

Office Hours: 1-2 (Mondays); 1-2pm (Wednesdays); and by appt.  
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**HIS379**  
**Rebels & Revolutionaries: Latin America in the 1960s**  
(GLO, SBS+)  
MONDAY/WEDNESDAY, 2:40-4PM (FREY HALL 305)

With his long hair and irreverence toward authority, Ernesto “Che” Guevara became a symbol of both countercultural rebellion and social revolution during the 1960s globally. This course explores the intertwined relationship between “rebels and revolutionaries” embodied in the figure of Guevara in Latin America during this period. Using a diverse range of primary and secondary sources, including speeches, memoirs, film, music, and diplomatic correspondence this course examines the themes of guerrilla insurgency, military repression, student protest, youth counterculture, and U.S. interventionism during this transformative decade.

**LEARNING OBJECTIVES**

**GLO: “Engage Global Issues”**

1. Demonstrate knowledge and understanding of the interconnectedness of the world in the context of the "long 1960s."
2. Demonstrate knowledge and understanding of societies and cultures outside of the United States, with a particular emphasis Latin America.

**SBS+: “Pursue Deeper Understanding”**

1. Demonstrate mastery of the conceptual vocabulary needed to interpret the global and regional history of Latin America during the "long 1960s."
2. Demonstrate analytical understanding of Latin American revolutionary thought and actions, as well as the responses by authorities, during this period.
3. Evaluate the ways in which youth became inspired simultaneously by the Cuban revolution and by the countercultural protests emanating from elsewhere.
4. Identify the principal features of Latin American geography.

### COURSE REQUIREMENTS

Lectures are an essential component of this class; they will complement assigned readings, not substitute for them. Classes will combine lecture and critical discussion of the assigned readings for that session. All students are required to purchase a readings packet in addition to the three assigned texts. I expect a high degree of professionalism for all written work. See “Guidelines for Written Work” below.

**Participation (15%):** Participation includes attendance record, engagement in classroom discussions, and presentations on readings as appropriate.

**Map Quiz (5%):** Correct identification of major Latin American countries and capitals (see practice map at end of syllabus and in "Documents" folder on Blackboard).

**Essay 1 (25%):** 5-7 page essay; essay prompt to be distributed (Due: September 20th).

**Essay 2 (25%):** 5-7 page essay; essay prompt to be distributed (Due: October 25th).

**Final Essay (30%):** 6-8 page essay; essay prompt to be distributed (Due: TBD).

### GUIDELINES FOR WRITTEN WORK

All written work must be typed in 12 pt. font (Times New Roman), 1 1/2 space, with 1-inch margins. Paragraphs must be indented; there should be no extra spacing between paragraphs. You must include your name, an original title (not simply, "First Essay"), and page numbers. All direct quotations and references to other authors' ideas require a footnote (placed at the bottom of the page) using Chicago Manual of Style (CMS) formatting. For how to properly cite in CMS and for other useful tips about writing History essays see the "[Writing Resources](#)" page on the History Department website.

### STATEMENT ON GRADING

To receive an “A” in this course, you must have an exceptional attendance record and demonstrate an upper level of competency on written assignments. This means showing that you understand the course material not simply at a descriptive or factual level, but also analytically — using your own voice to establish points of interpretation and argument. To receive a “B” in this course, you must have a strong attendance record and demonstrate a solid level of competency on written assignments. Similar to the “A” level, you are expected to demonstrate an active engagement with the course materials, though the difference between an “A” and “B”-level student is revealed in the degree of analytical interpretation goes into the essays. Students who receive a “C” in this course will have a solid attendance record and demonstrate competency in the written assignments. The expectation for this grade is that you are able to write in a narrative voice and demonstrate a firm grasp of the factual aspects.

### **CLASSROOM ETIQUETTE**

The courtesy of alerting the professor to a scheduled absence or lateness is expected. In the event of an emergency absence and/or request for extension on papers (due to personal or family illness or appropriate extenuating circumstances only) documentation may be requested. Late work (non-approved extensions) will be penalized 5 pts. for each class day late. Persistent unexcused lateness and/or absences will severely affect your grade.

