

# History 4200

## Race, Gender, and Revolution in the Americas

Pamela Voekel

301 C Leconte

Office Hours: Tuesdays, 11:30-1:30 and by appointment. Please come see me!



Tina Modotti, "Woman with Flag," 1928 (Museum of Modern Art, New York)

This course explores two moments of revolutionary upheaval in the Americas: the Mexican Revolution and the more recent and ongoing free market or neoliberal revolution. In a sense, both of these revolutions constitute signal peaks and dips in the history of capitalism. Mexican peasants rolled back the privatization, free trade, and deregulation advanced by Dictator Porfirio Díaz; modern proponents of neoliberalism in the Americas champion these same policies, seeking to dismantle movements for collective security, both popular and official. Our goal in this course is to test race, gender, class, and ethnicity as analytical categories for understanding why people forwarded or resisted these fundamental economic and cultural revolutions.

We open by getting into the ring with Guillermo Bonfil Batalla, whose controversial narrative of 500 years of Mexico's past centers on ethnic conflict between the *México Profundo*, indigenous Mexico, and the *México Imaginario*, those elite Mexicans always looking to transform their *patria* in Europe's image. We then tackle revolutionary Mexico, both the great armed insurrection that overthrew the dictator Porfirio Díaz and the subsequent efforts to build a revolutionary state and truly national culture. In the semester's second half, we examine the advent of neoliberalism in the Americas since the 1970s, returning home to the U.S. South to examine the meteoric rise of the model's aficionados and the new transnational social networks that have so thoroughly reshaped economics, politics, and even common sense. We will also examine the growing numbers of Mexican and other immigrants into our region and ask ourselves what their presence

might bode for the future of global capitalism; as part of this inquiry, we will meet with local immigrants. Throughout the course we will debate the function of gender, class, race, and ethnicity in these upheavals and ask ourselves if Bonfil Batalla's big theory of the two Mexicos makes sense, both in Mexico as well as in Georgia.

In keeping with UGA's liberal arts tradition, we will devote considerable attention to improving your reading, writing, and speaking skills.

This senior-level seminar will be discussion based. We will, however, occasionally divide time between lectures and discussions, often within a single class period. Classroom-based education is a group endeavor, and I take seriously your responsibility to the rest of the class. You are expected to have read all assignments on the day they appear on the schedule and to **bring the reading material for that day to class in hard copy. Failure to do so counts as an absence; if you are not prepared for class, please stay home.**

The longer readings have been divided up so you can pace yourself; on occasion, we may not refer to the assigned segment until a later class, but you are responsible for keeping up and for bringing the book or article with you every day that it is under consideration. Your continued registration in the class indicates your assumption of responsibility for the work it requires.

### **Recommended Writing Guide:**

John R. Trimble, *Writing with Style: Conversations on the Art of Writing*

### **Movie Viewing**

There will be several required and several optional movie viewings outside of class; if you cannot make the arranged screening, please watch the movie on your own **after** that date so that the movie is available to me to check out.

### **Attendance Policy**

Any class is more valuable to its committed members if it is restricted to them. If you miss more than three classes for any reason, your final grade will drop one full letter for every class over three that you miss. So, if you miss five classes, you will get no better than a "C" for the course. You may wish to save these three absences for sick days or unforeseeable emergencies. **Appearing in class without the assigned readings for that day in hard copy counts as an absence.**

**Please do not bring computers to class.**

### **Academic Honesty**

You are responsible for knowing the UGA policy "A Culture of Honesty," available at <http://www.uga.edu/honesty/>. I am required to report any appearance of dishonesty to the administration, at which point it is out of my hands.

