

History 115 - Comparative History of the Modern Americas – FALL 2019**M,W 11 in room 551B (0920)****T,Th 9:30-10:45 in room 551B (3275)****T,Th 11-12:15 in room 576 (1401)**

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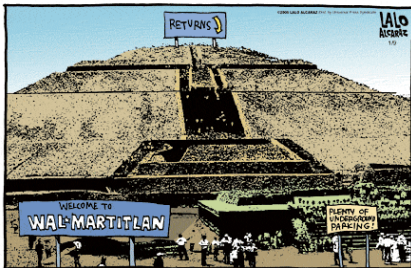
Office Hours: MW 12:30-2; T,Th 12:30-1:30; **and** by appointment. I can stay later if you need- just let me know you're coming. You can also call me at my office at those hours. **I can help you with anything you need-** from understanding course material to preparing for exams, paper and assignments, to mapping out your educational career. You can also e-mail me. I teach 5 different classes so **when you email, please sign your full name and tell me what class you're in.**

COURSE DESCRIPTION

History 115 is a survey of the Americas from the early nineteenth century to the present as well as an introduction to History as an important discipline. We'll explore the social, political, and economic transformations of this hemisphere, paying close attention to the impact of these transformations on the everyday lives of its diverse peoples. To understand the complexities of these regions, this course will weave lectures, films, readings and discussions -especially on primary sources (first hand accounts)— that discuss historical processes and allow diverse sectors of society to speak for themselves. Sample topics include: Colonization; Slavery; the Age of Revolutions; Formation of New Nations; Neocolonialism and Imperialism; 20th Century Revolutions; and the U.S.-Latin America relationship from the Monroe Doctrine, to the Age of Imperialism, to the Cold War, to NAFTA, and through the 21st century.

LA CUCARACHA

BY LALO ALCARAZ



Because all of the countries of this hemisphere have been completely transformed by successive waves of Globalization since 1492 (flows of people, germs, plants, animals, commodities, ideas, technology, money, and drugs...), this first cartoon can serve as one of our guiding themes: “From Teotihuacan (Before Globalization 1.0) to Wal-Mart (Globalization 3.0).” Historical context is vital to understanding our current historical and political moment.

The course is also an introduction to **History as an important discipline** that can help you develop the analytical, writing, critical thinking, and discourse skills you need to succeed in your major, your career and in the world.

REQUIRED READING (Readings is essential to your understanding and success here):

The books listed below are **required reading** for this course and are available for purchase and/or rental at the Grossmont College bookstore and **online used book dealers** such as: amazon.com; abebooks.com; bookfinder.com; chegg.com; alibris.com; half.com; textbookx.com/. Just be sure to get the right edition.

1) Chasteen, John Charles. *Born in Blood and Fire: A Concise History of Latin America* (WW. Norton and Company, 2016). This is the **4th edition**. Paperback ISBN: 9780393283051.

2) James A. **Wood**, and Anna Rose Alexander, eds. *Problems in Modern Latin American History: Sources and Interpretations*. Lanham: Rowman & Littlefield, 2014. This is the **5th edition**. ISBN: 978-1-5381-0906-9 (I've marked with a “ * ” all of the sections/chapters that are new to **this** edition)

I have copies of our books at the library on 3-hour reserve for your use. You cannot pass this class without having access to and READING these books! (You can also borrow my copy during office hrs)

I'll give you a copy of these short articles, which are also required reading (these are in Canvas):

3) Contreras, Carlos Alberto. “The United States and Latin America since the end of the Nineteenth Century” (Social Sciences Press, 2003).

4) Contreras, Carlos Alberto. “The Monroe Doctrine,” (Gale/Cengage Learning, 2012).

5) Contreras, Carlos Alberto. *Revolution, Oil, NAFTA and Security Cooperation: A History of U.S.-Mexico Relations in the Twentieth and Twenty-First Centuries*. Mexico City, 2019. (portions of this)

Required supplies: 3-prong folder or 3-ring binder to organize our handouts; loose-leaf paper

I highly recommend good dictionary or a good dictionary ap!

E-MAIL- this is mandatory! It is **critical** that your **current e-mail address** that you check regularly is in WebAdvisor (it **syncs with Canvas**; I can't change it). I need to be able to contact you through Canvas about your performance in the class. I will also **e-mail** you course updates, some documents and newspaper articles that will bring us up to date on some of the topics we will be discussing.

***In Canvas**, go to “**Account settings**,” then “**Notifications**”, make sure you **click “Notify me right away”** for our course “**Announcements**.”

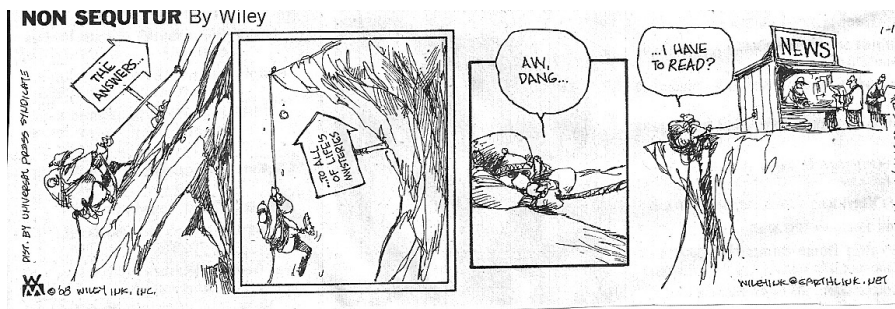
Put my email address: carlos.contreras@gcccd.edu **on your “safe senders” list** so my messages won't wind up in your “junk” folder. When you email me, please include your first and last name and the class you're taking.

