HIST 4008: POLITICAL VIOLENCE AND HUMAN RIGHTS IN LATIN AMERICA

Spring 2016: T & Th., 10:10-11:40am

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Office: Piskor Hall, Rm 204
Office Hours: Wednesday 5-6pm, Thursdays 2:00-4:00pm, & by appointment

Course Description:

With roots in the social struggles of the early 20th century and influenced by the advent of the Cold War, political violence and human rights abuses pervaded the Latin American landscape throughout the latter half of the 20th century. This violence took different forms in different regions of the Western Hemisphere, which is reflected in the design and structure of this course. Yet whatever the form of this violence, the repercussions impacted political horizons, social relations, cultural representations, and the very memory of those who lived through this era.

Structurally, this course is split into three units: each unit explores one of three different genres of political violence and looks in depth at a distinct country case study that embodies that form of violence. The course will begin with an examination of the Southern Cone dirty wars, with a case study in Argentina. These dirty wars were characterized by authoritarian military dictatorships, disproportionately small or non-existent insurgent threats, and a large number of detained, disappeared and murdered citizens targeted by the state. The second unit will look at the Central American civil wars, with a case study in Guatemala. These civil wars were characterized by militarized states, often under dictatorships or governments with questionable democratic credentials, strong popular insurgencies, and a proportion of violence with an overwhelming number of atrocities attributable to the state. The third unit will look at the Andean civil wars, with a case study in Peru. These conflicts were characterized by fragile democratic regimes, insurgent forces that blurred the line between guerrilla warfare and terrorism, and a proportion of violence more equally spread between state and insurgent forces.

The three units each study an illustrative monograph that encapsulates some aspect of the violence in the respective case study country, supplemented by scholarly journal articles and essays. Each of the three units also includes an in-class screening and discussion of an emblematic movie that highlights the cinematic representations of the violence or war, paired with a scholarly article on another artistic representation of the violence in that country. Each unit ends with the analysis of an autobiography of someone who lived through the violence. The end of each unit is also punctuated by a peer-review centered writing workshop.

Course Objectives:

- Introduce students to the different forms of 20th century violence prevalent in Latin America, and that violence’s impact on memory, culture and society.
- Train students in different forms of analysis and the use of different types of sources, including primary documents.
- Hone writing abilities through revision and critique.
- Build presentation skills and collaborative dialogue.
Required Books:

Monographs


Testimonies/Autobiographies

- Jacobo Timerman, *Prisoner Without a Name, Cell Without a Number* (Madison, WI: University of Wisconsin Press, 2002.)

Note: All six books should be available at the St. Lawrence Bookstore. All other assigned readings can be found on the course’s Sakai webpage.

Assignments:

There are four principal activities that will form the base of evaluation for a student’s performance in the course:

1. **Weekly Participation in Seminar: 30%** - Students are responsible for reading and critically engaging with the assigned texts each week, and arriving prepared to discuss and exchange ideas with the rest of the class. Since this is a seminar style class, the quality of participation is very important and will count for 15% of your final grade. Additionally, each student will be responsible for crafting discussion questions on the readings for two class sessions in the term, which they will send via email to the class the night before. A sign up sheet will be passed out during the first week of the term to select the sessions you wish to lead. Each class leading session is worth 5% of the grade. Finally, a portion of the participation grade (5%) will also go towards an assessment of your active engagement with the peer review segment of the writing workshops.

2. **Daily Forum Postings on Readings: 10%** - Students should post written reactions to each session’s assigned readings on the class’s Discussion Forum on Sakai. Each post should contain three components: 1) a summary of the author’s principal argument and points, 2) a critical reflection on your own reaction to the argument and evidence – this could be a comment on an insight that particularly impressed you, or a problem you saw with the author’s argument or evidence – either way this should go beyond just summarization of the material to include your own assessment or opinion of the work; and 3) end your post with a lingering question, either with the reading specifically or an issue that the readings inspired in you. These should be posted no later than 8am before the class to allow time for everyone to read your posts prior to discussion. Posts will
begin the second week of class. Your posts will be graded on a check, check-plus, check-minus basis. You are not required to post on the two days you co-lead class, but you should read every one else’s posts for those days, to help prepare you for discussion leading. You also do not need to post on days where there are no assigned readings (such as when there are in-class movies). Students are also allowed to miss two additional daily posts during the semester. Any missed posts beyond those two will result in a half percent drop in your final grade.

