

HISTORY 242
UNIVERSITY OF WISCONSIN, MADISON

MODERN LATIN AMERICA

Professor Patrick Iber
Fall 2020 / MWF 9:55-10:45; online
Friday can be asynchronous

Office Hours: Wednesday 11-1, virtually
piber@wisc.edu / (608) 298-8758

TA: Andrés Pertierra, apertierra@wisc.edu
Sections: Th 8:50-9:40, Th 9:55-10:45
Th 1:20-2:10, Th 2:25-3:15

This course will give a broad overview of Latin American history in the modern period, since independence but with a primary focus on the twentieth century. Particular emphasis will be placed on the socioeconomic, cultural, and political structures and processes that shaped and continue to influence life in Latin America. Key issues such as colonialism, nationalism, democracy, and revolution will be examined critically in light of broad comparative themes in Latin American and world history. Among the topics to be explored in detail will be the Mexican and Cuban revolutions, populism and dictatorship, socialism and neoliberalism, and drugs and migration.

COURSE TEXT

Virginia Garrard, Peter Henderson and Bryan McCann, *Latin America in the Modern World*, (New York: Oxford University Press, 2019), ISBN 0199340226, \$39.99. (Ebook available at \$19.99.)

All other readings will be provided in PDF format.

The primary goals of this course are that students will be able to

- Describe the contours of Latin American history in the period since independence,
- Apply and use key concepts relevant to Latin American history, such as imperialism, inequality, populism, socialism, neoliberalism,
- Read for a dedicated purpose across different genres and forms of writing,
- Apply historical reasoning to understand the origins of present-day issues,
- Communicate effectively through presentations, discussion, and written work.

ACADEMIC INTEGRITY

By enrolling in this course, each student assumes the responsibilities of an active participant in UW-Madison's community of scholars in which everyone's academic work and behavior are held to the highest academic integrity standards. Academic misconduct compromises the integrity of the university. Cheating, fabrication, plagiarism, unauthorized collaboration, and helping others commit these acts are examples of academic misconduct, which can result in disciplinary action. This includes but is not limited to failure on the assignment/course, disciplinary probation, or suspension. Substantial or repeated cases of misconduct will be forwarded to the Office of Student Conduct & Community Standards for additional review. For more information, refer to studentconduct.wiscweb.wisc.edu/academic-integrity/.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

The University of Wisconsin-Madison supports the right of all enrolled students to a full and equal educational opportunity. The Americans with Disabilities Act (ADA), Wisconsin State Statute (36.12), and UW-Madison policy (Faculty Document 1071) require that students with disabilities be reasonably accommodated in instruction and campus life. Reasonable accommodations for students with disabilities is a shared faculty and student responsibility. Students are expected to inform faculty [me] of their need for instructional accommodations by the end of the third week of the semester, or as soon as possible after a disability has been incurred or recognized. I will work either directly with you or in coordination with the McBurney Center to identify and provide reasonable instructional accommodations. Disability information, including instructional accommodations as part of a student's educational record, is confidential and protected under FERPA.

<http://mcburney.wisc.edu/facstaffother/faculty/syllabus.php>

DIVERSITY & INCLUSION

Diversity is a source of strength, creativity, and innovation for UW-Madison. We value the contributions of each person and respect the profound ways their identity, culture, background, experience, status, abilities, and opinion enrich the university community. We commit ourselves to the pursuit of excellence in teaching, research, outreach, and diversity as inextricably linked goals. The University of Wisconsin-Madison fulfills its public mission by creating a welcoming and inclusive community for people from every background – people who as students, faculty, and staff serve Wisconsin and the world. <https://diversity.wisc.edu/>

CREDITS

This 4-credit course meets as a group for 4 hours per week (according to UW-Madison's credit hour policy, each 50-minute class counts as one hour). The course also carries the expectation that you will spend an average of at least 2 hours outside of class for every hour in the classroom. In other words, in addition to class time, plan to allot an average of at least 8 hours per week for reading, writing, preparing for discussions, and/or studying for quizzes and exams for this course.