CANVAS -our web management system- will house our handouts, study guides, quizzes, and other resources related to this course. I will also email you from here, and you all can email each other through here too.

To access our History 115 course follow the link through Grossmont College's page from Online Services, or go directly to <https://gcccd.instructure.com/login/canvas>

When you enrolled in this class, you were automatically loaded onto Canvas. Your **username** is the same as your WebAdvisor login. This is: **first name dot last name** in this format: **firstname.lastname** (all lower case). Your **password** is a 6 digit PIN - birth date in this format: **MMDDYY**

LOG IN PROBLEMS? TECHNICAL ISSUES? CANVAS HELP? Go to the [GCCCD Online orientation page](#). They have answers to most login problems. If you are still having problems **after you go there**, call Grossmont's tech support at 619-644-7383 or email them at g-helpdesk@gcccd.edu



Yes!

To keep up with this country and the world I recommend:

Follow me on **Twitter** @Profcontreras1 to keep up with significant events in this hemisphere.

Newspapers/radio/web/podcast: [National Public Radio](#) (KPBS 89.5 in San Diego), especially “[The World](#)”; [BBC](#); “[PBS News Hour](#)”; and “[Frontline](#)” (for in-depth documentaries)

***Los Angeles Times** (<http://latimes.com>)

***New York Times** (<http://nytimes.com>)

***The Economist** (<http://www.economist.com>)

***Foreign Policy** (<http://www.foreignpolicy.com/>)

***To the Point** (KCRW podcast news & analysis)

***Latino USA** (podcast)

OUR GOALS: To develop “the power to grasp what kind of world we are living in,” as George Orwell put it. To develop *situational awareness* and to cut through simplistic interpretations that portray complexity as “fake news.” Our lectures and discussions are designed to help you to **think historically**, to **grapple with complexity**, to see **global interactions** and **connections**, and to see the “big picture.” We’ll identify patterns of human activity and add layers of complexity with more details and examples. Otherwise, we run the danger of not seeing the forest for the trees and we’ll be faced with a frustrating exercise in trying to sort through seemingly endless lists of events, names, dates, and places (and that’s boring and not useful at all!). **These skills are essential to all fields!**

Our lectures and readings overlap but I don’t lecture from the book. **Consistent attendance in lectures, reading and participating in our discussions are essential to understanding our material and the world!**

Student Learning Outcomes: This course combines lectures, readings and discussion. While I will lecture for some at almost every meeting, you are also responsible for participating in our discussions. Our major goals for the semester are to become familiar with the vast sweep of the History of the Modern Americas, **to think historically**, to develop a sense of **chronology**, and to use a variety of primary sources in interpreting and analyzing history. We will also to learn to think critically about the interpretations and analyses of other historians (secondary sources).

In particular, you will be able to do the following upon completion of this course:

- 1) Analyze primary and secondary sources and explain how they support a thesis statement.
- 2) Explain relationships between the causes of historical events and their effects.
- 3) Describe a relevant individual involved in an historical event and explain his/her significance in this event.

Special Accommodations: Students with disabilities who may need accommodations in this class are encouraged to contact the Accessibility Resource Center (ARC) and notify me early in the semester so that reasonable accommodations may be implemented as soon as possible. You may contact ARC in person in room 110 or by phone at 619-644-7112 (voice) or 619-644-7119 (TTY for deaf).

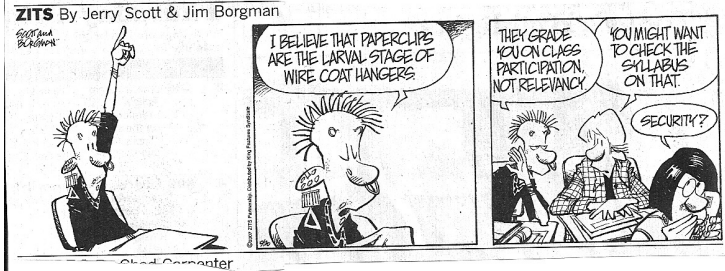
The [counseling center](#) has valuable resources and workshops on topics ranging from effective **note-taking, test-taking, and reading strategies**.

COURSE REQUIREMENTS AND EXPECTATIONS

“Knowing is not enough, we must apply. Willing is not enough, we must do.” Bruce Lee

Your **FINAL COURSE GRADE** will be calculated based on the following **components** and according to the following percentages. **I DON'T DO “POINTS”.**

1. CLASS PARTICIPATION / ATTENDANCE (15%)- “The ability to ask the right question is half the battle of finding the answer.” - Thomas Watson



This is where we connect all of our material, develop our critical thinking skills, and learn to think historically.

In order to fully understand the complexities of all of our material and to see how each of our themes or topics fits into the “larger picture”, we’ll have a series of designated **class discussions** in which we devote class time to exploring our course themes and **making connections with our readings**. **We always lecture and add insights that you need for your tests during our discussion sections- you’re taking notes here too (we never just summarize)**. You will receive credit for your active listening and verbal contributions in our group and class discussions. Discussions are only productive when you have completed the readings, seen the films, and **have your journal responses finished and ready to discuss**. **You will not receive participation credit if you do not come to class prepared or leave.**

Sometimes we’ll work in **small groups of four**, sometimes we’ll do “**think, pair, share,**” sometimes we’ll have a **roundtable discussion**.

This is **historical thinking**- they are also enormously important “**real world**” skills- sifting through complex information to form conclusions; the ability to work well in groups; *and* presentation skills!

You’ll also have a few in-class “**quick-writes/reflections**” to check for understanding.

***Excessive absences will affect your participation grade.** If you miss Discussion day and have an excused absence, **email me a copy of your journal** we discussed the day you missed (you can scan it) and develop, in writing, two big ideas you would have shared with the class **for participation points**.