*Leaving the classroom, other than for an emergency or required bathroom trip, is disrespectful and disruptive to the learning environment. If you need to arrive late or leave class early, please let the professor know in advance.*

*Use of your phone and/or computer other than for purposes directed related to the course is disrespectful and distracting. Please do not do so or you may be asked to forfeit use of your device during class.*

### **EXTRA-CREDIT**

During the course of the semester there will be various public events (lectures, film screenings, musical/cultural performances, etc.) on campus related to Latin American politics & culture, sponsored by the Latin American and Caribbean Studies Center and other programs. You are strongly encouraged to attend these events and as an added incentive you may turn in a 1-2 page reflective analysis of any event for “extra credit.” All extra-credit work should follow the same guidelines for other written work; these will not be graded formally but will factor into your final mark for the course. All work must be turned in within 2 weeks of the scheduled event.

### **AMERICANS WITH DISABILITIES ACT**

If you have a physical, psychological, medical or learning disability that may impact your course work, please contact Disability Support Services, ECC (Educational Communications Center) Building, room128, (631) 632-6748. They will determine with you what accommodations, if any, are necessary and appropriate. All information and documentation is confidential.

### **ACADEMIC INTEGRITY**

Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing another person's work as your own is always wrong. Suspected instances of academic dishonesty will be reported to the Academic Judiciary. For more comprehensive information on academic integrity, including categories of academic dishonesty, please refer to the [academic judiciary](#) website.

### **CRITICAL INCIDENT MANAGEMENT**

Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of Judicial Affairs any disruptive

behavior that interrupts their ability to teach, compromises the safety of the learning environment, or inhibits students' ability to learn.

### **REQUIRED BOOKS FOR PURCHASE**

Ernesto Che Guevara, *Reminiscences of the Cuban Revolutionary War* (Melbourne: Ocean Press, 2005).

Ernesto Che Guevara, *The Bolivian Diary* (Melbourne: Ocean Press, 2008).

María Eugenia Vásquez Perdomo, *My Life as a Colombian Revolutionary: Reflections of a Former Guerrillera*, trans. by Lorena Terando (Philadelphia: Temple University Press, 2005).

NOTE: There is a required readings packet for purchase at the Fed-Ex store in the basement of the library. Ask for "Zolov Reading Packet (HIS379)." They will print and bind one copy for you. You are required to bring this packet to class on the days when we discuss assigned readings.

#### **WEEK I**

August 23: Introduction

August 25: Establishing a Conceptual Framework

##### Reading Assignment:

Eric Zolov, "Expanding Our Conceptual Horizons: The Shift from an Old to a New Left in Latin America," *A Contracorriente* 5:2 (Winter 2008): 47-73.

#### **WEEK II**

August 30: Revolutionary Insurrection-I

##### Reading Assignment:

Guevara, *Reminiscences of the Cuban Revolutionary War* [up to "On the March"]

Herbert Matthews, "Cuban Rebel is Visited in Hideout," *The New York Times*, 24 February 1957, p. 1ff. [Assignment: locate original article in *New York Times* database]

Thomas Paterson, *Contesting Castro: The United States and the Triumph of the Cuban Revolution* (NY: Oxford University Press, 1994), chap. 6 ("Thunderstorms: Castro's *Granma* Rebels and the Matthews Interview"), pp. 69-80.

September 1: Revolutionary Insurrection-II

##### Reading Assignment:

Guevara, *Reminiscences of the Cuban Revolutionary War* [up to "A Painful Episode"]

Lillian Guerra, "Searching for the Messiah: Staging Revolution in the Sierra Maestra, 1956-1959" in Michael J. Bustamante and Jennifer Lambe, eds., *The Revolution from Within: Cuba, 1959-1980* (Durham: Duke University Press, 2019), pp. 67-94.

### **WEEK III**

September 6: LABOR DAY

September 8: Revolution Triumphant

Reading Assignment:

Guevara, *Reminiscences of the Cuban Revolutionary War* [Finish]

C. Wright Mills, *Listen, Yankee: The Revolution in Cuba* (NY: Ballantine Books, 1960), "Note to Reader" & Chapter 1 ("What Does Cuba Mean?").

Michelle Chase, "The Trials: Violence and Justice in the Aftermath of the Cuban Revolution," in Greg Grandin and Gilbert Joseph, eds., *A Century of Revolution: Insurgent and Counterinsurgent Violence during Latin America's Long Cold War* (Durham: Duke University Press), 163-98.

Van Gosse, "The Cuban Revolution and the New Left" in Aviva Chomsky, et. al., eds., *The Cuba Reader: History, Culture, Politics* (Durham: Duke University Press, 2003), 526-29.

