



Spanish 280

Snapshots of (*Successful?*)
Revolution in Latin America
(1910 - present)

Winter Term II 2019

REVOLUTIONS

...

challenge the status quo. Revolutionary leaders think *differently*. They imagine **change** in times of *conflict*. **SPAN 280** is an introduction to major **icons**, concepts, practices, and discourses of **revolt** and **revolution** in Latin America from **1910-present**. We will read accounts of “Revolution” written *by* and *about* some of the most prevalent rebel leaders – Pancho Villa, Che Guevara, Gioconda Belli, Omar Cabezas, and the rebel formerly known as *Subcomandante Marcos* - while studying the intersections of literary, political, and cultural production in **MEXICO**, **CUBA**, and **NICARAGUA**. This literature provides clues as to how to solve real-world problems today and in the future.

Course Information

Lecture: 2-2:50 pm M | W MATHX 1100 F ORCH 4074

Course Website: <https://canvas.ubc.ca> [SPAN 280]

Course YouTube channel: Subscribe [here!](#)

Course Instructor:

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Course TA

Karen O'Regan (karen.oregan@ubc.ca)

I warmly welcome students into my office during the following days | times or by appointment!

Tuesdays 12-1pm **Wednesdays** 9:30-10:50 am

Required Texts (available at the **UBC Bookstore**)

- 1) *The Country Under My* (Gioconda Belli)
- 2) SPAN 280 Course Package

*Other digital texts and resources available on **Canvas***

Desired Learning Outcomes

PARTICIPATE: Active student involvement in the design, execution, and discussion of class topics helps to create a comfortable and safe learning environment where students are invited to share their thoughts, concerns, and new approaches to readings and writings with the help and encouragement of the instructor and peers.

REFLECT: Students will reflect (often!) on their evolving view of revolution (as well as what seems to work and what doesn't!) through personalized readings and interpretations of major issues presented in each work and movement studied.

COLLABORATE: Students will collaborate with a classmate to design, carry out, and report the findings of an “End-of-Week Assembly” – an in-class discussion facilitated by one student in small groups of 8-10 students – that links a proposed topic to the readings and theoretical frameworks presented that week.

DEMONSTRATE: Students will demonstrate their knowledge of course topics through a variety of informal (*participation and discussions*) and formal (*focused written analyses, exams*) evaluations, some of which will be showcased in their ePortfolio at the end of the term.

CREATE COMMUNITY: If students participate, reflect, collaborate, and demonstrate their knowledge – as individuals and members of a classroom and small discussion groups in class and online (Canvas) – they will contribute to the classroom community and also connect to others through learning here at UBC!

What are your personal learning outcomes? You will have an opportunity to share them throughout the semester in different ways!



“Everything for everyone and nothing for ourselves.”

~Subcommander Marcos

Why study revolution and why today?

(Some words of wisdom from former SPAN 280 students.)

~ “Revolution is the pathway to self and societal awareness and action in the 21st century.”

~ “I think that it is important to challenge societal norms and to think freely and differently.”

~ “Growing up, I was only ever encouraged to learn about my own cultural and political background. I want to expand my horizons; I want to see what shapes Latin American cultures and political practices and I want to be part of peaceful change in the future right here in Vancouver.”

~ “I simply want to wrap my mind around why people have historically needed violence to make change. I want this course to answer this: *isn't there another way?*”

CLASS SCHEDULE

Schedule of readings, presentations, assignments

PAGES 3-4



TIPS and EXPECTATIONS

Tips, Evaluation, practices, and expectations of course

PAGE 5-6 (and Canvas)