2. INTERACTIVE JOURNALS (15%)- “**There is no thought without words.**” Ferdinand de Saussure

You will write a series of short thought pieces (most short answer, few short essay) in which you show your understanding of the concepts and themes being explored in the course and how your readings and films relate to them. I will give you the topics and questions - they are all based on our readings, primary sources from our primary source reader, and films. You will then **bring your written responses to class prepared to discuss them with your classmates and the class - this means you need to have them FINISHED BEFORE we begin discussing them**. Your journal entries will be the basis of our class discussions. They are also study guides for your quizzes, midterm and final.

I’ll check that you completed these during class (**journal check**). You will also give each other feedback.

No need to buy any “journal”: I will give you the prompts or questions and you will write your responses on my handouts or regular sheets of paper.

Put your name on them, write the due date, and **keep them all together in order**. You'll **turn in most on the day we discuss them** (I'll record them and give them back). Those we don't get to collect, you'll **turn in on the day of the final**.

3. QUIZZES (10% combined). The **first** is an in-class **map quiz** in which you identify the countries in this hemisphere and their capitals (40 questions). **Bring a scantron**: Datalink: 26760 (the long and narrow form that has room for 100 questions- **with the letter choices, not number choices**).

We also have some **in-class, closed book quizzes** which cover material from our lectures, readings, discussions and films. I'll announce the dates and give you study guides. No make-ups. **All are important!**

The **other quizzes are take-home**, are **open-book** and cover material from Chasteen's *Born in Blood and Fire* (~25 multiple choice questions each). You will **take these on Canvas**, our web management system. **They are in the "Assignments" Module. Our tech mall has hundreds of computers for your use!**

You will have plenty of time to complete each quiz (at least one week). You can "save" your work and come back to it (just do not hit "submit" until you're ready for it to be graded). **You cannot take them after the due date.**

Some of your quiz questions will appear on your midterm and final. Once you've taken your quizzes by the due date, you can open them up afterwards to **use them as study guides** (just click "ok" when it warns you that you've already taken it). **If you're logging back in**, just click the quiz as if you were taking it again. You'll get the message "You've already taken it, are you sure you want to continue?" Say yes, and you'll see the feedback (you might need to click the "calculated grade" icon). **You can also click your grades, click your quiz, then click "calculated grade". You'll see your answers and correct/incorrect that way too.**

Careful with the due dates! (again, Google Chrome or Firefox work best- do not use Explorer)

4. PAPER: PRIMARY SOURCE ANALYSIS (15%)- A 5 page analysis of **two primary sources** (primary documents). Primary sources are eyewitness or contemporary accounts, written or produced by people at the time. Our Wood and Alexander reader ("Problems in Modern Latin American History") is full of primary sources you can choose from. You can also choose primary sources from outside sources (I have some suggestions in our full Paper Guide). In either case, you'll have to clear them with me first. For this paper you'll provide historical context and analysis of your primary sources, assessing their strengths and weaknesses as historical documents, and discussing the ways that these documents contribute to our understanding of the history of the region at that time. There is a fuller explanation of this assignment in Canvas under Assignments. We will also **practice** analyzing primary sources in class during discussions. I'm also open to you doing your Primary Source Analysis in other formats (video, poster...), so long as you address all of the issues that the paper addresses- come talk to me early about that.

I'm happy to provide you with any help or feedback on all aspects of this paper - from choosing primary sources, to analyzing the documents, to writing your paper- so **please come talk to me!**

The [English Writing Center](#) in the Tech Mall can also help you with all aspects of this paper.

As part of writing your Primary Source Analysis, you'll prepare a **Pre-writing assignment/Topic Commitment**, that **you'll present to me in person during office hours** (you'll explain to me what you're doing). This consists of: the primary sources you'll be analyzing, the secondary source material (text chapters and outside scholarship) you'll use to provide historical context, some preliminary questions that you're asking of the primary sources as you ask questions about them, and a preliminary draft of your thesis (a thesis is something you can prove or show from your primary and secondary sources). This is due well before your paper due date. **See the due date for this "pre-write/topic commitment" as well as the due date for your paper below. I'll clear your primary sources and give you immediate feedback.**

5. MIDTERM EXAM (22.5%)- A two part exam. You need a scantron *and* a bluebook (or blank paper)

Part I- Multiple Choice. About 20 questions from your readings, films and primary sources in a multiple choice, true/false, and matching format. **Bring a scantron for this portion**, 20% of midterm. You can use the reverse-side of the scantron you used for your map or in-class quiz.

Part II- Essay portion: short essays and one medium essay. This is your opportunity to demonstrate the knowledge you have accumulated from your readings, lecture material, and discussions. Be expansive. Show complexity. As with everything, we will practice these in class as well.(80% of midterm)

The midterm **covers material from our lectures, films, and readings since day one- it is based on content from *every* class.** I will give you the study guide well before the exam.

A **blue book is required** for this part. It can be purchased at the bookstore (about 50 cents). You can also make your own "bluebook": **staple 8 blank sheets of paper**, show it to me and write your exam on that.

6. FINAL EXAM (22.5%)- Same format as the midterm. Bring scantron and a bluebook blank paper.

Part I- Multiple Choice. About 20 questions from your readings, films and primary documents in a multiple choice, true/false, and matching format. **Bring a scantron for this portion.** (20% of final exam)

Part II- Essay portion: some short essays and one medium essay. This is your opportunity to demonstrate the knowledge you have accumulated from your readings, lecture material, and discussions. Be expansive. Show complexity. (80% of midterm) **Covers material from our lectures, films, and readings since the midterm.**

I'll give you **study guides** with **sample questions** before the midterm and final (copies of last semester's are in Canvas, you should go ahead and look at them). I'll also give you sample midterm questions in class. We'll also rehearse several of them during class.

