

## **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?*
- *What is the impact of a context of violence (such as slavery, war or the violation of human rights) on how history is documented? What is deliberately hidden or erased? What is, by contrast, “forgotten”?*
- *Why does history matter?*

**This course addresses and seeks to provide students with answers to these questions by teaching the methods of historical scholarship.** 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 and United States history.

In this class, we work with materials in UF Special Collections, published memoirs and testimonial narratives, films and secondary sources that recover history from memory as well as archives, of the early Twentieth Century and Latin American Cold War. Together, we will analyze:

- Comparative nineteenth-century slave experiences and testimonial narratives of the Caribbean that are both contemporary to the time of slavery and collected nearly one hundred years after its abolition.
- 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 (1898-1902) on Cuba’s long-term development during and immediately after the US invasion of 1898
- The nature, methods and impact of military dictatorships that relied on state terror to contain revolutionary change and moderate demands for 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***

Professor: Lillian Guerra, Ph.D.  
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Office Hours: MON 2:00-3:30 PM

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Grader: Claudia Suárez

**participant.** In discussions of assigned materials, group field work in Special Collections, class presentations of the results of that field work, individual writing 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, microfilm and book collections available on-line and in the Latin American & Caribbean Collections of Smathers Library East
- to conduct research in archives (Special Collections) of Smathers Library
- 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.14-15 for requirements]

### **Course Materials:**

Students **MUST acquire / buy the PAPER EDITIONS OF THE REQUIRED BOOKS, listed below, in order to ensure that we all have the identical texts and can reference them** appropriately and efficiently in class and writing assignments.

**IF YOU DO NOT HAVE THE HARD COPIES AND THEREFORE DO NOT HAVE THEM IN CLASS, YOU WILL NOT BE ABLE TO DO WELL IN DISCUSSION OR ON QUIZZES AS YOU MUST BE ABLE TO CONSULT/QUOTE THE READING DIRECTLY WITHOUT ACCESSING THE INTERNET.** *Students will not be allowed to use a laptop, smart phone or other device as a substitute for the hard copy of the book or assigned reading.*

- **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**

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- 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. **Occasional in-class pop-quizzes** will depend on the availability of a paper copy as **no digital devices will be allowed for reference.**

- There are **three films required** for discussion in the second half of the course: “Justice & the Generals” (documentary) as well as the prize-winning fictionalized “Romero” and “The Official Story”. Details on how to view these movies appear below. Guerra may choose to initiate discussion of assigned films with a **pop quiz**. You must **watch them in advance just as you would also read a book in advance for in-class discussion.**

**Meetings and Attendance:** This course meets on MWF from 10:40 to 11:30 AM in Flint 113 unless otherwise noted below. **Students are expected to attend classes and arrive on time. Sign in sheets will circulate in the first few minutes of each class.**

- **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 two: 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.).

**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. **We do not accept assignments over Canvas unless designated below or in case a need emerges.**

#### **Use of laptops & digital devices:**

- **All cell phones must be turned to vibrate** at the beginning of class.
- *Notetaking on paper is highly recommended as a method of learning, documentation and knowledge collection.*
- **As explained above, laptops may not be used for in-class writing** assignments (such as brainstorming sessions or pop quizzes).
- **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 Guerra when requesting accommodation. Contact the Disability Resource Center through their website: <https://disability.ufl.edu/>

**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. **ANY USE OF ARTIFICIAL INTELLIGENCE PROGRAMS for ANY ASSIGNMENT IS PROHIBITED.**

Dr. Guerra will evaluate cases of plagiarism:

- A minimal violation resulting in an F for that assignment and a report to the College.
- Egregious violations will garner an F for the class and 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: <https://policy.ufl.edu/regulation/4-040/#:~:text=A%20Student%20must%20not%20represent,paraphrasing%2C%20or%20patch%2Dwriting>