IMPORTANT MESSAGES FROM THE UNIVERSITY:

Students' rules, rights, and responsibilities

During the global COVID-19 pandemic, we must prioritize our collective health and safety to keep ourselves, our campus, and our community safe. As a university community, we must work together to prevent the spread of the virus and to promote the collective health and welfare of our campus and surrounding community.

The details of the UW-Madison Badger Pledge [can be found here](#).

UW-Madison Face Covering Guidelines

While on campus all employees and students are required to [wear appropriate and properly fitting](#) face coverings while present in any campus building unless working alone in a laboratory or office space.

Face Coverings During In-person Instruction Statement (COVID-19)

Individuals are expected to wear a face covering while inside any university building. Face coverings must be [worn correctly](#) (i.e., covering both your mouth and nose) in the building if you are attending class in person. If any student is unable to wear a face-covering, an accommodation may be provided due to disability, medical condition, or other legitimate reason.

Students with disabilities or medical conditions who are unable to wear a face covering should contact the [McBurney Disability Resource Center](#) or their Access Consultant if they are already affiliated. Students requesting an accommodation unrelated to disability or medical condition, should contact the Dean of Students Office.

Students who choose not to wear a face covering may not attend in-person classes, unless they are approved for an accommodation or exemption. All other students not wearing a face covering will be asked to put one on or leave the classroom. Students who refuse to wear face coverings appropriately or adhere to other stated requirements will be reported to the [Office of Student Conduct and Community Standards](#) and will not be allowed to return to the classroom until they agree to comply with the face covering policy. An instructor may cancel or suspend a course in-person meeting if a person is in the classroom without an approved face covering in position over their nose and mouth and refuses to immediately comply.

Quarantine or Isolation due to Covid-19

Student should continually monitor themselves for COVID-19 [symptoms](#) and get [tested](#) for the virus if they have symptoms or have been in close contact with someone with COVID-19. Student should reach out to instructors as soon as possible if they become ill or need to isolate or quarantine, in order to make alternate plans for how to proceed with the course. Students are strongly encouraged to communicate with their instructor concerning their illness and the anticipated extent of their absence from the course (either

in-person or remote). The instructor will work with the student to provide alternative ways to complete the course work.

Usage of Audio Recorded Lectures

Lecture materials and recordings for History 102 are protected intellectual property at UW-Madison. Students in this course may use the materials and recordings for their personal use related to participation in this class. Students may also take notes solely for their personal use. If a lecture is not already recorded, you are not authorized to record my lectures without my permission unless you are considered by the university to be a qualified student with a disability requiring accommodation. [Regent Policy Document 4-1] Students may not copy or have lecture materials and recordings outside of class, including posting on internet sites or selling to commercial entities. Students are also prohibited from providing or selling their personal notes to anyone else or being paid for taking notes by any person or commercial firm without the instructor's express written permission. Unauthorized use of these copyrighted lecture materials and recordings constitutes copyright infringement and may be addressed under the university's policies, UWS Chapters 14 and 17, governing student academic and non-academic misconduct.

History Lab

The History Lab is a resource center where experts (PhD students) will assist you with your history papers. No matter your stage in the writing process — choosing a topic, conducting research, composing a thesis, outlining your argument, revising your drafts — the History Lab staff can help you sharpen your skills and become a more successful writer. Schedule a one-on-one consultation at <http://go.wisc.edu/hlab>.

Contact Hours

For online classes, it is especially important for students to have opportunities to be with their instructor and peers. You will have time with your professor during class sessions on Monday and Wednesday synchronous classes. (They will be recorded if you need to miss the session, but the class will be best if you can attend synchronously.) Friday's class is designed to give you flexibility. You will generally have a writing assignment to post to a forum. During the class hour, the professor will participate in the discussion in the forum.