There will be **no make-up exams**. If there's anything going on in your life, any difficulties, or any emergencies, **please talk to me *before* the exam. I'm here to help in any way that I can.**

*Canvas running grade is not your "grade so far", we still have to factor in Journals, Participation... I'm happy to let you know where you stand on these. Come by the office and bring your journals to check.

***If you need a written progress report from me, please come by office hours** (I have to rush from classroom to classroom and cannot sign them in the classroom). Bring your completed journal entries as well.

Extra Credit- I will announce and/or post in Canvas a couple of extra credit opportunities. These detailed analysis (2-3 pages) of a historical film or documentary, where you make deep connections between the film and *our* readings. Other possibilities are: public presentations on a topic related to our course (run them by me first) or museum exhibits (you would do a 2 to 3 page writeup relating those to our course themes). It can add up to 2 full points on your Final Average Grade, depending on the completeness of your analysis. DUE in Canvas, Assignments, in the "Submit Extra Credit Here" slot by the day *after* your final exam at 11:59pm.

Your grading rubric. This is how your exams, papers are graded. (please come talk to me!)

A+, A, and A- : Gradations of this scale indicate outstanding achievement. Essays provide a solid argument and are well supported by appropriate examples drawn from readings, lectures, films.

B+, B, and B- : Gradations of this scale indicate a praiseworthy performance, definitely above average. Essays provide a coherent argument supported by some specific examples.

C+, C: Student's basic effort; an average, satisfactory performance. To improve, essays need to be more coherent and better supported by examples. **Please come talk to me- I'm always happy to help!**

D: Need for improvement; student needs to redouble efforts to grasp basic themes of the course.

F: Failing grade.

To do well in this class, on our exams, *and* in everything else, you need to (I'm always here to help!):

- **Attend class everyday** and be ready to start taking notes at exactly the time class starts. Take copious notes on everything we lecture on in class and on what we discuss. I do not "lecture from the book". Absences will hurt your grade.
- **READ, keep up with the material**, be dutiful about your quizzes, take great care in filling out your journal entries, and meaningfully participate in discussions. Knowledge is something you must grab and make yours (you can't be 'spoon-fed' knowledge, nor does critical thinking come automatically). Critical thinking takes practice- reading, writing and discussion- and work!
- **Participate meaningfully!** Ask questions, make comments, engage with the readings and with us!
- We're not "getting a GE class out of the way," we're helping you to **think historically**, to **understand this complex world** and **build the skills** (critical thinking, research, oral and written communication, and teamwork) you'll need to survive and thrive in this complex world!

STANDARDS FOR OUR CLASS- these all about courtesy and respect. Read this carefully!

I strive to keep a **positive learning environment** in our classroom, one where we all respect each other.

Side conversations, texting and passing notes are RUDE and a DISTRACTION to the class, and therefore have **NO place in our classroom**. Just as meaningful participation is rewarded, disruptive behavior will be penalized.

Any behavior that interrupts our class or distracts others from learning is **not tolerated** and will be considered a breach of the Student Code of Conduct and be addressed accordingly. **This INCLUDES TEXTING IN CLASS!**

***WALKING IN AND OUT OF THE CLASSROOM IS RUDE and a distraction to the class- so DON'T!** Let me know before if you need to leave for some reason. And make absolutely sure you've put your cell phones on silent mode and that they're in your backpack. **If you're late, HOLD THE DOOR, as you walk in- doors are loud!**

*I give out **handouts** at the beginning of class; if you're late, **pick them up from my front table after we finish class** (otherwise you'll interrupt our class flow). If absent, pick them up from the office or Canvas.

Penalties for interrupting our class, texting in class, or disrupting our class: a one-day suspension for the first time, a two-day suspension for the second time, and being dropped from the class entirely if you do it one more time.

Laptops and translation devices are permitted for note-taking purposes only. If you misuse them even once (other homework, checking email, social media), your laptop privileges will be revoked for the remainder of the semester- you will no longer be allowed to bring it at all.

You learn best when you take your own handwritten notes. See these articles:

- "Laptop Multitasking Hinders Classroom Learning for Both Users and Nearby Peers" <http://www.sciencedirect.com/science/article/pii/S0360131512002254?np=y>
- "Media Multitaskers Pay Mental Price, Stanford Study Shows" <http://news.stanford.edu/news/2009/august24/multitask-research-study-082409.html>

Bottom line: Deep thinking is only possible with sustained and uninterrupted thought!

ATTENDANCE and PUNCTUALITY. I take roll at the beginning of class. **BE ON TIME!** Late arrivals disrupt the flow of the class and will constitute a ½ day absence. I reserve the right to drop you from the class

after 3 unexcused absences (remember though that it is *your* responsibility to drop the course if you decide you will not finish the course). **Absences will absolutely affect your grade** -our **lectures** and our films **cover material not found in your readings** and of course, if you're not there for participation points, your grade is affected that way too.

ACADEMIC INTEGRITY-- READ THIS CAREFULLY!!

Cheating and **plagiarism** (using someone else's ideas, writings, or materials, as your own without acknowledgement or permission) will result in any one of a variety of sanctions. **CLIPPING AND PASTING FROM ONLINE SOURCES AND PASSING THEM OFF AS YOUR OWN IS CHEATING!!** Penalties will range from a **failing grade** on the particular exam, paper, project, or assignment (**all of which may lead to a failing grade in the course**) to, under certain conditions, **suspension or expulsion** from a class, program or the college. **Cheating on a test or paper will result in an automatic 0 for that particular assignment/ paper /test and a referral to the Associate Dean.** If you're still unsure of what constitutes **plagiarism**, read [this page at the Grossmont library](#).