### **WEEK IV**

September 13: Writing Workshop

Assignment: You must bring an initial draft of your first essay. The minimum requirement is a proposed title (one that reflects the core idea of the paper), an opening paragraph that contains a thesis argument, and a detailed outline that establishes a working structure for the paper. Your paper/outline must be organized thematically (by ideas) not chronologically (by stories). Your paper must also contain a minimum of one citation to each of the assigned readings.

September 15: NO CLASS (Yom Kippur)

### **WEEK V**

September 20: Early Rock 'n Roll Youth Rebellion

Reading Assignment:

Eric Zolov, "Rebeldismo in the Revolutionary Family: Rock 'n' Roll's Early Challenges to State and Society in Mexico," *Journal of Latin American Cultural Studies* 6:2 (1997): 201-16.

NOTE: Essay Due (in class)

September 22: The Rhetoric of Revolution

Reading Assignment:

Fidel Castro, "Second Declaration of Havana" (February 4, 1962) in Tariq Ali, ed., *Fidel Castro: The Declarations of Havana* (London: Verso, 2008), 86-120.

Carlos Fuentes, "The Argument of Latin America: Words for North Americans," *Monthly Review* 14:9 (January 1963): 487-502.

John F. Kennedy, "The Alliance for Progress" (1961) and "Lessons of the Bay of Pigs" (1961) in Robert Holden and Eric Zolov, eds., *Latin America and the United States: A Documentary Reader* (NY: Oxford University Press, 2011), pp. 221-26.

"The Charter of Punta del Este" (1961) in Robert Holden and Eric Zolov, eds., *Latin America and the United States: A Documentary Reader* (NY: Oxford University Press, 2011), pp. 227-29.

### **WEEK VI**

September 27: Forging a "New Man"-I

#### Reading Assignment:

Ernesto "Che" Guevara, "Socialism and Man in Cuba" (1965) in David Deutschmann and María del Carmen Ariet, eds., *Che Guevara Reader: Writings on Politics & Revolution* (Melbourne: Ocean Press, 2003), pg. 212-28.

*Memories of Underdevelopment* (Dir. Tomás Gutiérrez Alea, 1968) [We will begin watching this film in class, following our discussion on Guevara's essay]

September 29: Forging a "New Man"-II

*Memories of Underdevelopment* [We will finish the film and discuss]

### **WEEK VII**

October 4: A Global Revolutionary Agenda

#### Reading Assignment:

Guevara, *Bolivian Diary* (Introduction).

Ernesto "Che" Guevara, "Create Two, Three, Many Vietnams (Message to the Tricontinental)" (1967) in David Deutschmann and María del Carmen Ariet, eds., *Che Guevara Reader: Writings on Politics & Revolution* (Melbourne: Ocean Press, 2003), 250-62.

October 6: Wandering Revolutionaries

#### Reading Assignment:

Guevara, *Bolivian Diary* (November-March 1967).

### **WEEK VIII**

October 11: NO CLASS (Fall Break)

October 13: Failure of the Continental Revolution

#### Reading Assignment:

Guevara, *Bolivian Diary* (finish).

Read at least one or more declassified U.S. government documents posted at the National Security Archive website that discuss the [capture of Che Guevara](http://nsarchive.gwu.edu/NSAEBB/NSAEBB5/) and the failure to ignite revolution in Bolivia (<http://nsarchive.gwu.edu/NSAEBB/NSAEBB5/>).

### **WEEK IX**

October 18: Writing Workshop-II

Assignment: You must bring to class an initial draft of your second essay. The minimum requirement is a proposed title (one that reflects the core idea of the paper), an opening paragraph that contains a thesis argument, and a detailed outline that establishes a working structure for the paper. Your paper/outline must be organized thematically (by ideas) not chronologically (by stories). Your paper must contain citations to at least six of the assigned readings from this unit.

October 20: Defining the Parameters of Revolutionary Culture

Reading Assignment:

Fidel Castro, "Words to Intellectuals" (1961) in David Deutschmann and Deborah Shnookal, eds., *Fidel Castro Reader* (Melbourne: Ocean Press, 2007), pp. 213-39.

### **WEEK X**

October 25: Protest Song Movements

Reading Assignment:

"Songs of Protest from Latin America" (1967) in *Latin America and the United States: A Documentary Reader*, edited by Robert Holden and Eric Zolov (NY: Oxford University Press, 2011), pp. 261-62.

NOTE: Essay Due

October 27: Mexico 1968

Reading Assignment:

Eric Zolov, "Protest and Counterculture in the 1968 Student Movement in Mexico" in *Student Protest: The Sixties and After*, ed. Gerard DeGroot (London: Longman, 1998), pp. 70-84.