**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.

- **Note on writing essays:** All essays should be **written in response to the “prompt questions”** that appear below but they should also have a **clear argument** that results from your own thinking and analysis. The argument should be expressed in the form of a single thesis statement or several sentences that (ideally) can be found in the first paragraph.
  - ***Good history papers rely on the presentation of clear evidentiary examples***, discussion of these examples and citation of sources. In this class, essays should analyze the evidence presented in the readings themselves when asked to do so.
  - ***To find good examples that support an argument, you must engage in close analysis of the text.*** Close textual analysis is a skill that we develop in this class through class discussion of a text, image, film as well as the craft of note-taking and essay-writing.
  - ***Grammar and clarity of prose are essential to successful writing.***
  - **All papers are due at the start of a class** unless otherwise indicated.
  - **All papers are due in hard copy** and cannot be submitted over Canvas. *Papers should be typed in double-spaced, 12-point font and if they are rely on only 1-3 sources, need only use an MLA [Modern Language Association] style of citation.* (That is, you can cite the author's last name and page or pages referenced in parentheses following the sentence that discusses the quote or the idea you wish to cite. You will then need to provide a “List of Sources Cited” at the end of the paper.)

**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 and Socratic. You must take notes so that you learn the history of the period or topic in question and then acquire the methods that enable you to analyze it. These two activities go hand-in-hand. ]

**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.

**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 particularly class (not our regular classroom). **Attendance** at all field trips is **mandatory**.

**Group assignments and presentations** in the classroom will focus on sharing the results and findings of an assignment. Professor Guerra will assign groups by the end of week one.

- **For the first group assignment**, students must complete a Library Scavenger Hunt, explained below, and evaluation will be on a **high pass/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**. However, **in addition to a group grade that constitutes 50%** of the total for each student, **each student will also be individually evaluated on the basis of a short written reflection** 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 scale:** See the final pages of this syllabus.

## Course Schedule and Assignments

### **UNIT I: How History Survives History: Un-silencing Silenced Narratives**

**Mon 1.13 Jan. Lecture.** Introduction to the Course & Syllabus Review

**Wed 1.15 Jan. Lecture.** Violence, Silence & Memory in the History of “America”, 1492-Present.

**Fri 1.17 Jan. Discussion.** The Taboo of Imperial Anti-Imperialism.

***Read before 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.** In Immerwahr’s book, the reader discovers how the history of a country (the USA) is “curated” in real time by the people who lived it as well as by the contexts, systems of power and consequences that historical events created—or eliminated. A clear general lesson, among many others, is that the ability to make choices and to decide one’s fate, let alone that of others, has never been equally distributed. Narratives of the past reflect these differences of power, especially those which are officially adopted, accepted and reproduced, sometimes without much question or debate. What *other* lessons do these readings *together* convey? Hand in a one-page, 800-1000 word commentary that responds to these queries. Make sure to footnote or cite the sources assigned above (for practice and for part of the grade!) **Due in class.**

**SIGN UP FOR GROUPS AT THE END OF CLASS.**

***Monday 20 January is Martin Luther King Day. No Class.***

**Wed 1.22 Author’s Workshop.** What Makes a “Good Historian”?

- Part I. 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>

- Part II. Show and Tell: Note Taking and the Historians’ Craft

**Exercise 2.** Review your notes from lecture on 15 January and discussion on 17 January; photocopy them or print a copy. A peer will evaluate them in class. Work due in class.

***GROUP ASSIGNMENTS ANNOUNCED TODAY! (First activity is Monday, Jan 27, Scavenger Hunt. See below)***

**Fri 1.24 Discussion.** Traumatic Testimony and Activist History-in-the-Making

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**Read before class:** Prince, The History of Mary Prince, pp. 1-60; Appendices B & C. Note that you are required to purchase this edition of the book but if you can't find it, you can use another edition—but it must be a print copy. Hint: Be prepared to answer the following questions in writing....

**Questions for discussion:** *What are the messages and silences in Prince's narrative? Who was (most likely) her intended or expected audience? How does Prince's awareness of an audience influence her narrative? Where do you locate evidence of this awareness?*

## **MON 1.27 MEET AT THE DOORS OF SMATHERS LIBRARY WEST.**

### **Library Scavenger Hunt: How to Pursue and Find Sources**

**Exercise 3.** You will work in the Group (1-4) to which you were assigned last week. You will receive a group grade of High Pass, Pass or Fail. *You must hand in your assignment to Ms. Suárez OVER CANVAS BY MIDNIGHT Wednesday 1.29!*