For further clarification and information on these issues, ask me or contact the office of the Associate Dean of Student Affairs. **And as with everything, come to my office and ask me- I'm here to help!**

COURSE OUTLINE- bring whichever book we're discussing to class

We may need to spend more time on a given topic. I'll always announce any changes.

Week 1

8/19-8/25

Introduction; History as an important discipline; How we know what we know?

Sources, Interpretations and Historical Memory

Reading: Chasteen's *Born in Blood and Fire*, ch. 1 "Welcome to Latin America"

Handouts/articles/film in Canvas: "The Secret Death of Pete Ray" (short LA Times article),

["How Youtube Radicalized Brazil"](#) by Max Fisher, NYT, Aug. 11, 2019

["Confederate Statues and 'Our' History"](#) by Eric Foner, NYT 8/2017, and

[AHA Statement on Confederate Monuments](#) (2017)

*Film clips: ["Documenting Hate: Charlottesville"](#) (2018; see first 19 minutes for homework)

*if you ever miss a handout, ask classmate to get you one; come to my office to get copy, or print it: Canvas

Homework: Have in writing for next class, **Journal entry #1: Part A)** Read our introductory readings and articles listed above and see the video clip (**this is homework**). Choose **one major theme that the articles deal with and** tell us **why** you think those issues are important to the study of the Modern Americas (one to two paragraphs for this part)

Journal entry #1, Part B): Read the following quotes and think deeply about the multiple ways they force us to think about what we "know" (or what we think we know) and the ways that we have come to "know what we know" (this is "historical memory"). Choose two quotes that resonate with you (that you like or that you find meaningful) and write **one or two paragraphs** on why they are important for our learning (about 3-4 paragraphs total for both parts). Have this finished and ready to discuss by next class. Hand written, or typed.

- 1) "Until lions have their own historians, the hunter will always be glorified" Ethiopian proverb
- 2) "Our past is only a little less uncertain than our future, and like the future, it is always changing, always revealing and concealing." Daniel Boorstin, [Hidden History](#)
- 3) "Our only duty to history is to rewrite it." Oscar Wilde
- 4) "The past is never dead. It's not even past." William Faulkner [Requiem for a Nun](#) (Act I, Scene III) (referring to, for example, the legacy of slavery -something from the past- into modern times)
- 5) "Getting History wrong is part of being a nation" Ernest Renan
- 6) "The truth does not change according to our ability to stomach it" Flannery O'Connor

- 7) Benedict Anderson argues that part of being a nation is “organized remembering and deliberate forgetting.” What do you think he means and what do you think?
- 8) “The truth shall set you free, but first it’ll piss you off.” Gloria Steinem
- 9) “If you think you think you already have the answer or the truth, it keeps you from learning.”
David Henry Hwang, playwright
- 10) “Everyone is entitled to their own opinion, but not to their own facts.” Daniel Patrick Moynihan

***On a separate sheet of paper- write your “About me” paragraph.** On the second day of class you’re also giving me a brief paragraph about yourself: your educational background (where you’ve gone to school) and goals, your interests, your work, how you came to take this class, your future goals, and anything else I should know about you so I can help you succeed in this course. **Write your name and your email address** at the bottom. This is so I can know who you are and how I can help you reach your goals. No one else will read this but me. (I’ll tell you about me on the first day of class)

Wednesday’s/Thursday: Lecture and Discussion: “History as an important discipline; How we know what we know? Sources, Interpretations and Historical Memory.”

Class discussion. Topic: Your Journal #1 Written responses on articles and quotes.

Give me also your “About me” paragraph (written on a separate paper)

Week 2

8/26-9/1

Colonial Legacies: Native, European, and African Formation of the Americas from Conquest to Independence (our Globalization 1.0)

Read: Chasteen, *Born in Blood and Fire*, ch. 2 “Encounter,” (and Conquest)

Problems in Modern Latin American History (5th ed.) (Wood and Alexander from here out)
pp. 1-3 Chapter I. “Legacies of Colonialism” (intro)*

pp. 3-7 “Worlds Collide in Tenochtitlan” by Camila Townsend*

pp. 7-12 “Assessing Indian Labor” by Kris Lane*

pp. 21-25 “The Myth of Spanish Completion” by Mathew Restall*

Film clips: “Guns, Germs & Steel”; “Engineering an Empire: Aztec” (take copious notes)

Journal Entry # 2: on films, readings and primary sources

Quiz in Canvas: Chasteen, ch 2. Due: Sunday by 11:59pm (we may adjust due date)

Week 3

9/2-9/8

No School Monday Sept. 2nd, Labor Day Holiday

Colonial Legacies- continued, African Slavery to the Americas & Colonial Societies

Read: Chasteen, ch. 3 “Colonial Crucible

Wood and Alexander (*Problems...*) pp. 49-51, Chapter III, “Slavery”

pp. 51-55 “Africans in the American World” by John Thornton

pp. 55-60 “A Cuban Slave’s Testimony” by Esteban Montejo

pp. 60-63 “A Day on a Coffee Plantation” by Stanley Stein

pp. 72-73 “Visual Source- Homage to Princess Isabel”*

Film: “Black in Latin America: Brazil- A Racial Democracy?” (take notes)

Film: “Black in Latin America: Haiti and the Dominican Republic- A Nation

Divided?" (this one is homework-link in Canvas- take copious notes)

Discuss Journal entry # _ on films, readings and primary sources

IN CLASS QUIZ #1: MAP QUIZ-location of countries and the capitals of those countries. Wednesday/Thursday. (I'll hand out map to study; there's also one on p. 13 text) **No makeups! Bring Scantron (Datalink form 26760- letter choices, NOT number choices and #2 Pencil!)**