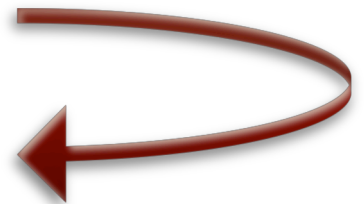
Reading and Assignment Schedule

Week Date	Readings Songs Films (Read, Listen, View Before date announced)	THE ASSEMBLY
Week 1 W January 2 F January 4	Introduction to Revolution!, Canvas, and other “perks” of SPAN 280 UNIT I: The Mexican Revolution: its ‘ismos’, its Icons, its Authors	The Assembly: What is Revolution and what is the role of literature in the dissemination of “revolutionary goals”?
Week 2 M January 7 W January 9 F January 11	Introduction to Nellie Campobello and <i>Cartucho</i> <i>Cartucho</i> (Select chapters of “Men of the North”) [Canvas] <i>Cartucho</i> (Select chapters “The Executed”) [Canvas] <i>Cartucho</i> (Select chapters “Under Fire”) [Canvas or Coursepack]	The Assembly: What is the role of violence in Revolution? Assign Focused “Communiqué” #1 [Due on Friday, January 25 by 1:59 p.m. on Canvas]
Week 3 M January 14 W January 16 F January 18	Introduction to Juan Rulfo and <i>Pedro Páramo</i> (1955) (pp. 1-16) [link available on Canvas] <i>Pedro Páramo</i> (17-33) [Canvas] <i>Pedro Páramo</i> (34-50) [Canvas]	The First Assembly What are the “ghosts” of the Mexican Revolution? <i>Discussion continued on Canvas</i>
Week 4 M January 21 W January 23 F January 25	<i>Pedro Páramo</i> (51-end) [Canvas]; Brief Introduction to the Mexican Corrido The Mexican Corrido (<i>folk song</i>) “La Adelita,” “La cucaracha”; [Canvas] <i>Optional Reading:</i> “The Mexican Corrido and Identity” (Daniel Chamberlain) Snapshots of <i>La cucaracha</i> (The Soldiers of Pancho Villa) (1959)	The Second Assembly What is the role of music in social and political change? <i>Discussion Continued on Canvas</i> DUE Today: Focused “Communiqué” #1
Week 5 M January 28 W January 30 F February 1	UNIT II: The Cold War, The Cuban Revolution: Its Major Icons and Ideologies; A disastrous beginning: “Haydée Remembers Moncada” [Coursepack] <i>Reminiscences</i> – Che Guevara (“Prologue,” “Alegría de Pío,” “Air Attack”) [link available on Canvas] <i>Reminiscences</i> – Ernesto ‘Che’ Guevara (“The Morale and Discipline of the Troops,” “Death of a Traitor”) [link available on Canvas]	The Third Assembly What is the role of execution in revolutionary literature? <i>Discussion continued on Canvas</i>
Week 6 M February 4 W February 6 F February 8	<i>Reminiscences</i> - Ernesto ‘Che’ Guevara (“Bitter Days,” “Reinforcements”); “El Patojo”) [link available on Canvas and Coursepack] Letters, Songs, Cinema: Che’s Legacy: “In Tribue to Che” (Fidel Castro), “Letter from Haydée to Che” [Coursepack] The New Song (Cuba) “Comandante, Che Guevara” (Carlos Puebla), “Fusil contra fusil” (<i>Rifle against rifle</i>); [Canvas]	The Fourth Assembly What is the role of myth in the legacy of revolutions? <i>Discussion continued on Canvas</i>
Week 7 M February 11 W February 13 F February 15	Snapshots of “New Latin American Cinema” – <i>Memories of Underdevelopment</i> (in-class viewing of select scenes) (Gutiérrez-Alea, 1968) Remembering the Mexican and Cuban Revolutions (or, midterm review!) Midterm Quiz	Assign Focused “Communiqué” #2 [Due Monday February 25 by 1:59pm on Canvas]



Congratulations!
We are more than halfway through the term!

Has your view of Revolution changed? Why or why not? Tell us about it on the midpoint Check-in on Canvas!