**Course Requirements:** All students will write two five-page papers based on primary sources handed out in class and the other course materials. We will put these two five-page papers through an intensive writing workshop in class. Students will also write a final eight- to ten-page paper based on several conversations with a community member who is a recent immigrant to Athens from Mexico or elsewhere in Latin America. If you turn any one of these three papers in late, I will lower your paper grade a full letter for every day it is late. Papers are due at the beginning of class. I will hand out questions for these papers two weeks before the due date or **you can consult the instructions and prompts for these papers listed in week five and week 12 of the syllabus**. In addition to the two five-page and one eight-page paper, students will hand in two short participation essays on two of the fourteen possible due dates. The instructions for the two short participation essays are below.

**Your Grade:** The two five-page papers are each worth 30 percent of your final grade, for a total of 60 percent of the grade. Your final eight to ten-page paper is worth 30 percent of your grade. Your class participation, which includes your weekly short quizzes on Tuesdays and Thursdays as well as thoughtful participation in our frequent discussions, is worth 10 percent of your grade. Although your two short participation essays are not graded, failure to turn them in will result in the loss of a full letter grade on your final grade. In other words, failure to turn in the two short essays would lower a final “B” grade to a “C.” **Please note that your enthusiastic participation in our numerous extracurricular activities is part of your participation grade.** *Do not take this class if you cannot participate.*

**Graduate Student Work:** Grad students will complete all requirements for the course listed above as well as an additional four-page paper detailed in the syllabus in week ten. You will also turn in two formal 600-word reviews of books of your choice. Please see the lists of recommended books scattered throughout the syllabus.

- Please refer to the instructions and style sheets from one the following periodicals and model your reviews accordingly.
  - Hispanic American Historical Review (HAHR)  
<http://www.hahr.pitt.edu/bookreviewinstrux.html>
  - American Quarterly (AQ)  
[http://www.americanquarterly.org/index.php/about/book\\_reviews](http://www.americanquarterly.org/index.php/about/book_reviews)
  - Journal of American History (JAH)  
<http://www.indiana.edu/~jah/bookreviews.shtml>

For additional advice on crafting a good review consider consulting (available on JSTOR):

- David Thelen, “Deciding What to Review,” *Journal of American History*, 85 (09/98), 620-25. JSTOR.
- Steven Stowe, “Thinking about Reviews,” *Journal of American History* 78 (09/91): 591–95. JSTOR.

**Two Short Participation Essays: General Explanation (With thanks to Drs. Pavilack and Premo)**

Throughout the semester, students will submit two essays of two to three double-spaced pages in addition to the two five-page and one eight-page paper that are detailed above--a total of five papers. If you fail to turn in two acceptable participation essays that meet the required criteria, your final grade will drop a full letter grade. The essays are to be turned in on Tuesdays at the beginning of class. There are fourteen possible days on which to submit participation essays. You are only expected to write two essays that meet all the criteria, and will not receive credit for writing more than two.

The two short participation essays must follow the criteria outlined below (“Minimum Essay Criteria”) in order to receive credit. Each submitted essay that merits the credit will receive full credit. If it does not meet ALL the criteria, it will receive zero credit. There is no partial credit. You may not rewrite essays that receive zeros; however, you have thirteen other chances to receive full credit by meeting all the essay criteria.

This means that you MUST keep all the papers I return to you, with my markings on them. This has the advantage of spreading your workload more evenly over the semester, but it does mean you are responsible for keeping up with the returned papers. If there is a discrepancy between my record-keeping and your recollection of how many papers you’ve turned in or what credit you’ve received, you will want that portfolio in order to correct any mistake I’ve made. Without it, my record stands.

### **Short Participation Essay Topics and Styles**

Your participation essays are to be formal, academic pieces of persuasive expository writing, based on close analysis of a primary source or sources.

This means the essays ARE NOT informal response/reflection/”I liked this song because . . .” diary entries. A good rule of thumb is that anything you turn in on the first draft will not meet the criteria; no one writes persuasive essays without serious revision.

Up front, your essay should pose an interesting historical problem, question, or argument, which you then work through with evidence from the primary source. Try to persuade your reader of the rightness of your position, not just because you say so, but because you can prove it to us. In other words, all of your essays should have a clear, strong thesis statement and be supported by analysis and evidence.