3. Book Review (3-4pp): 15% - Students will write an analytical book review of one of the monographs (by Sheinen, Wilkinson or Degregori) from one of the three units.

4. Cultural Analysis Essay (3-4pp): 15% - Students have two options for this essay. The first option is to write a reflective essay that compares one of the in-class movies to the linked scholarly article addressing another artistic representation of violence in that country. ALTERNATELY, students may elect instead to compare the in-class movie to a second cinematic representation from the same country. Students must find and watch this second movie on their own account, although they are free to ask the professor for potential movie selections.

5. Short Research Paper (7-10pp): 30% - Students will write a mini-research paper, which will incorporate at least 4 primary sources related to violence in the selected country (this could include the assigned testimony for the unit, if it is relevant to your topic.) This paper will combine these primary sources with other course materials and secondary literature to make an argument on some aspect of violence in the chosen country. The process for writing this longer paper will span the full course, and has been broken down into a number of steps with different deadlines. Step 1: the research topic and preliminary question is due by Monday Feb 11th. By that date, you should have met with me during office hours to give me your question/topic. Doing this in person will allow me to give you some initial feedback and guidance, as you begin the research process. Step 2: a bibliography and outline of the paper is due on Wednesday April 5th. Step 3: students will select one outside primary document used in their research paper and present briefly on that document on a research panel at the end of the course. Step 4: students will turn in the final paper on Monday May 9th.

Regarding the three written assignments, students must pick a different unit for each assignment. However, they are free to pick on which assignment they plan to write for each unit. (For example, one could do a Book Review for Unit One, a Research Paper on Unit Two, and a Cultural Analysis for Unit Three; or one could reverse the order. But one cannot perform two assignments on the same country/unit.) This will insure that the student engages deeply with each genre of violence, but it allows the student latitude over the manner of engagement for each unit. Students must decide which assignments they plan to write for each unit by the second week of class (a sign up sheet will be circulated). Drafts of the Book Review and the Cultural Analysis are due to the student’s writing partner the last Wednesday of the related unit (in most cases), and final drafts are due to the professor the Tuesday after the end of the related unit. (See course schedule below for exact dates.) The final draft should include a brief paragraph coversheet describing what changes you made in the revision process, and how helpful your writing partner’s comments were for revision. The Final Research Paper is due for everyone on the last day of class Wednesday May 4th.

Writing and Peer Review: There will be a strong emphasis on building writing skills through each of the different writing assignments. The last day of every unit will be dedicated as writing workshops. These workshops will involve one-on-one peer review of draft writing. For each unit,
you will be assigned a writing partner who is working on the same assignment for that unit (cultural analysis, book review, research paper) as yourself. For those working on one of the two shorter essays, you are responsible for emailing your partner a draft of your paper (cc’d to me as well) on the last Wednesday of the unit. Each partner will review the other’s paper draft, and you will discuss each other’s comments during the workshop on Thursday. This will give you feedback to help revise the final draft of your paper. The short paragraph on revisions which you must attach as a coversheet to the final version will also help me assess how helpful your partner’s comments were, which will be factored into the participation grade of the writing partner. For those working on the longer research papers during the writing workshops, you will bring your research question or outline to discuss communally with the professor and other students writing their mini-research paper on that unit’s topic.

Email Policy: I only check my email once a day, and the time of day varies widely depending on my schedule (and my internet connection). Therefore, you should expect to receive a response within 24-48 hours. If you have an intellectual question about the readings or assignments, please come see me during office hours instead of using email, since direct conversation is a more effective manner of talking through ideas. Plus I would like to get to know you all better as individuals, so please drop by whenever you have a question or just want to chat!

Office Hours: I will have open, walk-in office hours every Wednesday from 5-6pm and Thursday 2:00-4:00pm. If you need to speak with me, and cannot attend regular office hours, I am also happy to arrange to meet at an alternate time.

Attendance Policy:
Perfect attendance is expected. As emergencies do occur, two excused absences will be allowed during the term. Any absences beyond those two will result in a half percent drop in the final grade. If you have a valid excuse for missing class beyond the two allowed absences (death in the family, illness, etc.), you will be permitted to make up the absence without penalty to your grade through written or oral work outside class time.