Read the Introduction and at least one or more declassified U.S. government documents from the National Security Archives on the [1968 student movement](#) and massacre.

### **WEEK XI**

November 1: Mexico's Rock Counterculture

Reading Assignment:

Eric Zolov, "Mexico's Rock Counterculture (La Onda) in Historical Perspective and Memory," in Karen Dubinsky, Catherine Krull, Susan Lord, Sean Mills and Scott Rutherford, eds., *New World Coming: The Sixties and the Shaping of Global Consciousness* (Toronto: Between the Lines, 2009), pp. 379-98.

November 3: Southern Cone Countercultures

Reading Assignment:

Christopher Dunn, "Desbunde and its Discontents: Counterculture and Authoritarian Modernization in Brazil, 1968-1974," *The Americas* 70:3 (January 2014): 429-58.

## **WEEK XII**

November 8: Military Rule & Revolutionary Idealism in Brazil-I

### Reading Assignment:

Find an original article in the *New York Times* or other primary source from September 1969 to read about the real-life events behind the kidnapping of the US Ambassador to Brazil, Charles Elbrick.

*Four Days in September* (Dir. Bruno Barreto, 1997) [We will begin watching the film in class]

November 10: Military Rule & Revolutionary Idealism in Brazil-II

### Reading Assignment:

Listen to the story [here](#) by Fernando Gabeira ("Fernando" in film), one of the actual kidnapers, retell the story more than 40 years later.

*Four Days in September* (Dir. Bruno Barreto, 1997) [We will finish watching the film and discuss]

## **Week XIII**

November 15: Socialism & US Intervention in Chile

### Reading Assignment:

Salvador Allende, "First Annual Message to the National Congress" in James Cockcroft, ed., *Salvador Allende Reader: Chile's Voice of Democracy* (Melbourne: Ocean Press, 2000), pp. 289-113.

Read the Introduction and at least one or more declassified U.S. government documents from the National Security Archives, "[Allende and Chile: 'Bring Him Down.'](#)"

November 17: Protest Song Politics

### Reading Assignment:

Patrice McSherry, "Chile 1960s: Intertwined Revolutions in Music and Politics" in *Global 1968: Cultural Revolutions in Europe and Latin America*, edited by A. James McAdams and Anthony P. Monta (Notre Dame, IN: University of Notre Dame Press, 2021), pp. 261-87.

## **WEEK XIV**

November 22: Conservative Perspectives and Actions

### Reading Assignment:

Vásquez Perdomo, *My Life as a Colombian Revolutionary*, "Prologue" and chap. 1 ("Family Portrait").

Luis Herrán, "The Other 'New Man': Conservative Nationalism and Right-Wing Youth in 1970s Monterrey" in *México Beyond 1968: Revolutionaries, Radicals, and Repression During the Global Sixties and Subversive Seventies*, edited by Jaime Pensado and Enrique Ochoa (Albuquerque: University of New Mexico Press, 2018), pp. 195-214.



Margaret Power, "Who but a Woman? The Transnational Diffusion of Anti-Communism among Conservative Women in Brazil, Chile and the United States during the Cold War," *Journal of Latin American Studies* 47:1 (February 2015): 93-119.

"The Armed Forces' Decision to Assume the Direction of the State" (Argentina, 1976) in Brian Loveman and Thomas M. Davies, Jr., eds., *The Politics of Antipolitics: The Military in Latin America* (Lincoln: University of Nebraska Press, 1978), pp. 176-78.

November 24: NO CLASS (Thanksgiving)

### **WEEK XV**

November 29: Gender & Revolution-I

Reading Assignment:

Vásquez Perdomo, *My Life as a Colombian Revolutionary*, chaps. 2-8.

December 1: Gender & Revolution-II

Reading Assignment:

Vásquez Perdomo, *My Life as a Colombian Revolutionary*, chaps. 9-11

### **Week XVI**

December 6: Writing Workshop

Assignment: You must bring to class an initial draft of your final essay. The minimum requirement is a proposed title (one that reflects the core idea of the paper), an opening paragraph that contains a thesis argument, and a detailed outline that establishes a working structure for the paper. Your paper/outline must be organized thematically (by ideas) not chronologically (by stories).

Reading Assignment:

Vásquez Perdomo, *My Life as a Colombian Revolutionary* (chap. 12)

Final Paper Due: (TBD)