What is a thesis? We will use this definition: “It’s a viewpoint, a contention. A good thesis . . . is above all arguable—that is, not everybody would agree with it . . . Whatever your position, it should involved some conviction, preferably bold, that even skeptics will approach with curiosity . . . Remember, your thesis is not your subject. It’s your take on your subject.”<sup>1</sup>

I encourage you to seek help with your writing during my office hours, and to refer to the recommended writing guides (see above). I will frequently hand out writing advice in class.

## **Essay Policies**

No late participation essays will be accepted, nor will any make-ups be granted. There are fourteen chances to fulfill the two participation essay requirements; plan ahead and get some credits in before conflicts arise.

For the purposes of this class plagiarism DOES NOT include collaboration on your work, both written and otherwise. Please DO talk to each other, read each other's drafts, and make suggestions. I especially encourage you to discuss the questions you want to address in an essay before writing them. If an idea in your paper comes from a colleague in the class, it must be so footnoted; obviously, you wouldn't write an entire paper around someone else's idea, but you could well integrate, synthesize, or respond to these ideas—indeed that's exactly what you're doing with the ideas of the authors themselves.

## **Minimum Essay Criteria**

In order to receive full credit, an essay must have ALL of the following features:

1. Your name on the first page.
2. The date the essay is submitted on the first page.
3. Page numbers on all pages or beginning on the second page.
4. A staple in the upper left-hand corner, holding the pages together.
5. A creative, specific title that accurately alerts the reader to the essay's contents.
6. No fewer than five footnoted references to the week's readings.
7. No errors in grammar, spelling, punctuation, or attribution (footnoting and quoting). Use *Chicago Manual of Style* documentary-note style (also known as humanities style) explained with examples at <http://www.libs.uga.edu/ref/chicago.html>.
8. No use of the first person pronouns "I" or "me."
9. An identifiable thesis in the opening paragraph, appropriate to a persuasive expository essay.
10. Clear evidentiary paragraphs that support the thesis, each making a single identifiable point.
11. A concluding paragraph which cements your argument without introducing new evidence.
12. Two to three pages of argumentation (i.e., do not try to fill up space with random fluff; everything in the essay should contribute to the overall argument).
13. The essay must be an analysis of a primary source from the period.

If you receive a zero on a participation paper, I will return it to you marked with the number of the item missing from the above list.

Remember, there is no partial credit. Do not lose the chance to get credit for a brilliant essay by forgetting to staple it. These are rules of courtesy to your reader, and you will never be an effective communicator if you cannot internalize the imperative of authorial good manners.



**Emiliano Zapata**

**Required Books:**

- ✓ David Harvey, *A Brief History of Neoliberalism*
- ✓ Ana Alonso, *Thread of Blood. Colonialism, Revolution, and Gender on Mexico's Northern Frontier*
- ✓ Mary Kay Vaughn, *Cultural Politics in Revolution*
- ✓ Ruth Milkman, *L.A. Story. Immigrant Workers and the Future of the U.S. Labor Movement*
- ✓ Steve Striffler, *Chicken. The Dangerous Transformation of America's Favorite Food*
- ✓ James C. Scott, *Seeing Like a State*
- ✓ Guillermo Bonfil Batalla, *México Profundo. Reclaiming a Civilization*

Books are available on reserve at the main library for free; for purchase in the UGA bookstore in the Tate Center; and for purchase on Baxter Street, to say nothing of the electronic trade. If you cannot afford a book, please see me after class and I will gladly lend you a copy if I have an extra one. Howsoever you manage it, though, it is your responsibility to have the materials in class on the days we are discussing them.