Disability Accommodations: If you have a disability and need accommodations please be sure to contact the Disability and Accessibility Services Office (x5537) right away so they can help you get the accommodations you require. If you will need to use any accommodations in this class, please talk with me early (within the first two weeks) so you can have the best possible experience this semester. Although not required, I would like to know of any accommodations that are needed at least 10 days before an exam, so there is proper time to make arrangements for alternate testing. For more specific information visit the DASO website http://www.stlawu.edu/disability-and-accessibility-services

Course Schedule:

UNIT ONE: SOUTHERN CONE DIRTY WARS

Week 1 (January 20-22): Introduction

Thursday (1/21): Introduction to course + Syllabus; Overview of Historical Background on Twentieth Century Violence in Latin America

(HIST 4008: Political Violence & Human Rights Syllabus)
Week 2: (January 25-29): The Case of Argentina


*(Thursday January 28: Sign up sheet. Select which assignment you will write for each unit.)

Thursday (1/28): Monograph Discussion
1) Readings: Sheinin, Chapters 4, 5 & Epilogue

Week 3: (February 1-5): Memory and Art in Argentina

[NOTE Tuesday 2/2 CLASS WILL BE HELD IN ODY LIBRARY – ROOM 140A FOR A COMBINED LIBRARY WORKSHOP AND MOVIE SCREENING]

Tuesday (2/2): In- Class Movie Screening: La Historia Oficial (1985) directed by Luis Puenzo. 112 mins.

Thursday (2/4): Movie Discussion + Arts Related Article

Week 4: (February 8-12) The Disappeared and Their Survivors


*(Thursday February 11: Topic/Question for Research Paper Due on or before this Date, during Office Hours)


Week 5: (February 15-17) The Disappeared and Their Survivors

*(Monday February 15: Draft of Unit 1 Assignment Due via Email to Writing Partner)

Tuesday (2/16): First Writing Workshop Readings: Timerman, Chapters 7-11, and Epilogue

(HIST 4008: Political Violence & Human Rights Syllabus) 5
UNIT TWO: CENTRAL AMERICAN CIVIL WARS

Week 6 (February 22-26): The Case of Guatemala

*(Tuesday February 23: Final Draft of Unit 1 Assignment Due In Class)*


Week 7 (February 29 – March 4): Economic Roots and Cold War Influences on Political Violence

**Tuesday (3/1):** 1) Readings: Wilkinson Part III

**Thursday (3/3):** 1) Readings: Wilkinson Part IV

Week 8 (March 7-11): Strategies of Silence and Forgetting

**Tuesday (3/8):** In- Class Movie Screening: Granito, directed by Pamela Yates, 2011. 103 mins.

**Thursday (3/10):** Movie Discussion + Arts Related Article

Week 9 (March 14-18): Rigoberta Menchu


(HIST 4008: Political Violence & Human Rights Syllabus)
*(Wednesday March 16 Draft of Unit 2 Assignment due via Email to Writing Partner)*

**Thursday (3/17): Second Writing Workshop + Discussion of Menchu**

**SPRING BREAK: March 19-27, 2016**

**UNIT THREE: ANDEAN CIVIL WARS**

**Week 10 (March 28-April 1): The Case of Peru**

*(Tuesday March 29: Final Draft of Unit 2 Assignment Due In Class)*


**Week 11 (April 4 – 8): “Revolutionary” Violence and Its Consequences**

*(Tuesday April 5: Outline & Bibliography Due for Research Paper. In Class)*


**Tuesday (4/7): Readings: Degregori, Chapters 4 and 5.

**Week 12 (April 11-15): Children and Civil War**

**Tuesday (4/12): Screening of Movie: Paloma de Papel, directed by Fabrizio Aguilar, 2003. 90 mins.

**Thursday (4/14): Movie Discussion + Arts Related Article**

(HIST 4008: Political Violence & Human Rights Syllabus)
Week 13 (April 18-22): “Revolutionary” Violence and Its Consequences

Tuesday (4/19): Readings: Degregori, How Difficult It Is To Be God..., Chapters 6 and 7

*(Wednesday April 20 Draft of Unit 3 Assignment due via Email to Writing Partner)*

Thursday (4/21): Third Writing Workshop + Testimony/Document Discussion

Week 14 (April 25-29): “Revolutionary” Violence and Its Consequences

*(Tuesday April 26: Final Draft of Unit 3 Assignment Due In Class)*


Thursday (4/28): Readings: (second half) Moyano: Section VI (The Economic Crisis) through Afterword.