Class Format and Structure

This class takes place in its own moment in history: that marked by, among other things, the broad disruption to normal ways of living brought about by COVID-19. Given that reality, we can't have a standard class. But we can still have an excellent one, and I have made every effort to think about how to provide you with the best possible experience under these conditions. It also means that I will be very flexible if, for whatever reason, you are unable to meet the standard expectations. If you are not able to do a given assignment, you can create an alternative, equivalent assignment. If you fall behind (because you fall sick, for example), you can catch up on your own schedule. **THE MOST IMPORTANT THING THIS SEMESTER IS FOR YOU TO STAY HEALTHY, KEEP OTHERS HEALTHY, AND LEARN AS MUCH AS YOU CAN.** Let us, as a class, keep the focus on what matters most.

Every week will have four elements:

- A Monday lecture. Before this lecture you should do the listed readings. This will be online, synchronous, and interactive, but will also be recorded.
- A Wednesday lecture. This lecture has separate listed readings. This will be online, synchronous, and interactive, but will also be recorded.
- A weekly section where you will have a chance to talk about the readings, historical methods and reasoning, and your research and writing. Your section contributions will be a part of your portfolio at the end of the class.
- An asynchronous Friday class. You will be asked to do an activity, on your own time, that should take about an hour of writing and some other time to prepare. You may do a virtual visit to a museum or watch a documentary or a film. You'll write about this experience and post your response to a discussion forum. You don't have to respond to all of your classmates, but please look at the work of a few others and respond in a constructive way. Your weekly writings will become a part of your portfolio. On some of these assignments you will receive constructive feedback—but not grades as such. You will respond to this feedback in your portfolio. More information about the portfolio can be found below.

GRADING INFORMATION

Grades are often thought of as a way of measuring the quality of student work, or even of the quality of the student themselves. But COVID-19 has made it especially clear that grades also depend on many extraneous factors outside of the student's control. This has always been true, but is particularly clear now. Under these conditions, I have decided to participate in an experiment in partial un-grading. This is a practice that has been adopted by a small but growing number of instructors, frustrated that standard grading often works to inhibit learning rather than to spur it. To be clear: I believe in hard work, initiative, focus, drive, and practice. I also believe in creativity, exploration, and in the possibilities of diverse approaches to demonstrating mastery. The bottom line is that this semester you will compile a portfolio of your work from the semester, and then supply your own final grade by using a flowchart and a combination of assessment and self-assessment. Though I reserve the right to challenge or change your grade, I don't anticipate that this will be a common practice.

At the University of Wisconsin, I believe that letter grades should mean the following:

- A: indicates really superlative work. The student has not only mastered the material in the course at a high level, but has taken the initiative to go above and beyond course requirements.
- AB: indicates the student has mastered the material in the course at a high level. The student has done the reading and writing, participated actively in discussion and lecture, and can show that they have grasped the essential concepts and made an effort to improve and develop fundamental skills.
- B: indicates that the student has understood most of the course material. The student has done most of the reading and writing for the class, and participated in most discussions. The student can show that they engaged with the class thoughtfully, but may not have missed a few significant areas, because of time constraints or other reasons.
- BC: indicates that the student has understood some of the course material. The student has done some of the reading and writing, but the work may struggle to show to demonstrate learning and mastery.
- C: indicates that the student has been able to complete some of the course material, but can demonstrate only a modest amount of learning.
- D: indicates that the student has been able to complete only a portion of the course work, and therefore to demonstrate only minimal learning.
- F: indicates that the student has not been able to complete course work.

Guide to compiling your portfolio

The digital portfolio of your work this semester consists of:

