

**Latin America and the Global 60s: Counterculture and Revolution
(21G.070)**

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Course Description

Contemporary Latin America, a large and integral part of the broader Americas, cannot be understood without the legacies inherited from the tumultuous sixties. This class offers a close reading of issues, texts, cultural artifacts, and social actors of the “long decade” of the 1960s in Latin America (“long” means roughly mid 50s to mid 70s as the period under question). We will examine how culture and politics addressed the need to organize conceptually a series of events that were as momentous as they were unsettling, even for those who were participating in them, actively or as eye-witnesses. We will question, in the process, stereotypes and assumptions about the sixties in its contemporary and often-nostalgic revivals. Reading Latin America in the context of the worldwide disavowal of the post-1945 social contract, we will look at the ideas that defined Latin America’s participation in, and contributions to, a global trend of political upheavals, emerging youth cultures, and demands for social justice. Focus on Cuba, México, Peru, Bolivia, Argentina, Chile, and the US. Taught in English.

OBJECTIVES

- 1) To give an overview of the region and its cultural production during the 1960s, introducing the major themes, polemics, and actors of the period.
- 2) To critically address framing practices and concepts such as revolution, underdevelopment, counterculture, political art, emancipation, collective identity, and Third World.
- 3) To develop critical and interpretative skills vis-à-vis cultural objects through class discussions, student-led debates, and writing assignments.

REQUIRED TEXTS

Texts and films will be provided through Stellar, library reserves, Plex.tv, or dropbox.

CLASS STRUCTURE:

With a couple of exceptions noted on the syllabus, we meet M and W. Generally, I combine some Socratic lecture on Mondays with student-led activities to foment discussion on Wednesdays. One main activity for Wednesdays will be short student presentations intended to engage others with provocative questions.

LATE ASSIGNMENTS

- Late assignments will be penalized for each late day by subtracting a fraction of the given grade (from A to A-, etc.). After 5 days no late assignment will be accepted.

INTEGRITY

Please visit <https://integrity.mit.edu/> and review MIT's policy regarding academic integrity.

CI-H REQUIREMENTS / Deadlines (also see separate sheet of deadlines)

***ALL PAPERS MUST BE SUBMITTED VIA EMAIL TO THE INSTRUCTOR with COPY TO THE WRITING ADVISOR. MSWORD FORMAT ONLY TO FACILITATE IN-TEXT COMMENTS.**

Paper #1 First draft 10% **Deadline: 9/20 (9pm)**

Paper #1 Revision 10% **Deadline: 10/2 (9pm)**

- 1300 words (~5 pp., 12 pt. font, double-spaced)
- The instructor will provide a set of possible topics (one week in advance of deadline).
- Students will receive written feedback from instructor, and will edit, revise, and resubmit the assignment accordingly.
- Following receipt of the first paper and grade, every student is **required** to have at least one individual meeting with the CI-H writing advisor in order to assess strengths and weaknesses in writing and argumentation. Individual meetings from that point forward are still highly encouraged but not obligatory.

Paper #2 First draft 10% **Deadline: 11/1 (in class, hard copy)**

Paper #2 Revision and peer-review 10% **Deadline: 11/13 (9pm)**

- 1000 words (~4 pp., 12 pt. font, double-spaced)
- Additional 300-500 in the form of peer review commentary.
- The instructor will provide a set of possible topics (one week in advance of deadline).
- Students will receive and carry out peer-review feedback in an in-class workshop run by the writing advisor. The students will then edit, revise, and resubmit the assignment accordingly.

Paper #3 30% **Proposal Deadline: 11/21 (9pm). Paper Deadline: 12/6 (9pm)**

- A **short proposal** for the final paper (250-300 words with an accompanying bibliography, min. 2 secondary sources) must be submitted **at least two weeks** in advance of the final submission date. **Failure to submit** proposal will result in a lower grade.
- 2500 words (~10 pp. 12 pt. font, double-spaced). Student's individual choice as regards subject/question so long as it is related to the course topics and material.

Presentation and student-led discussion: 15%

- At the beginning of the semester we will establish a set schedule for student presentations, typically to take place on Wednesdays (with some exceptions). Each student should prepare a concise, pointed and provocative presentation of 5-7 minutes on one of the assigned readings or films and come prepared to lead discussion on the topic. If more than one student is presenting on the same day (which will be almost every case) you must coordinate how you plan to engage the class with your presentations.

Attendance and active class participation: 15 %

- Assigned texts must be read **before** class discussion.
- More than two unexcused absences may result in a lower grade.

RESOURCES

For citation and formatting styles please refer to the *MLA Style Manual* or the Purdue OWL's website:

<https://owl.english.purdue.edu/owl/resource/747/01/>

Michael Stanford is the Writing Advisor assigned to this course (contact listed above). Every student must consult with him individually after the first paper. However, we highly encourage you to continue consulting with him on strategies for better writing and persuasive argumentation.

COURSE SCHEDULE

Week 1 (9/6): Introduction

Concept Work

Week 2 (9/11, 9/13): Global Sixties, Turbulent Times, Freedoms Demanded

-Frantz Fanon, "On violence," (pp. 35-106) and "Conclusion" (pp. 311-316) from *The Wretched of the Earth*.

-Maruse, Herbert. *One Dimensional Man*. (selections)

-Christoph Kalter. "A shared space of imagination, communication, and action: perspectives on the history of the 'third world'." *The Third World in the Global 1960s*. (pp. 23-34)

-Black Panther Party for Self-Defense. 1966. "10 Point Program." Online:

<https://www.marxists.org/history/usa/workers/black-panthers/1966/10/15.htm>

-Women's Liberation. 1968. "No More Miss America" Thursday, September 5. *New York Free Press*, p.2.