Group and Class Discussion: on primary sources, readings & films

Quiz in Canvas: Chasteen, ch 3 Due: Sunday by 11:59pm

Week 4

9/9-9/15

Colonial Legacies concluded, **Independence, New Nations & New Constitutions**

Readings: Chasteen, ch. 4, "Independence"

Wood and Alexander (*Problems...*): Chapter II, "Independence" pp. 27-29, and

pp. 32-33 "War to the Death" by Simón Bolívar

pp. 34-37 "The Vision of Father Morelos" by Enrique Krauze (*this* is correct spelling)

pp. 37-41 "What Independence Meant for Women" by Sarah Chambers

Handouts/articles in Canvas: "Plastic Surgery for Peru's Poor" (article)

"Ethnic Hierarchy from the Spanish Point of View" (chart)

-TBA handouts on U.S. and Haitian Constitutions

Quiz- in Canvas, Chasteen ch. 4 Due: by Sunday 11:59pm

Week 5

9/16-9/22

Post-Colonial Blues: Independence, New Nations & Instability, 1820's to the 1850's

Reading: Chasteen, ch. 5 "Post-Colonial Blues,"

Wood and Alexander (*Problems...*): ch. III, "Caudillos" (a historical intro) pp. 75-77,

Articles/Primary Sources in Canvas:

*Treaty of Guadalupe Hidalgo (primary source)

"Time to Acknowledge Genocide of California's Natives" LAT 2016 (article)

-TBA on California/Constitutional issues

Film: "To Conquer or Redeem: Manifest Destiny, Act II, An Empire of Liberty" (on Mexico's loss of Tejas, the U.S. War with Mexico, and the U.S. conquest of the rest of what is now the U.S. Southwest).

*Film clip: "National Identity is Made Up" by Max Fisher, NYT (5:00) (take notes)

"Mexican Americans in the (now) U.S. Southwest" (3:28) (this one is homework)

Journal Entry #_ on film, primary sources and readings. **Class Discussion**

Quiz- in Canvas, Chasteen ch. 5 "Post-Colonial Blues" Due: by Sunday 11:59pm

Week 6

3/4-3/10

Bananas, Sugar, Bird Poop, Oil and Power: Imperial Expansion and the Export Age, the U.S. & Latin America 1860's- 1929

Reading: Chasteen, ch. 6 "Progress" and

Wood and Alexander (*Problems...*): ch. VI, "Race and Nation Building," pp. 131-133
 pp. 133-138 "Neocolonial Ideologies" by Bradford Burns
 pp. 144-147 "The Specter of Degeneration" by Martin Stabb
 pp. 156-157 "Visual Source: Barbershop" (Uncle Sam and Venezuela & the D.R.)*

Journal Entry # _ on documents above

Quiz in Canvas, Chasteen, ch. 6 "Progress" Due: by Sunday 11:59pm

Week 7

9/30-10/6

The U.S. Conquest of the West and Expansion onto Latin America

Read: Chasteen, ch. 7 "Neocolonialism"

-*American Yawp* (an online text w/primary sources), [ch. 17 "Conquering the West"](#)

Handouts/primary sources/articles in Canvas:

-Chief Standing Bear, 1880 ("I am a man" court speech) &

-Primary sources TBA: Native Peoples; Chinese immigration; Mexican Americans in Southwest

Take copious notes on these short films/film clips:

"Manifest Destiny: to Conquer or Redeem," Act I

["500 Nations: Wounded Knee- the Darkest Hour"](#) (9 min's 53 sec's). (homework)

IN CLASS QUIZ #2: CONTENT BASED. WEDNESDAY/THURSDAY

Bring Scantron (Datalink form 26760- letter choices, NOT number choices and #2 Pencil!)

Week 8

10/7-10/13

U.S. Expansion onto Cuba, Puerto Rico, Hawaii and the Philippines

Readings: Wood and Alexander (*Problems...*): pp. 239-241 Statements of U.S. Foreign Policy Doctrine, "The Monroe Doctrine," and "The Roosevelt Corollary" (primary sources)

Handouts/primary sources/articles in Canvas:

"Neo-Colonialism: From Colonies to New-Colonies?" (handout)

*Articles: Contreras, "The Monroe Doctrine" (through the early 20th century), and Contreras "The US and Latin America since the end of the 19th Century" up through p. 8 (through the 1930s)

Film: "Manifest Destiny: to Conquer or Redeem," Pt. III "Benevolent Assimilation"

"The Panama Canal" (Intelecom) (take notes on this film, homework)

Group and Class discussions on journal # _ documents and films

Quiz in Canvas, Chasteen, ch. 7 "Neocolonialism" Due: by Sunday 11:59pm

Week 9

10/14-10/20

The Mexican Revolution (1910) Ushers in Nationalism and a new Latin America-U.S. Relationship / Women and Social Change

Reading: Chasteen, ch. 8 "Nationalism"

Wood and Alexander (*Problems...*) Ch. VI, pp. 159-161, "Nationalism"

pp. 169-173 "Plan for the Realization of Bolívar's Supreme Dream" by Augusto César Sandino

pp. 173-175 “The Shark and the Sardines” by Juan José Arévalo

pp. 176-180 “Carmen Miranda and *Brasilidade*” by Darién J. Davis*

Primary Source in Canvas: “The Poetry of Anti-Imperialism” by Pablo Neruda

Film clips: “The Storm that Swept Mexico: the Mexican Revolution”

(Pt I: 1st 10:33 min’s; Pt II: 1:04 to 1:43:01)- this one is homework

-“The Three Caballeros” (Disney, 1944)- we’ll see this clip in class

*Podcast/article: “[That Time Walt Disney Went to Latin America to Fight Nazis](#)” (2017)

Journal Entry #_ on Readings, film and primary sources

Quiz in Canvas Chasteen ch. 8 “Nationalism” **Due: by Sunday 11:59pm**

WEDNESDAY/THURSDAY: MIDTERM EXAM. Bring Scantron (Datalink form 26760-letter choices, NOT number choices), Bluebook or stapled blank paper, #2 Pencil and pen!

