribution to historical understandings about your topic?] Note that you should reference the sources in your annotated bibliography for this section and footnote them.
  - **a discussion of methodology:** What kinds of sources did you find? How will you use them?
  - **a follow-up concluding paragraph** or two that draws on your preceding discussion of historiographical frameworks and your

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sources/contribution **to present possible answers to the questions you posed** at the beginning as well as a clear, preliminary argument

- **Annotated bibliography, divided into primary and secondary sources**

Note that secondary sources should be listed in chronological order by publication date. You must include 3-5 line annotations for *at least four secondary sources (monographs, chapters in edited volumes, scholarly journal articles), and five primary sources*

**Grading Scale:**

93-100	A	89-87	B+	79-77	C+	69-67	D+	Below 60	Failing
92-90		A-	86-83	B	76-73	C		66-63	D
			82-80	B-	72-70	C-		62-60	D-

**Letter Grade with GPA equivalent:**

A	4.0
A-	3.67
B+	3.33
B	3.0
B-	2.67
C+	2.33
C	2.0
C-	1.67
D+	1.33
D	1.0
D-	0.67
E	0

**Grading of Assignments**

Exercises / Writing	35%
Group Assignments	10%
Attendance	10%
Participation	20%
Final Prospectus	25%

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100%