### **Instructions & ground rules for each Group:**

- Choose a topic from the list below and **START EARLY** (during class time or before; do NOT wait till 8 PM or later!). You are strongly *encouraged to refine* a topic to a more narrow theme: the *sources you select should then reflect this refinement*.
- **You may NOT split up to work on more than one task at a time.** Everyone has to do this together and learn as a group.
- *One member of the group will document how the group completed each aspect of the assignment: in other words, **one of you will be “the historian”**.* The historian will write a “travel narrative” on behalf of the whole group about its experience that is no longer or shorter than 500 words. Be creative. Be funny. This part alone is worth 10 points!
- **Do not hesitate to ask for help from library staff** or other members of your group who might already know how to complete a task.
- **Create an organized digital “packet” with a Table of Contents reflecting each completeshows each completed task**

### **Topics for researching:**

- Slavery in Cuba *before* 1868 (the year of the first war for abolition and independence in Cuba)
- Annexationism of Cuba and supporters in the US South (1820s-1860s)
- 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
- The abolition of slavery in the British West Indies, especially Jamaica
- Female abolitionists and the role of gender in abolitionist movements
- 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 Midnight 01.29:**

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- Find **10 books** written or edited by contemporary English-language historians of these topics. (You may refine the theme, *not* broaden it!)
- 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. Get the **librarian's name. Provide 1-2 documents from a government collection** on your topic or on the wider context that relates to it.
- **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 archivists in Special Collections** to discover what we have at UF on the theme you choose. **Create a "working list" of archival sources** that you would consult if you were researching this topic for a "real" paper. Get the archivist's name.
- *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!*
- **Discover** what collections are available in **microfilm** at LACC or Library West on these topics; select one set of microfilm (for example, of regional or foreign newspaper not available digitally) and **print or scan 3 articles from microfilm.**
- **Order an item** that we do not have at UF **from Interlibrary Library Loan** and print or screen shot and print your order. (Having only one member of your group do this will suffice.)
- **Find and use a "kickstand scanner"** to make a multi-page scan of relevant parts of a book, magazine or other print source that you do *not* check out from the library. *Students who find primary source documents or a rare book in Special Collections and scan these rather than a "regular" library source will receive a bonus of 5 points on this assignment.*

**Wed 1.29 Lecture.** Racism & the Challenge of Cuba's First (Three) Revolutions, 1868-1898

**Fri 1.31 Discussion.** The Runaway History of a Slave Runaway, Part 1

**Read before class:** Montejo & Barnet, Biography of a Runaway Slave, 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 in Montejo's account? Did you notice Barnet's "hand" at work in the text? Where is that obvious, if at all?*

**Mon 2.03 Discussion.** The Runaway History of a Slave Runaway, Part 2

**Read before class** Montejo & Barnet, Biography of a Runaway Slave, 106-208. 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. Is his "voice" credible? 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?*

**Wed 2.05 Ideas Workshop.** Child Slaves, the Slave Ship & Zeuske's Barnet & Montejo.

**Exercise 4. How to Find a Scholarly Journal Article:** *Find, print and read this article before class* using 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-



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279. *Bring the article to class, be prepared to explain how you found it and write a short (500-900 word reflection) in response to the following question about Zeuske's article.*

**Questions for short reflection essay:** *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?*

**Fri 2.07 Lecture.** Martí, Maceo & the Myth of Anti-Racism in Cuban History

**Exercise 5. Evaluating an Edited Primary Source. DUE Wed 02.12 in class!**

**Choose one of two options.** *Due in class in hard copy (paper). Be sure to have a clear argument, expressed in a thesis statement or a thesis paragraph, followed by specific examples that support your case. The argument should respond to the following questions given for each essay option (Prince or Montejo).*

**4A:** Write a 1200-1500 word essay, double-spaced, 12-point font 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.

**4B:** Write a 1200-1500 word essay, double-spaced, 12-point font 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 Barnet's own commentary "The Alchemy of Memory".