Week 10

10/21-10/27 **Nationalism, Populism and Women and Social Change**

Read: Chasteen, Ch. 9 “Revolution”

Wood and Alexander (*Problems...*) Ch. VIII, “Populism” pp. 181-183

pp. 187-191 “Doña María Remembers Perón” by María Roldán*

pp. 192-1194 “The First Lady’s Peronist Feminism” by Eva Perón

Class Discussion on Journal # _ on Readings, film and primary sources

Quiz in Canvas, Chasteen ch. 9 “Revolution” Due: by Sunday 11:59pm

PAPER ‘PRE-WRITE’/TOPIC COMMITMENT and “elevator pitch” for your Primary Source Analysis due in person during office hours over the next 3 weeks. This is mandatory. Check Canvas announcements for when yours is due. I have office hours every day, M-Th, see our syllabus):

Feel free to come by anytime before this date! I’ll approve your sources, recommend others and give you immediate feedback. As we’ve said since day one, if you have a class during my office hours, I can stay later, or you can come earlier, just let me know beforehand that you’re coming. **I’m here to help!**

***Paper is due Sunday, week 15** through Canvas (You need to have given me your ‘pre-write’ for approval; I cannot grade your paper without it)

Week 11

10/28-11-3 **Combating Communism with “Friendly” Dictators: Bananas, Railroads & United Fruit (“Chiquita”), Pull Guatemala into the Cold War for Latin America**

Readings: Chasteen chapter 10 “Reaction”

Wood and Alexander (*Problems...*) pp. 209-211 Social Revolution (historical intro.)

pp. 237-239 “The Cold War,”

Handouts/Articles in Canvas:

-**Contreras** article, *U.S. Policy Toward Latin America Since the end of the Nineteenth Century*, p. 14 to the end of the Cold War

-**Contreras**, *The Monroe Doctrine* article, section on the Cold War

“Documents Reveal CIA Guatemala Assassination Plots” (LA Times)

“Clinton Gives Apology for U.S. Role in Guatemala” (LA Times)

“Death Squad Diary” by Kate Doyle (WAO)

“CIA Licensed to Kill” by David Wise (LA Times)

“Blowback” by Chalmers Johnson (LA Times)

“Former Leader of Guatemala is Guilty of Genocide Against Mayan Group” (NYT 2013)

Film in Canvas: “CNN Cold War, Reds, 1947-1953” (See, take notes 1st 20 min’s **homework**)

Film in Canvas: “CNN Backyard, 1954-1989” (We’ll see & take notes 1st 18 min’s in class)

Journal Entry # _ Guatemala Cold War articles/documents (homework). **Discussion**

Week 12

11/4-11/10

The Cuban Revolution, “Che” Guevara, and “the most dangerous area in the world”: the U.S., Latin America and the World, the 1960s and 1970s



Reading: Wood and Alexander (*Problems...*) Ch. X, pp. 237-239, “The Cold War” pp. 211-216 “Essence of Guerrilla Warfare” by Ernesto *Ché* Guevara pp. 241-242, “The Truman Doctrine” (1946) pp. 251-247 “Alleged Assassination Plots Involving Foreign Leaders” by Church Congressional Committee (1975)

Primary Sources/video clips in Canvas:

-Malcolm X’s “Ballots or Bullets” Washington Heights speech, 1964

“The Platt Amendment” (1901)

Article in Canvas: “Bay of Pigs: The Secret Death of Pete Ray” LA Times

Take notes on film clips “Che” by Steven Soderbergh (2008, we’ll see in class), and *video clip Malcolm X “The State of White America” (1962 interview w/NBC; homework) -“Ché Guevara’s Speech to United Nations, 1964” (6 min’s; on Cuban sovereignty and ‘Non-aligned’ countries)- see this one for homework

Journal Entry # _ on “Che”, documents and readings; **Discussion**

Quiz in Canvas, Chasteen ch. 10 “Reaction” Due: by Sunday 11:59pm

Week 13

11/11-11/17

No School Monday Nov. 11th, Veterans Day

Class Discussion: Journal Entry # _ on “Che”, documents and readings

Film in Canvas: “School of the Americas” (DVD# 1876 at LRTC); take notes, **homework**

Discussion on Journal # _ on films, documents and readings

IN CLASS QUIZ #3: CONTENT BASED. WEDNESDAY/THURSDAY.

Bring Scantron (Datalink form 26760- letter choices, NOT number choices and #2 Pencil!