All of the chapter and article readings are on electronic reserve at the library or are available from JSTOR. The **password for electronic reserves** is my last name: Voekel. To download the readings, go to the UGA library home page to find the link to electronic course reserves. The system can be accessed from on or off-campus computers. Many of our readings are also available from JSTOR, a electronic collection of scholarly articles available

from the library's homepage, under electronic databases, or, from a campus computer, at [www.jstor.org](http://www.jstor.org). If you have difficulty downloading a reading, please contact the library immediately and send me an email and I will do the same. Many of our readings are also available from JSTOR, a electronic collection of scholarly articles available from the library's homepage, under electronic databases, or, from a campus computer, at [www.jstor.org](http://www.jstor.org).

**Remember: Always bring all of the week's required readings to class in hard copy. Do not bring computers to class.**

**Please do drop by my office hours on Tuesdays from 11:30-1:30**

### SECTION ONE

#### **THE ORIGINS OF THE GREAT MEXICAN REVOLUTION: WHAT DO GENDER AND RACE HAVE TO DO WITH IT?**

- **Week One. Tuesday 19 August and Thursday 21 August. Course Introduction. The *Imaginario* vs. the *Profundo*.**

#### **Required reading:**

**Thursday:** Please read Howard Zinn, "The Use and Abuse of History," which was handed out in class on Tuesday. Also read Guillermo Bonfil Batalla, *Mexico Profundo. Reclaiming a Civilization*, pp. 3-58. Pay particular attention to pages 29-40. As always, you should bring the readings to class with you and be ready to discuss them!

#### **Recommended readings for graduate students and others**

Gilbert Joseph, et. al., *Everyday Forms of State Formation*

Alan Knight, *The Mexican Revolution*, vols. 1 and 2

Mauricio Tenorio Trillo, *Mexico at the World's Fairs*

Katherine Bliss, *Compromised Positions*

John Womack, *Zapata and the Mexican Revolution*

Alan Knight's amazing collection of review articles, available on JSTOR.



- **Week Two. Tuesday 26 August and Thursday 28 August. *Mexico Profundo* and the *Porfiriato*: Order and Progress?**

**Required reading:**

**Tuesday:** Guillermo Bonfil Batalla, *México Profundo*, pp.59-108. And the four-page “Mexican History 1810-1940. A Chronological Summary of the Main Events and Developments” handed out in class last week. Please note that the ten-minute quiz today will be on both readings. Read the writing advice for the quiz!

**Thursday:** Please read textbook chapters 26, 27, and 28 from *The Course of Mexican History*. These short chapters were handed out in class last Thursday. The five-minute quiz today will be on these three chapters. Also read Guillermo Bonfil Batalla, *México Profundo*, pp. 129-149.

- **Week Three. Tuesday 2 September and Thursday 4 September. State and Capitalist Formation as Cultural Revolution: Gender Disorder on the Border.**

**Required reading:**

**Tuesday:** Ana Alonso, *Thread of Blood*, 73-156. Read the writing advice for the quiz!

**Thursday:** Ana Alonso, *Thread of Blood*, 177-211.

- **Week Four. Tuesday 9 September and Thursday 11 September. The Great Debates and is Díaz a High Modernist?**

**Required reading:**

**Tuesday:** Read James Scott, *Seeing Like a State*, 9-53. Please be ready to discuss this difficult theoretical work. Is the Díaz regime a high modernist regime by Scott’s criteria? Why? Why not? As always, you should read the writing advice for the quiz.

**Thursday:** The Great Debate: The Díaz regime vs. the Namiquipans and Guillermo Bonfil Batalla vs. Ana Alonso. Please note that you will probably need to get together with your group outside of class to prepare costumes and debate points for this debate.

**Extra Credit Activity (with History 4035 and Women's Studies 4900).** The Present in the Past. The *Profundo* in Los Angeles? Please note that we will be grappling with immigration and the global economy at the end of the course, so this film provides a preview of coming attractions. Evening screening Thursday. Time and place TBA.



A scene from the PBS documentary “Made in L.A.”

Photo: Felicity Murphy

➤ **Week Five. Tuesday 16 September and Thursday 18 September.**

**Required reading:**

**Tuesday:** Please bring four copies of your five-page rough draft to class today. We will put your paper through an intensive writing workshop. Your final paper is due at the beginning of class this Thursday, 18 September.