## **UNIT II. The Rise of US Imperialism, the Repression of Racial Freedom and the Relevance of the Cuban Case, 1880s-1920s**

**Mon 2.10 Lecture.** "The Bullet is the Pioneer of Civilization": How US Policy & Popular Culture Met, 1870s-1890s

**Wed 2.12 Lecture.** The War of 1898 & the Theft of Cuba's National Destiny

**Exercise 5 (Paper) due in class in hard copy. No digital submissions!**

**Fri 2.14 Ideas Workshop.** Learning the ABCs & 123s of Empire: An Introduction

**NOTE:** Students will be working in their assigned Groups for next week's Field Trip (Mon 02.17). Please **contact one another** and **coordinate** to view materials assigned to your group for completing **Exercise 6, a 10-minute Group Presentation in class on Fri 02.21 and**

**Mon 2.24. We will meet in the Judaica Suite of Smathers Library East on Mon & Wed 2.17 & 2.19.**

- Selected sources discussed in Lecture 2.14 (on reserve at Special Collections):
  - N.A., Colonial Alphabet for the Nursery (London: Goode Bros., 1880).

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- 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).

**MONDAY 2.17 MEET IN JUDAICA SUITE. Workshop led by UF Librarian and Curator of the Baldwin Collection of Children's Literature, Dr. Fiona Hartley-Kroeger.** Be prepared to take notes during her lecture and ask questions! UF's collection is one of the largest and oldest in the country. We are honored to count on Ms. Hartley-Kroeger's expertise. **NO LATE SIGN-INS.**

**WEDNESDAY 2.19 MEET IN THE JUDAICA SUITE. Ideas Workshop & Group Preparation.** 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] **NO LATE SIGN-INS.**

- 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).

**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"]

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- Grace Duffie Boylan and Ike Morgan, Kids of Many Colors (Chicago: Jamieson Higgins Co., 1900).
- Alexis Everett Frye, Elements of Geography (various editions)

**Fri 2.21 Exercise 6, ORAL PRESENTATIONS, GROUP 1 & 2 .** As noted above, you will work in groups for the oral presentation but also receive an individual grade for completion of the written component of this assignment DUE 2.21 OR 2.24 DEPENDING ON GROUP.

**Exercise 6, INDIVIDUAL WRITING, 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 cite 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). Incorrect footnoting will result in deduction of points.

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 racial mockery as a vehicle of academic authority and emotional connection? What lessons were readers supposed to deduce from what they saw in these stories and learned? How did these books’ lessons rely on history to define superior cultural and racial identities in terms of European descent (whiteness) versus non-European descent? How did celebrations of militarism, class status, masculinity and / or other such concepts contribute to arguments about innate or acquired “honor” among certain individuals or groups?*

**Mon 2.24 Exercise 6, ORAL PRESENTATIONS, GROUP 3 & 4**

**Wed 2.26 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?*

**Fri 2.28 Ideas Workshop.** In-class discussion of 20-minute edited clip of *The War of 1898* (PBS, 1998), posted in low-quality visual form on Canvas.

**Mon 3.03 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 took place? How do he 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?*

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

**Wed 3.05 Lecture.** “Banana Republics” & the Neo-Colonial Caribbean, 1902-1934

**Fri 3.08 Lecture.** Caribbean & Central American Revolutions: Prospects in the 20th Century

**Exercise 7:** Write a 1200-1500 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 and, if you find them, its own self-produced “silences”. *Due in class.*

**Mon 3.10 Lecture.** Latin America’s Cold War in El Salvador: From *La Matanza* to Romero

**Exercise 8. Project Statements due FRIDAY 3.14.** 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 that justifies your decision to periodize history and therefore your argument about history according to this time frame; this section will explain the *context* of the topic as well as the historical *relevance* of your approach to past approaches you are studying
- a **bibliography, using proper citation format**, of at least 5 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 on Friday 3.14.

**Wed 3.12 Film Workshop & Discussion. Watch before class.** “Justice and the Generals” (USA: ICARUS Films, 2002). *This film is viewable on course reserves and through Prof. Guerra’s private link which she will provide over Canvas email.*

**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?

**Fri 3.14 Film Workshop & Discussion. Watch before class.** “Romero” (Vidmark, 1989, 2002). *The film will be on course reserves in hard copy and available for rent from Amazon Prime for \$1.99.*

**SPRING BREAK SAT 3.15 TO SUN 3.23. READ MARK DANNER’S THE MASSACRE AT EL MOZOTE OVER SPRING BREAK**

**Mon 3.24 Discussion** of Danner, The Massacre at El Mozote, 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?*

**Wed 3.26 Discussion** of Danner, The Massacre at El Mozote, class pp. 140-end, including dox.

**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?*

**Fri 3.28** Argentina: Poverty, Power and Paradoxes of Populism, 1940s-1960s

**Exercise 9. YOU MAY WRITE AN ESSAY ON EITHER DANNER [discussed above] DUE FRIDAY 4.04 OR AN ESSAY ON STENER [discussed below]. Here are your options:**