Week Date	Reading	Assignment
Happy Vacation!	<p style="text-align: center;">READING WEEK FEBRUARY 18-22 (inclusive)</p>	<i>None</i>
Week 8 M February 25 W February 27 F March 1	<p>UNIT III: The Sandinista Revolution: its ‘ismos’, its Icons, its Authors; Introduction to <i>Fire from the Mountain</i></p> <p><i>Fire from the Mountain</i> (“Holy Week”, “Fire in the Barrios,” “Leaving for the Mountain”) [Coursepack]</p> <p><i>Fire from the Mountain</i> (“Meeting Tello,” “Loneliness from the Mountain,” “Lessons from the Mountain”) [Coursepack]</p>	<p style="text-align: center;">DUE Today: Focused “Communiqué #2 / Assign Focused “Communiqué” #3 <i>[Due on Friday, March 15 by 1:59p.m. on Canvas]</i></p> <p style="text-align: center;">The Fifth Assembly What is the role of space in the construction of the revolutionary? <i>Discussion continued on Canvas</i></p>
Week 9 M March 4 W March 6 F March 8	<p><i>Fire from the Mountain</i> (“Reasons for Living,” “Legacy of a Sandinista”) [Canvas]</p> <p><i>The Country Under My Skin</i> (“Introduction,” Chapters 1, 4, 5, 6) [BOOK]</p> <p><i>The Country Under My Skin</i> (Chapters 12, 13, 16, 19, 20) [BOOK]</p>	<p style="text-align: center;">The Sixth Assembly Revolution and Feminism: How does that work? <i>Discussion continued on Canvas</i></p>
Week 10 M March 11 W March 13 F March 15	<p><i>The Country Under My Skin</i> (Chapters 21, 22, 29, 32) [BOOK]</p> <p>The New Song in Nicaragua (Silvio Rodríguez (Cuba), and The Mejía-Godoy Brothers) [Canvas]</p> <p>View before class: <i>Pictures from a Revolution</i> (Parts 1-5) [Links provided on Canvas]</p>	<p style="text-align: center;">The Seventh Assembly How does image construct a rebel movement? <i>Discussion continued on Canvas</i></p> <p style="text-align: center;">DUE Today: Focused “Communiqué” #3</p>
Week 11 M March 18 W March 20 F March 22	<p>UNIT IV: The Post-Cold War, The Contemporary Zapatista Movement: Its Major Icon(s) and Ideologies</p> <p>“War! First Declaration of the Lacandon Jungle,” “Twelve Women in the Twelfth Year” – Subcommander Marcos [Coursepack, Canvas]</p> <p>“Dignity Cannot be Studied, You live it or it Does,” “The Word and the Silence,” “Why We Use the Weapon of Resistance” [Coursepack, Canvas]</p>	<p style="text-align: center;">Assign Focused “Communiqué” #4 <i>[Due on Monday, April 2 by 1:59p.m. on Canvas]</i></p> <p style="text-align: center;">The Eighth Assembly War, Revolution, Democracy ... No wait, ... are these the same thing? <i>Discussion continued on Canvas</i></p>
Week 12 M March 25 W March 27 F March 29	<p>“The Story of the Tiny Mouse and the Tiny Cat,” “The Story of Mary Read and Anne Bonny” [Coursepack]</p> <p>International Musicians’ Involvement in the Cause Manu Chao, Rage Against the Machine [Canvas]</p> <p>View before class: <i>Zapatista: A Big Noise Film</i> [link provided on Canvas]</p>	<p style="text-align: center;">The Final Assembly Revolution as (International) Identity (Politics): Does this work? Why or why not? <i>Discussion continued on Canvas</i></p>
Week 13 M April 2 W April 4	<p>The present and future of Revolution: a couple views (Marcos, Zizek, Butler) [Canvas]</p> <p>Snapshots of a great semester: SPAN 280 (What we learned... where to go from here...)</p>	<p style="text-align: center;">DUE Today: Focused “Communiqué” #4</p> <p style="text-align: center;">Final ePortfolio <i>[Due anytime between Wednesday, April 4 and Friday, April 12, by 11:59p.m.]</i></p>

Evaluation

Participation | Discussion | Facilitation (25%)

Active participation Attendance	13 %
Weekly Discussions (Canvas; online)	7 %
Assembly Facilitation	5 %

Canvas-based ePortfolio (30%)

Focused Communiqués (2 @ 10%)	20%
Prologue Afterward Reflection	10%
Design (<i>overall impression</i>)	

Exams and Quizzes (45%)

Midterm Quiz	15 %
Final Exam	30 %

ACTIVE PARTICIPATION

Active student participation is one of the keys to creating a successful course. Active student involvement in the design, execution, and discussion of class activities in **SPAN 280** – both in the classroom and through online discussions – helps to create a comfortable and safe learning environment where students are always invited to share their thoughts, concerns, and new approaches to readings and writings with the help and encouragement of the course instructor and peers.

The following aspects of the course come together to constitute “participation” in this class:

- 1) **Active participation** in class meetings; (12%)

** Participation marks take into account students’ attendance and punctuality, individual and small group work. *Great attitudes, excitement for course content, and effort are appreciated and rewarded!* **

- 2) **Creative design, execution, and facilitation** of at least one **Assembly** (5%) [*See next page for further details*].
- 3) **Weekly Discussion Posts** to discussion forum through Canvas (8%) [*Students must complete 7 of 9 for full credit*].

Instructions, Guidelines, and Rubrics for all assignments – both informal (Assembly, Discussion Posts) and formal (ePortfolio, Focus Questions, Exams) are located on Canvas.ubc.ca.

We will use interactive learning platforms such as Top Hat, Canvas, and Kahoot during class. Please remember to bring a device to class or sit by a friend who has one!