**Thursday:** Please get started on Mary Kay Vaughn, *Cultural Politics in Revolution* for next week.

**Required writing:** Your first draft of your five-page paper is due to your writing group on Tuesday. Please bring four copies. Your final draft of your first five-page paper is due at the beginning of class on Thursday, 18 September. Your paper should respond to one of the following prompts: 1. Given all that we have read, do you find Bonfil Batalla’s theory of the two Mexicos persuasive? Why? Why not? 2. Was the Díaz regime a high modernist regime according to James Scott’s criteria? Why? Why not?

➤ **Week Six. Tuesday 23 September and Thursday 25 September. The Revolutionary State: What Changed? Why did it Change?**

**Required Reading:**

**Tuesday:** Mary Kay Vaughn, *Cultural Politics in Revolution*, chapters 1-2.

**Thursday:** Mary Kay Vaughn, *Cultural Politics in Revolution*, chapters 3-4.

### **Recommended Reading for Graduate Students:**

- Jocelyn Olcott, *Revolutionary Women in Revolutionary Mexico*
- Marjorie Becker, *Setting the Virgin on Fire*
- Alan Knight, “Cardenismo: Juggernaut or Jalopy,” on JSTOR. ab-fab.
- Mary Kay Vaughn and Steven Lewis, eds., *The Eagle and the Virgin*
- Anne Rubenstein, *Bad Language, Naked Ladies and Other Threats to the Nation*

- **Week Seven. Tuesday 30 September and Thursday 2 October. Cardenismo: Juggernaut or Jalopy? Modernizing Patriarchy?**

### **Required Reading:**

**Tuesday:** Mary Kay Vaughn, *Cultural Politics in Revolution*, chapters 5-6. And James Scott, “The Revolutionary Party,” from his *Seeing like a State*. Is Cardenas a high modernist?

**Thursday:** Mary Kay Vaughn, *Cultural Politics in Revolution*, chapters, 7-8.

#### ◆Muralistas

<http://www.ocaiw.com/catalog/index.php?catalog=pitt&author=609&name=Diego%2BRivera>

<http://www.peterlanger.com/Specialty/Details/Muralart/index.htm>

<http://www.ocaiw.com/catalog/index.php?catalog=pitt&author=464&name=Frida%2BKahlo>

<http://www.artnet.com/artist/8841/maria-izquierdo.html>

**Writing: If you have not yet turned in a 2-3 page participation paper, you should get started on one soon. We are entering week eight of the semester! Remember: you must turn in two participation papers before week 15. Article 27 of Mexico’s 1917 Constitution would be a great source to tackle for a participation paper; Cardenas’ Five Year Plan and Zapata’s Plan de Ayala would also be good choices.**

## **SECTION TWO:**

### **THE CULTURAL POLITICS OF THE NEOLIBERAL REVOLUTION**

- **Week Eight. Tuesday 7 October and Thursday 9 October. Clash of the Titans. Subcomandante Marcos and David Harvey vs. Milton Friedman. Resolved: Neoliberalism is the best way to ensure human well-being around the world.**



**Required reading:**

**Tuesday:** David Harvey, *A Brief History of Neoliberalism*, pp. 1-120.

**Thursday:** David Harvey, *A Brief History of Neoliberalism*, pp. 175-206;  
Subcomandante Marcos, selections, electronic reserve; Milton Friedman, selections, on  
electronic reserve.

**Required Outside of Class Activity Before Thursday:** DVD viewing: Ronald Reagan, Margaret Thatcher, Milton Friedman, Friedrich Hayek, et. al, *The Commanding Heights* and Saul Landau, Subcomandante Marcos, Comandante Ramona, et. al., *Six Sun: Mayan Uprising in Chiapas*. I will offer extra class participation credit for hosting these two videos at your house or downtown. You might also want to check out Susan George, "A Short History of Neoliberalism."