**9A.** Write a 1000-1200 word essay that reflects on Danner's approach and what is missing from his representation of the Salvadoran "civil war". Consider the contributions of "Justice and the Generals", the documentary we watched and "Romero" to your knowledge of El Salvador. All of these historical representations engage the need to entertain the audience in order to sustain the reader or the viewer's attention and make a case for El Salvador's relevance to a non-Salvadoran, US audience. *What is left out, glossed over or simply "packaged" in ways that you see as a form of "editing" the historical reality? How would you represent this history differently?* **Due 4.04 in class.**

**9B.** Write a 1000-1200 word essay that reflects on Stener's approach in I Remember Julia. Without explicitly saying so, Stener demonstrates how violence can silence history and how memory can serve to rescue it from oblivion. *What would make this book better? Is Julia's story a microhistory of the Dirty War in Argentina that serves to explain the larger process or "microhistory" of these years—or does it fall short? What criticisms do you have of Stener's approach and why?* **Due 4.11 in class.**

**Mon 3.31** State Terror & Argentina's "Process of National Reorganization", 1976-1983

**Wed 4.02 Ideas Workshop.** Madres de la Plaza de Mayo: Memory as a Weapon of History

**Fri 4.04 Discussion** of Stener, I Remember Julia, **read** *acknowledgements* to page 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?*

**PAPER ON DANNER DUE IF YOU CHOSE TO WRITE ON THIS BOOK.**

**Mon 4.07 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? What would be the costs and benefits of including such methods of documentation in Stener's collection?*

**Wed 4.09 Film Workshop & Discussion. Watch before class.** "The Official Story" (Argentina, 1983). *This film is available on course reserves as a dvd and available for rent on Amazon Prime for \$4.99.*

**Fri 4.11 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**)  
**PAPER ON STENER DUE IF YOU CHOSE TO WRITE ON THIS BOOK.**

**Mon 4.14 FINAL LECTURE.** Surprising Answers to Historical Questions  
**Wednesday 4.16 and Friday 4.18 Professor Guerra and Ms. Suárez will be available during class time in for in-office consultations.**

**FINAL PROSPECTUS DUE WEDNESDAY APRIL 30<sup>TH</sup> IN HARD COPY TO PROF. GUERRA'S OFFICE (you may slide it under my door) .**

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

#### **• NARRATIVE OF PROJECT (5-10 PAGES):**

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

#### **• ANNOTATED BIBLIOGRAPHY (VARIED IN LENGTH, SEE BELOW):**

- **The above narrative elements must be followed by an annotated bibliography of necessary length. It must be divided into sections titled “Primary Sources” and “Secondary Sources.”** *In addition, the format of the source should also be included after the citation listing: that means archival, microfilm and other types of format should be labeled/cited accordingly.*
- If you are using a large number of sources of a certain type, such as films or government documents, consider listing them as a **subcategory in the Primary Sources section.**
- **The bibliography should reflect sources that you have been able to consult** and have actually tracked down in hard copy or digital form from our library or through inter-library loan. You cannot simply find a source by subject matter and list it as if you had read it.

- Consultation of the topic at Smathers Special Collections should be clearly marked as such under “archival sources” section.
- You must include **3-5 line annotations for all secondary sources** (monographs, chapters in edited volumes, scholarly journal articles), **and all primary sources** (manuscript / archival collections, memoirs, newspaper articles, government publications, films, etc.)
- Note that **secondary sources should be listed in chronological order by publication date**, rather than alphabetically by author (that is standard practice in a “List of Works Cited” but *not* in a prospectus bibliography.
- **Length of the annotated bibliography:** There is no maximum for primary or secondary sources **but there is a minimum** that varies according to the topic. *However, a “good prospectus” for this class has the same quality of sources that a viable prospectus would have for a research seminar paper or honors thesis.* Quality of sources determines quantity to a certain degree but, again, the point is that you could/would use this prospectus for a *real* research paper or thesis.

**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	40%
Group Assignments	10%
Attendance	10%
Participation	20%
Final Prospectus	20%

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100%