Week 3 (9/18, 9/20): Latin America and World Order

-Edmundo O'Gorman. *The Invention of America* (pdf, pp. 9-47)

-Aníbal Quijano and Immanuel Wallerstein. "Americanness as a concept, or the Americas in the modern world-system." *International Social Science Journal* 134 (1992): 549-557.

Review "History is a Weapon" timeline. Look at 1950s to 1980s:

<http://www.historyisaweapon.com/defcon2/militarydictatorshipsintheamericas.html>

*Michael leads writing/sources workshop in class on 9/18.

*Paper 1: First draft due 9/20 at 9pm.

Week 4 (9/25, 9/27): Latin America and the 500 Years of Dependency Thesis

-Eduardo Galeano. 1973. *The Open Veins of Latin America*. New York: Monthly Review.

Week 5 (10/2, 10/4) Latin America and Post WWII Dilemmas of Underdevelopment

Film: "Memories of Underdevelopment" (Watch Monday / Discuss Wednesday)

*Paper 1: Revised draft due 10/2 at 9pm.

Four Kinds of Revolution (several kinds of "hombre")

Week 6 (10/9 = no class, 10/11): Revolution as Victory (Castro/Che, "El Hombre Nuevo")

--Fidel Castro. 1953. "History Will Absolve Me." Online:

<https://www.marxists.org/history/cuba/archive/castro/1953/10/16.htm>

--Ernest "Che" Guevara. 1965. "Man and Socialism in Cuba." Online:

<https://www.marxists.org/archive/guevara/1965/03/man-socialism.htm>

Week 7 (10/16, 10/18): Revolution as Tragedy (Che/Arguedas, “El Hombre Trágico”)

--José María Arguedas. 2002. *Deep Rivers*. Long Grove: Waveland Press.

Week 8 (10/23, 10/25): Revolution as Democracy (Allende/Jara, “El Hombre Elegido”)

Film: The Battle of Chile (parts 1 and 2). *Watch at home with links provided.

- Andrew Tyler. 1975. “Victor Jara” *New Music Express*. Online:

<https://www.theguardian.com/music/2013/sep/18/victor-jara-pinochet-chile-rocks-backpages>

Week 9 (10/30, 11/1): Revolution as Peculiar (Warhol/Ruiz Durand, “El Hombre Pop”)

-Anna Cant. “Land for Those Who Work It: A Visual Analysis of Agrarian Reform Posters in Velasco’s Peru.” *Journal of Latin American Studies*, Vol 44 (1): 1-37.

-Eric Hobsbawm. “The Peculiar Revolution” *New York Review of Books*, December 16, 1971.

-Andy Warhol. 1975. “Art” (pp. 173-185) from *The Philosophy of Andy Warhol*. New York: Harcourt.

***Paper 2: First draft due IN CLASS on 11/1 for peer review workshop led by Michael. Must bring a hard copy!**

Many Kinds of Counterculture (beyond the “hombre”)

Week 10 (11/6 and 11/8): Sexual Politics, Youth Culture, Cold War

--Victoria Langlang. “Birth Control Pills and Molotov Cocktails” pp. 308-349 in Joseph Gilbert and Daniela Spenser, eds. *In From the Cold. Latin America’s New Encounter with the Cold War* (Duke UP, 2008).

--Valeria Manzano. 2014. “Introduction” “She’s Leaving Home” (pp. 97-122) from *The Age of Youth in Argentina*. Chapel Hill: University of North Carolina Press.

Week 11 (11/13, 11/15): Crazy Gringos and their Psychedelic Searches

--William Burroughs. *The Yage Letters*.

--Timothy Leary. 1970. “Communique.” September 28. Online:

<http://www.thecrimson.com/article/1970/9/28/learys-communicue-ptimothy-leary-was-fired/?page=single>

***Paper 2: Revised draft due 11/13 at 9pm.**

Week 12 (11/20, 11/21): Roc n Roleando (en español)

-Valeria Manzano. 2014. “A Fraternity of Long-Haired Boys” (pp. 123-157) from *The Age of Youth in Argentina*. Chapel Hill: University of North Carolina Press.

-Patrick Barr-Melej. 2017. “The Opening Set” (pp. 22-44) from *Psychedelic Chile*. Chapel Hill: University of North Carolina Press.

***Short proposal for final paper due NO LATER than 11/21 at 9pm.**

Week 13 (11/27, 11/29 = no class): The Student as Revolutionary

-Eric Zolov. 1999. "La Onda: Mexico's Counterculture and the Student Movement of 1968," (pp. 93-131) from *Refried Elvis. The Rise of Mexican Counterculture*. (pp. 93-131. Berkeley: U of California Press.

Week 14: 12/4 and 12/6 The Hippies y los Jipis

----Patrick Barr-Melej. 2017. "Hippie Chilensis" and "Contesting Hippismo" (pp. 120-172) from *Psychedelic Chile*. Chapel Hill: University of North Carolina Press.

***Paper 3: Final paper due 12/6 at 9pm.**

Final Thoughts (on 60s throwbacks and proto-punks)

Week 15: 12/11 and 12/13 The first punk band in the world! The world!!!

-Watch Los Saicos Short Doc in class, discuss, feel liberated from the reign of Shane
<https://www.youtube.com/watch?v=tsdTKQb6o6Q>