- A cover page
- On a single page: a summary of your scores on the three quizzes. If you want to add any discussion of the results, you may do so.
- On a separate page: a summary of your participation in class and section. Please list all of the days of section that you attended, and all of them that you missed. If you missed any, explain why. Then describe your participation and participation in section. Did you do all of the reading? Did you contribute your ideas to the discussion? Did you learn from your peers? Were you respectful to others? This can be just a paragraph or two. You can discuss struggles, progress, moments of insight or helpfulness, and so on. After your last section meeting, email your TA with this description and a place yourself on the rubric found below. The TA can adjust this grade up or down if necessary.
- A revised version of the essay you chose, based on feedback from your instructors. Please also include the original version of the essay. Please include a one paragraph postscript describing what changes you made and how you incorporated feedback, and what you yourself noticed could be improved. A rubric is below.
- Copies of all of your forum posts, with a calculation of your forum grade, based on the rubric below. You don't need to include your comments.
- On a separate page, a final self-evaluation. Include a calculation of your numerical grade. If you think that grade fairly reflects your learning this semester, you can leave it at that. If you want to make the case for a different letter grade, make the case, with evidence, as outlined below.
- If you'd like to provide evidence to support a higher grade than the number indicates, some suggestions are below.

To get a benchmark for your grade, this is where you should start.

Add up the percentage score for each of the three quizzes, your section participation, your forum participation, and your essay. The rubrics for scoring these are provided below.

Once these are added up, divide by 6.

The number you get is your benchmark. It gets the conversation started. In general, these numbers can serve as a guide:

A: 94-100

AB: 88-93

B: 83-87

BC: 78-82

C: 70-77

D: 60-69

F: <60

Section participation rubric: Your attendance in section is critical to your learning this semester. You'll have a chance to deepen your understanding of the class material, to ask questions, to discuss primary documents, and to interact with your peers. This semester, it's going to be especially important to maintain some community for learning. To get your section grade, this is what you need to do:

Give yourself the following points for attendance:

- 70 points for attending all sections, or missing one
- 60 points for missing 2-3 sections
- 50 points for missing 3-4 sections
- 40 points for missing 5-6 sections
- 30 points for missing more than 7 sections

Exception: if you need to miss more than one section due to illness or another emergency, you can excuse those absences in consultation with the TA or professor.

Thinking about your performance in section on the days you were there over the course of the semester, think about which of these best describes your participation? Active participation doesn't necessarily mean that you need to talk every day, or that you will do better by dominating discussion. If you tend to talk a lot, strive to make room for your classmates. If you tend to be quiet, think about how you can find ways to make more active contributions.

- 30 points for coming to section with mastery of the readings; exploring questions rigorously; engaging with others respectfully, which means both listening respectfully and contributing your ideas
- 25 points for coming to section with strong command of the reading and participating frequently and considerately
- 20 points for coming to section with a partial command of the reading, contributing when called on
- 15 points for coming to section without incomplete command of the reading, and thus contributing relatively little to the discussion
- 10 points if you didn't engage with section or were disruptive

Before the portfolio is due, email your self-reflection with a numerical grade to your TA for approval.

Forum participation rubric: there are 7 forum posts. Give yourself 12 points for each good quality post that represents a thoughtful effort to complete the assignment fully; fewer points if you didn't complete the assignment as indicated (or was late without an important reason). Give yourself 3 points for each week where you made a comment on another person's post that added to the conversation. Your comments should go beyond "nice post" and they should be constructive rather than critical: asking questions and adding insights from your own studies. 7 posts plus 5 comments will equal 99 points. Don't give yourself a score over 100.

Essay rubric:

You get points for your first draft, and for your revisions.

- 70 points for a solid, serious first draft (as indicated on the rubric). It doesn't have to be perfect
- 60 points for a solid but late draft, or a draft that doesn't meet several of the goals of the assignment
- 50 points for an essay with serious problems
- 40 points if you don't turn in your essay

	Argument	Evidence	Structure	Technique
Polished	The argument is clearly stated and is reasonable and thoughtful	The evidence skillfully draws from sources. Quotations support the argument and sources are identified	The structure of the essay, with introduction and conclusion, leads the reader to be convinced of the argument	The essay reads easily, with good sentence structure, and word choice
Some room for improvement	The main argument is identifiable, though it could be more clearly stated or is only partially true	The evidence presented supports the argument but there may not be enough of it or the sources may not be varied enough or clearly identified	Parts of the essay are well-organized, but the body may seem out of order, or it may not flow logically	Some sentences are confusing, but overall the writing is clear
Needs major work	The argument is unclear, unstated, or unreasonable	The evidence doesn't support the argument, or doesn't draw from sources	The organization of the essay is confusing for the reader	The writing has problems that make it hard for the reader to follow

In addition to that, you'll get points for revising your essay in response to feedback.