Week 15 (May 2-6):

Tuesday (5/3): Document Presentations

Thursday (5/5): Document Presentations

(Research paper due via email Monday May 9th)

Optional Reading on Truth and Justice in Post-Conflict Periods [Available on Sakai]:


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**Deadlines at a Glance:**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Date/Details</th>
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<tbody>
<tr>
<td>Select Assignment Order</td>
<td>Thursday, January 28th (in class sign-up sheet)</td>
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<tr>
<td>Research Question</td>
<td>Thursday, Feb. 11 (Office Hours on/before date)</td>
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<tr>
<td>Unit 1 Paper DRAFT</td>
<td>Monday, Feb. 15th (email to writing partner)</td>
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<tr>
<td>Unit 1 Paper FINAL</td>
<td>Tuesday, Feb. 23rd (due in class)</td>
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<tr>
<td>Unit 2 Paper DRAFT</td>
<td>Wednesday, March 16 (email to writing partner)</td>
</tr>
<tr>
<td>Unit 2 Paper FINAL</td>
<td>Tuesday, March 29th (due in class)</td>
</tr>
<tr>
<td>Research Outline/Bibliography</td>
<td>Tuesday, April 5th (due in class-ALL)</td>
</tr>
<tr>
<td>Unit 3 Paper DRAFT</td>
<td>Wednesday, April 20th (email to writing partner)</td>
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<tr>
<td>Unit 3 Paper FINAL</td>
<td>Tuesday, April 26th (due in class)</td>
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<tr>
<td>Document Presentations</td>
<td>Tuesday &amp; Thursday; May 3rd &amp; 5 (in class)</td>
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<tr>
<td>FINAL RESEARCH PAPER</td>
<td>Monday, May 9 (via email)</td>
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(HIST 4008: Political Violence & Human Rights Syllabus)
HISTORY DEPARTMENT COMMON STATEMENT ON ACADEMIC INTEGRITY

Policies and sources on academic integrity
All scholarly endeavor builds on the work of others in the context of the community of learners of which both faculty and students are a part. The integrity of this community can be maintained only by the full, honest, and appropriate acknowledgement of the sources of our data and ideas. The History Department will not tolerate academic dishonesty, including plagiarism on papers, cheating on quizzes and exams, and turning in work you have already submitted in another class. The Department will uphold SLU’s policy on this.

From the Constitution of the Academic Honor Council (http://www.stlawu.edu/resource/student-handbook, 62-63):
“All students at St. Lawrence University are bound by honor to maintain the highest level of academic integrity. By virtue of membership in the St. Lawrence community, every student accepts the responsibility to know the rules of academic honesty, to abide by them at all times, and to encourage all others to do the same.”

“Plagiarism: Presenting as one’s own work the work of another person—words, ideas, data, evidence, thoughts, information, organizing principles, or style of presentation—without proper attribution. Plagiarism includes paraphrasing or summarizing without acknowledgment by quotation marks, footnotes, endnotes, or other indices of reference.”

“Responsibility for avoiding behavior or situations from which academic dishonesty may be inferred rests entirely with the students. Claims of ignorance, unintentional error, and academic or personal pressure are not excuses for academic dishonesty. Students should be sure to learn from faculty what is expected as their own work and how the work of other people should be acknowledged. Instructors are expected to maintain conditions which promote academic honesty.”

Further sources of information
We expect all of our students to familiarize themselves with the following:
• Your course syllabus and your professor’s stated expectations on class assignments.
• The full SLU policy on “Academic Integrity Procedures” (the basis of the Academic Honor Card that you signed in FYP), described in the SLU Student Handbook (http://www.stlawu.edu/resource/student-handbook)

For more information on plagiarism, see Mary Lynn Rampolla, A Pocket Guide to Writing in History, 8th ed., chapter 6: “Plagiarism: What It Is and How to Avoid It.”

If, after reviewing these guidelines, you are still uncertain about anything or have questions, be sure to ask them before you turn in written assignments.

Policies on academic dishonesty
If your professor encounters a suspicious paper or exam, “s/he has the obligation to call the offending student(s) to account” (SLU Student Handbook, 63). Plagiarism cases brought before the Academic Honor Council have resulted in sanctions ranging from failure on the assignment, to failure of the course, to suspension from the University.

A final caveat: Do not underestimate your professors’ ability to detect plagiarism, or our willingness to have suspicious papers and exams investigated. If you can find it on the Web, so can we. Please don’t risk it.