QUIZZES AND EXAMS (45%)

There will be **one mid-term quiz** and **one cumulative final exam**, involving a variety of questions (identifications, definitions, short answer, textual commentaries and essay questions). The final exam will emphasize material covered throughout the entire term and will urge students to make connections among the movements and authors studied.

EXPECTATIONS

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We will determine some best class practices together once the semester starts, but at a minimum, here is what I expect of students:

-**ATTEND** class regularly and actively **PARTICIPATE** in discussions.

-**KEEP UP** with the readings and essay assignments. I encourage students to reach out to me if they feel like they are getting behind or feeling overwhelmed!!! I am here to help!

-**ASK QUESTIONS** about anything at any time – seriously, do it! Email me, visit me in my office hours or speak to our course TA! We are all here to help and make your learning experience enjoyable and worthwhile!

-Don’t be afraid to **TAKE RISKS** while forming ideas and creating original work. This is one of the most important topics of the past and of your time! Embrace it!

-Treat others with **RESPECT**, and **ENJOY** your classroom experience and online community!

FOCUSED COMMUNIQUEÉS (20%)

Students will write two 2-2.5 page “focused communiqués” or short analytical essays in response to essay prompts distributed via Canvas that are due by the dates indicated above. Such assignments require students to analyze aspects about revolution expressed in the literature, music, and film created as responses to the different movements studied.

Students are only required to complete 2 out of 4 of the “focused communiqués” announced above and will showcase one in their Course ePortfolio. All writing assignments follow the [MLA Style Guide](#).

CANVAS-BASED ePORTFOLIO (30%)

An ePortfolio is a global assessment method that reflects students’ learning process, progress, and growth over the course of a term (and even a college degree!).

Span 280 students will use this opportunity to reflect upon and showcase some of the informal and formal assignments *previously completed and graded during the term* that have helped to shape their personal views on revolution in Latin America. Students will include the following documents in their ePortfolio and package it in a creative and personalized way (*we will talk about ways to do this after the midterm quiz*):

- 1) **Prologue** (*Introduction, explanation and justification of contents*)
- 2) **Your favorite “Focused Communiqué” (1)** (*previously graded*)
- 3) **Your favorite in or out of class activity**
- 4) **Assembly Facilitation Plan** (*Outline, previously graded*)
- 5) **Afterword** (*a final wrap-up and expression of course “take-aways”*)

The Assembly

The (National) Assembly represents the supreme body of power and the coming together of the community of leaders in a revolutionary State. This course borrows the name and concept – the Assembly – for an end-of-week wrap-up discussion on Fridays.

The Assembly follows a **1-2-3 discussion format** in which one small-group facilitator (for a group of 8-10 students) will guide their group’s “week-end” summary and discussion of a “core question” using a series of questions, quotations taken from the reading, or images as a way of inspiring reflection upon and responses to the Assembly topic.

Each Assembly will have three phases and last roughly 30 minutes.

Step 1: The class divides into groups of 8-10 students; **one facilitator | Group Leader** per group. (8-10 minutes)

Step 2: Groups of 16-20 students; **two facilitators | Group Leaders** come together to identify with their groups common responses to the first phase of the activity, record them, and share them with the class in the wrap-up. (8-10 minutes)

Step 3: The entire class comes back together to wrap-up the discussion and propose themes for the weekly discussion on Canvas. (8-10 minutes)



ASSEMBLY PARTICIPATION

Facilitators | Discussion Leaders

Pre-facilitation: 8-10 students will facilitate | lead the discussion in Assembly each Friday [*All students facilitate once per semester*]. The week prior to facilitating in Assembly, student facilitators/discussion leaders are encouraged to come by my office to discuss their facilitation plan with me (*though this is not a requirement*).

All weekly facilitators are to share their **facilitation plan, which should follow the outline provided on Canvas**, with me by **5pm on Wednesday** of the week that they facilitate. This will allow me to provide any feedback and anticipate the topics of the week. *Students will also include a copy of this in their ePortfolio.*

Post-facilitation: The week that students facilitate, they are to provide me with a wrap-up of the topics that came out of the small group discussion activity (*this can be as simple as sending me photographs of the notes taken on the white-board or paper during class*) and, they should actively participate in the weekly discussion as well.

Assembly Participation

All students should come to class on Fridays ready to participate in the week’s Assembly. To do this, students should complete the assigned weekly readings and take note of topics that intrigue and/or confuse them.

**Thank you for taking the time to go
through this course syllabus!**

I look forward to having you in class!