- 20 points for addressing all of the comments of your grader
- 15 points for addressing most of the comments of your grader
- 10 points for addressing some of the comments of your grader

Add a final 10 points for doing your self-reflection as part of your portfolio page about the essay.

Now you have six scores. Once you've computed the average, you have a place to begin. If you feel that the number you get does not fairly represent the work you've done in class, you can make a case in your portfolio for a different grade. Did you do extra work that isn't captured in the numerical score? Did you face unusual challenges this semester, causing your grade to suffer in one area, but can demonstrate that you mastered the material in another way? To make the case, you can't just assert it: you have to include that evidence and convince us. If you experienced extraordinary or extenuating circumstances this semester, feel free to discuss them. I know you're dealing with a lot. Nevertheless, remember that the letter grade reflects your learning *in this class in this semester*, so hardship doesn't automatically mean that it's appropriate for you to give yourself a grade that you didn't earn. It does mean that we are unusually flexible. Bottom line: if you accept the grade that corresponds to the numerical score, the grading is straightforward. But the numerical grade is not the final word. It is possible to adjust, with greater adjustments requiring greater justification. A well-reasoned case for you to get a low grade may well justify a higher one, while a poorly-reasoned and weakly-supported case may cause your grade to be lowered. Instructors reserve the right to change the grade you suggest, though it is our hope that this will be rare and unnecessary.

Let's say that you've done well and have a numerical average of 89, but you'd like an A for the class. Show that you've done some extra learning! You could read a book about something related to the course that interests you, and write a short paper about it that you include in your portfolio. Or you could do a volunteer project, or make a web site, or do an art or music project. Of course, these would have to be related to the themes of the class, but you have a lot of flexibility. Feel free to bounce ideas off of your instructors.

COURSE PLAN

Week 1: Introduction

Monday, January 25: Introduction to the course

Wednesday, January 27: The Colonial Heritage

Prologue to *Latin America in the Modern World*, xxxv-lv

Friday, January 29: Forum post #1: Latin America Today

This week, I want you to find a news source about something happening in Latin America today. This should be a substantial article, not a news brief. You can find excellent reporting in U.S. newspapers, like the *New York Times*, or in U.K. newspapers, like *The Guardian*. Or you can find analysis in many magazines. Or, if your language skills are sufficient, you can read something in something like the Spanish newspaper *El País*, or in newspapers or magazines from Latin America. If you are fluent in Spanish or working on your Spanish, I strongly recommend the podcast *Radio Ambulante*.

Summarize what you the article describes, and what it reveals about what are major issues affecting the lives of people living in Latin America today. What questions does it leave you with?

Week 2: Independence

February 1, Independence Struggles I

Latin America in the Modern World, Chapter 1, “Latin America in the Age of Atlantic Revolution, 1789-1820s,” 2-53.

February 3, Independence Struggles II

Pamela Murray, *For Glory and Bolívar: The Remarkable Life of Manuela Sáenz*, University of Texas Press, 2008, chapters 2 and 3, pp. 27-82.

February 5, Forum post #2: Independence and National Identity

Use <https://artsandculture.google.com> to search for a country in Latin America by name. You’ll find exhibitions at national museums of arts and culture. For now, please focus on material from the 19th century and earlier. (Put aside the 20th century for now. Please **don’t use** the work of one of the major Mexican visual artists of the Revolution (Diego Rivera, Frida Kahlo, Siqueiros or Orozco) because we’ll all be taking a look at their work in a couple of weeks.)

Examine what you find. Tell us what country you picked, of course, and about what you found. Some questions that you might want to consider include: What sort of objects have been included to create a story of the nation and a national past? How are the objects presented? What is deemed important? Who was painted? How were they represented? All in all, what can we learn from these collections? You may want to take a screenshot of a particularly interesting object or two and include it in your post.