Week 14**11/18-11/24 Dictatorships, Displacement & Refugees: The U.S., Central America in the 1980s Readings**

Wood and Alexander (*Problems...*):

pp. 247-251 “The 1964 Scare Campaign” by Margaret Power*

pp. 242-247 “**The Lesser of Two Evils**” by David Schmitz

pp. 259-63 “**The Beliefs behind the Policies**” by Lars Schoultz

Primary Sources/readings in Canvas:

-“[The Stolen Child: Searching for #118](#)” (The Mothers and Grandmothers of the Plaza de Mayo in Argentina), short article and podcast, 2018 by Latino USA

Film in Canvas: “CNN Backyard, 1954-1989” (see the rest of it for homework ~ 30min’s)

Film clip: “Iran-Contra” from Fox’s “American Dad” (we’ll see in class)

Journal Entry #__ on films and documents—Discussion

Week 15**11/25-12/1 The End of the Cold War, Neoliberalism, Globalization 3.0 and the Remaking of the Americas in the late 20th and early 21st Century**

Reading: Chasteen, ch. 11 “Neoliberalism and Beyond”

Wood and Alexander (*Problems...*): ch. XI, pp. 265-267, “The Global Economy”

pp. 276-278 “I Had Sacrificed My Life,” by Norma Iglesias Prieto*

pp. 279-282 “Humanity Against Neoliberalism,” by Subcomandante Marcos*

pp. 282-286 “The New Left and the Global Economy,” by S. Levitsky and K. Roberts*

Read articles in Canvas:

“Investments Flow Both Ways Post-NAFTA” Financial Times 8-12

["Paying the Price: Hardship on Mexico's Farms, Bounty for U.S. Tables" \(LAT 12/2014\)](#)

(and see the short mini-documentary, 1:46 min’s embedded in this LA Times expose)

Film clips: “The Sixth Sun” (DVD #1849 at Library) and clips from Rage Against the Machine’s concert in Mexico City

Journal Entry #__ on films **and** documents—Discussion

Quiz in Canvas, Chasteen ch. 11 “Neoliberalism” Due: by Sunday 11:59pm

PAPER (Primary Source Analysis- the final product) DUE. You need to have given me your “Pre-write”/Topic Commitment in person for approval/feedback beforehand.

Due by: Sunday by 11:59pm in Assignments in Canvas

Week 16**12/2-12/8 21st Century Trends, Transformations & Challenges: Economic Integration, Migration, Narcotics, Culture, Reggaeton, Hip Hop, Sports, Climate Change, and Historical Memory**

Read: Wood and Alexander (*Problems...*): Ch. XII “Historical Memory,” pp. 287-289,*

pp. 296-298 “Human Rights Violations Committed by Government Agents,” by the Chilean

National Commission on Truth and Reconciliation*

pp. 310-311 “Visual Source: Memory Sites”* (clandestine detention center, Argentina)

pp. 313-315 Ch. XIII “Nature and Protest” (historical intro)*

pp. 320-324 “Fight for the Forest” by Chico Mendes*

pp. 336-337 Visual Source: “Let Us Wake Humanity, We’re Out of Time”*

Read short articles in Canvas:

-Sonia Nazario’s “Enrique’s Journey” (from Honduras to U.S.), LA Times art’s

-Contreras, *A History of U.S.-Mexico Relations*, ch.7 “Free Trade, Economic Integration, Migration, Narcotics and Security: The Transformation of the Mexico-U.S. Relationship in the 21st Century”

-“Dreamland” clips by Sam Quiñones (on US opioid epidemic and rising Heroin use in US)

-“[History of Anti-Hispanic Bigotry in the U.S.](#)” (on El Paso shooting, WAP0 8/2019)-“[Mississippi ICE Raids Split Families](#)” (Context: Migrants, Chicken Processing) LAT 8-2019**Film clips:** “Even the Rain” (DVD 1855); Frontline’s “Central American Refugee Crisis”;
-“Futbolista”Discussion, **Journal #**__ On readings, film clips, music and articles12/9-12/15 **Monday is last day of Class. Final Exam Week is Tues. 12/10 - Mon. 12/16****Your Final Exam for this class is:****MW 11 Class: WEDNESDAY DEC. 11th from 11:35-1:35**, our same room**T,Th 9:30 Class: TUESDAY DEC. 10th from 9:25-11:25**, our same room**T,Th 11:00 Class: TUESDAY DEC. 10th from 11:35-1:35**, our same room

Bring bluebook or blank paper, scantron (Datalink #26760), pen and #2 pencil

Turn in journal entries that I have not recorded on the day of the final. Make sure they’re in order, with your name on them- paper-clipped (no folders). **Do not turn in the original articles or handouts I gave you. All I want is your answers (on the sheet with questions that I gave you if that is the case) and your analysis.**

You can pick up your journal entries and finals from me anytime the following semester or give me a big self-addressed, stamped envelope and I’ll mail them back to you. I can hold them for you for one semester only.

***Last Day to Turn in Extra Credit: the day after your Final Exam at 11:59pm in Canvas (Extra Credit Choices are in Canvas; I’ve also recommended several in class).**

Final Averages and corresponding Final Grades: All of our assignments are weighted according to the formula explained in the grades section of this syllabus- I don’t do “points.” I then assign the following letter grade.

The best way to make sure that you pass the class is to do well on every assignment and not skip anything. Skipping an assignment (they turn to 0's) will affect your grade. Please come by my office hours at any point in the semester to check your progress. I’m happy to help!

ALL GRADES ARE FINAL!! Do NOT email me to ask me to “bump up” your grade.

A+ 97.01 - 100

A 93.01 - 97

A- 90 - 93

B+	87.01 – 89.99	
B	83.01 – 87	
B-	80 – 83	
C+	77.01 – 79.99	
C	70 – 77	(If you're taking the class Pass/No Pass, you need at least a 70%)
D	60 – 69.99	
F	59 and below	

ABSENCES DROP YOUR PARTICIPATION GRADE. I tally your **participation** grade during/after each of our discussion sections and input it to Canvas at the end. For students who consistently attend and participate meaningfully, this boosts most scores. For students who are chronically absent and/or come to class unprepared to discuss our journal entries, this **will drop your grade**. What you see in Canvas is not necessarily your “grade so far”.

If you have a legitimate absence and we discuss a journal entry, email it to me with some comments on what you would have said in class. I’m happy to let you know where you stand on participation during my office hours. I can help you with anything you need during my office hours- please come by!