Week 3: Nineteenth Century II

Monday, February 8: Challenges of Independent States I

Latin America in the Modern World, Chapter 5, “Progress and Modernization: The Elite’s Strategy, 1870-1929,” 188-237.

Wednesday, February 10: Challenges of Independent States II

Erika Pani, “Law, Allegiance, and Sovereignty in Civil War Mexico, 1857-1867,” *Journal of the Civil War Era*, 7, no. 4 (December 2017): 570-596.

Friday, February 12: Forum post #3:

This week, I want you to explore the relationship between economy and geography. Pick a Latin American country. Research its major exports and its geographic features. Is there a relationship that you can see between them? What natural endowments helped shape its economic place in the world? Make sure to check out the posts of your classmates also, to learn more about countries you didn’t choose to research.

This might be a good week to make sure you can identify the countries and major cities and geographic features of Latin America, for the upcoming quiz.

Week 4: The Mexican Revolution

Monday, February 15, Mexican Revolution I

Latin America in the Modern World, Chapter 7, “Progress and its Discontents, 1880-1920,” 286-333.

Wednesday, February 17, Mexican Revolution II

Watch: “The Storm that Swept Mexico,” (just the first hour is OK):

<https://www.youtube.com/watch?v=pVWcgOcvgV0&t=5609s>

Friday, February 19: Forum post #4: Arts & the Mexican Revolution

Please watch just a fragment of the second part of the “Storm that Swept Mexico” documentary (or more if you like of course, but the most relevant part is hour 1:33-1:44).

<https://www.youtube.com/watch?v=pVWcgOcvgV0&t=5609s>

I want you to explore the work of one of the great visual artists of the Mexican Revolution: Diego Rivera, Frida Kahlo, David Álfaro Siqueiros, or José Clemente Orozco. You can find online exhibitions and galleries from museums containing their work at <https://artsandculture.google.com> by searching for their names. What themes do they paint? How and where did they paint? In what ways were their lives connected to their artistic projects? In what ways were their artistic projects connected to historical changes that they lived through. You can focus on a particularly compelling work if you like. Include a screenshot and your interpretation of the artwork.

Week 5: Latin America in the World System

February 22, Neocolonialism

Latin America in the Modern World, “Latin America in an Imperial Age,” 238-285

Watch: Dee Dee Halleck’s film *The Gringo in Mañanaland*

<https://www.youtube.com/watch?v=iR4NTOaJU64>

Halleck’s film takes clips from newsreels and Hollywood films to show how Latin America was depicted and portrayed—try to think about the relationship of these images to neocolonialism. You can get the idea from the first 15 minutes of the film; you might want to scan a bit after that for sections that interest you.

February 24, The Great Depression

Latin America in the Modern World, parts of chapter 8, 338-361

Angela Vergara, “Chilean Workers and the Great Depression, 1930-1938,” pp. 51-80 in Paulo Drinot and Alan Knight (eds.), *The Great Depression in Latin America*.

February 26: Quiz #1 (includes map questions)

Week 6: The Cold War

March 1, From World War II to the Cold War: Argentina

Latin America in the Modern World, parts of Chapter 8, 9, 10, “The Great Depression and Authoritarian Populists,” 362-378, 416-428, 432-446.

March 3, From World War II to the Cold War: Guatemala

Stephen Kinzer, chapter on Guatemala from *Overthrow*, pp. 129-147.

March 5, Work on Essay

There is no forum post this week. You should work on your essay, which will be due next Friday. Extra professor office hours will be held during the normal class time.

Week 7: The Cuban Revolution

March 8, The Origins of the Cuban Revolution

Latin America in the Modern World, part of Chapter 10, part of “Revolution and Reform in Latin America,” 447-456.

Watch: *Fidel Castro*, first hour, <https://www.youtube.com/watch?v=9GPREixtd64>

March 10, The Fate of the Cuban Revolution

Deborah Shnookal, chapter on the literacy campaign from *Operation Pedro Pan and the Exodus of Cuba's Children*, pp. 63-104.

Listen: audio documentary, Elizabeth Dore, “Cuban Voices,” <https://www.bbc.co.uk/sounds/play/p06xfy81>

March 12, Essay is Due

This Friday you will be submitting an essay of 1000-1250 words. Your essay should draw from course materials to present an answer to one of the questions provided. You will submit this essay to be read by your instructors, who will provide feedback. You will work on improving your essay, and include both versions in your final portfolio, along with a paragraph discussing what you did to improve the essay.

Week 8: Socialism(s)

March 15, Guerrilla Struggle

Latin America in the Modern World, parts of Chapters 10 and 11, part of “Revolution and Reform in Latin America,” 461-500.

Jon Lee Anderson on Che, <https://www.thenation.com/article/che-guevara-lessons-from-a-revolutionary-life/>

Alma Guillermoprieto, “The Harsh Angel,” from *Looking for History*, 73-86

March 17, Allende’s Chile

Peter Winn, “The Furies of the Andes,” from *A Century of Revolution*, pp. 239-275.

Listen to podcast: 99% Invisible on “Project Cybersyn,” <https://99percentinvisible.org/episode/project-cybersyn/>

March 19: Forum post #5: Was a democratic socialism possible?

Choose one of the three parts of Patricio Guzmán’s epic documentary, “La Batalla de Chile.” Each is about an hour and a half long, and covers a different aspects of the experience of Chile under Allende. Guzmán, who sympathized with the socialist project, thought he was going to document Chile’s transformation. Instead, he ended up documenting polarization, collapse, and the eventual coup d’état.

For this week, pick one of the parts of the documentary

Part 1: The Insurrection of the Bourgeoisie

<https://www.youtube.com/watch?v=69sNztBFSM>

Part 2: The Coup d’état

<https://www.youtube.com/watch?v=cYIh8ZL7U10>

Part 3: Popular Power

<https://www.youtube.com/watch?v=kcUpDEHeSs8>

Or watch “Chile, Obstinate Memory,” a 1997 follow-up in which the filmmaker shows his 19702 movie to Chileans who have never seen it before.

<https://www.youtube.com/watch?v=fOvv5R7lsuI>

While you watch, the question I want you to ask yourself is whether Chile’s socialist project could have survived. If so, how? With what support? With what changes? If not, why not? What made its fall likely, if not inevitable? Use what you see in the film as evidence. What sequences and information caused you to come to your conclusion?

Mix it up (politely, respectfully) in the discussion board! It’s a hard question to answer.

Week 9: Dictatorship and Democracy

March 22: Pinochet's Chile

Latin America in the Modern World, part of Chapter 11, "Counterrevolution in Latin America, 1960-1980," 501-526.

Watch: "The Chicago Boys," first half: <http://www.gamba.cl/2018/05/chicago-boys-vean-aca-el-documental-que-tvn-emitio-a-la-hora-de-la-corneta/>

March 24: Transitions to Democracy

Latin America in the Modern World, part of Chapter 13, "Neoliberalism and its Discontents, 1980-2015," 578-600.

Watch: "The Chicago Boys," second half: <http://www.gamba.cl/2018/05/chicago-boys-vean-aca-el-documental-que-tvn-emitio-a-la-hora-de-la-corneta/>

March 26, Quiz #2

Week 10: The Late Cold War: Central America

March 29, The Wars

Latin America in the Modern World, Chapter 12, “The Late Cold War in Latin America, 1970s-1990,” 532-577.

March 31, The Peace

Nobel Prize speech of Óscar Arias of Costa Rica, 1987

<https://www.nobelprize.org/prizes/peace/1987/arias/acceptance-speech/>

Nobel Peace speech of Guatemalan indigenous activist Rigoberta Menchú Tum, 1992:

<https://www.nobelprize.org/prizes/peace/1992/tum/lecture/>

The Rigoberta Menchú controversy, 1998:

<https://www.nytimes.com/1998/12/15/world/tarnished-laureate-a-special-report-nobel-winner-finds-her-story-challenged.html>

Óscar Arias looks back on the peace accords:

https://www.washingtonpost.com/lifestyle/style/oscar-arias-sanchez-reflects-on-25-years-since-central-american-peace-accords/2012/08/22/e396ea92-e7d8-11e1-a3d2-2a05679928ef_story.html?utm_term=.23b3e5b4cc4e

The Óscar Arias controversy, 2019:

<https://www.nytimes.com/2019/02/05/world/americas/oscar-arias-sanchez-sexual-assault.html>

April 2, NO CLASSES, UNIVERSITY HOLIDAY

Week 11: Neoliberalism

April 5, The Washington Consensus

Latin America in the Modern World, part of Chapter 13, “Neoliberalism and its Discontents, 1980-2015,” 597-626.

Primary document: Mario Vargas Llosa, “Towards a Totalitarian Peru,” 1987, <https://www.crisismagazine.com/1987/documentation-toward-a-totalitarian-peru>

April 7, Mexico’s Transition

Guillermoprieto, “Letter from Mexico City,” *New Yorker*, September 17, 1990

“Chiapas” and “Democracy at Work,” in Julia Preston and Samuel Dillon, *Opening Mexico*, pp. 441-476.

April 9, Forum post #6: Films and contemporary Latin America

This week, I would like you to watch a film about relatively contemporary Latin American reality, made by a filmmaker from Latin America. My recommendations are *Amores Perros* (Mexico), *Roma* (Mexico), *La ley de Herodes* (Mexico), *The Milk of Sorrow* (Peru), *City of God* (Brazil), *Fresa y Chocolate* (Cuba), *Machuca* (Chile), *The Official Story* (Argentina), *The Secret in Their Eyes* (Argentina), *Bacurau* (Brazil) but if there’s another you’re interested in, feel free to clear it with us. In your post, tell us about the movie and how it reflected a moment or issue in time. What did it try to tell its viewers? How did it do so?

Week 12: The Pink Tide

April 12: 21st Century Socialism

Latin America in the Modern World, 629-675.

April 14: 21st Century Social Democracy

Perspectives on Uruguay:

Eve Fairbanks, <https://newrepublic.com/article/120912/uruguays-jose-mujica-was-liberals-dream-too-good-be-true>

Gerardo Caetano, <https://www.dissentmagazine.org/article/uruguay-the-end-of-the-dream>

Nicolas Saldias, <https://theglobalamericans.org/2019/12/the-broad-fronts-legacy-failure-to-reform-uruguays-educational-system/>

April 16, Forum post #7

This week, I'd like you to watch Petra Costa, recent documentary "The Edge of Democracy." It's available on Netflix (to which most of you have access) and on Kanopy, which you should all have access to by virtue of being a UW student. The award-winning documentary explores the conditions leading to the fall of the Workers' Party (PT) in Brazil. Write about your reaction to the film. What were the challenges facing the governments of the PT? How well did they navigate them? How would you explain the rise of the right in reaction?

Week 13: Drugs and Violence

April 19: Colombia and Mexico

Guillermoprieto, *Looking for History*, “Our New War in Colombia,” 19-39

Ev Meade, introduction to *The Taken: True Stories of the Sinaloa Drug War*, pp. 1-52

April 21: The United States

Sam Quiñones, *Dreamland*, pp. 256-300

April 23, Quiz #3

Week 14: The Future of Latin America

April 26, Migration

Francisco Cantú, *The Line Becomes a River*, part 3, pp. 167-242

April 28, Environment

Paul A. Colinvaux, “The Past and Future Amazon,” *Scientific American* 260, no. 5 (May 1989): 102-109.

Ignacio Amigo, “When will the Amazon hit a tipping point?” *Nature*, 25 February 2020, <https://www.nature.com/articles/d41586-020-00508-4>

April 30, Compile your portfolios

There are no additional assignments this week: work on compiling your portfolio, as laid out in the syllabus. The portfolios are due on May 7 at 2:25pm, the time that our in-class final exam would have ended (if there were one).