<http://www.globalexchange.org/campaigns/econ101/neoliberalism.html.pf>

**SECTION THREE**  
**FROM FORDISM TO POST-FORDISM. RELIGION AND THE NEW PATRIARCHY**  
**FOR POST-MODERNITY?**



- **Week Nine. Tuesday 14 October and Thursday 16 October.**  
**Y'all Mart. Primitive Accumulation: The Enclosure of Southern Women**

## **New Transnational Actors; Distrust of the State; Faith in the Market.**

### **Required readings:**

**Tuesday:** Bethany E. Moreton, “Introduction” and “Wal-Mart is Mine,” which are the introduction and chapter 4 from her *To Serve God and Wal-Mart: the Making of Christian Free Enterprise* (forthcoming in Spring 2009). Please note that I will post the page proofs of this forthcoming book to electronic reserves two weeks before our discussion. Guest Lecturer: Dr. Bethany Moreton.

**Thursday:** Bethany E. Moreton, “On a Mission: Wal-Mart Scholars in Latin America” from her *Serving God and Wal-Mart.*. Please note that I will post this reading to electronic reserve several weeks before our discussion. AND Naomi Klein, *Disaster Capitalism*, article from Harper’s Magazine 8 September, 2007 *on electronic reserve*. You might also want to check out her short film *The Take* (done with Alfonso Cuarón) on YouTube. How do Moreton and Klein differ on the origins of neoliberal restructuring in the Americas? How do Moreton and Klein fit into Friedman’s analysis of capitalism?

### **Recommended Readings for Grad Students:**

Shane Hamilton, *Trucking Country* (out soon from Princeton!)

Sheldon Ennis, *God and Production in a Guatemalan Town*

Elizabeth Brusco, *The Reformation of Machismo*

Manuel A. Vasquez, *Globalizing the Sacred*

### **➤ Week Ten. Tuesday 21 October and Thursday 23 October. Soft Hands, Not Limp Wrists: The Reformation of Machismo in the Americas after 1970?**

### **Required Readings:**

**Tuesday:** Elizabeth Brusco, short selections from *The Reformation of Machismo in Colombia* (on electronic reserve).

**Thursday:** Bethany E. Moreton, “Wal-Mart World,” chapter from her *To Serve God and Wal-Mart*. On electronic reserve.

### **Graduate Students Required Reading and Writing:**

- Florencia Mallon, *When a Flower is Reborn*
- Daniel James, *Doña María’s Story*
- Rigoberta Menchú, *I Rigoberta Menchú* and David Stoll, *Rigoberta Menchú and the Story of All Poor Guatemalans*

Graduate students and other interested parties should turn in a four-page draft of their four-page paper to the Grad Student Writing Collective (Write, Unite, Organize!) today. The final draft is due to my office by 12 noon next Monday, 1 November. Prompt: Oral history is an unproblematic path to historical truth. Respond. Your paper should draw on at least three of these four readings. This paper is designed to prepare you for the final oral history paper.

## SECTION FOUR: THE NUEVO NEW SOUTH?

- **Week Eleven. 28 October and 30 October. More Primitive Accumulation in the Ozarks: Latino Immigrant Laborers come to the U.S. Periphery (That is us Athens!). Guest Speaker Steve Striffler from the University of New Orleans.**

### Required Reading:

**Tuesday:** Steve Striffler, *Chicken*, carefully read pp. 1-53 and skim 53-93.

**Thursday:** Steve Striffler, *Chicken*, carefully read 93-155 and skim 155-173. Hand out Andalzúa clips and immigrant testimonials for class next week.

**Required group activities coming up!:** We will organize groups for discussions with immigrants here in Athens. Each group will have a translator and will meet with your group several times over the course of the rest of the semester. Some of these immigrants work in local chicken plants.

- **Week Twelve. 2 and 4 November. Out of the Shadows. The Georgia Oral History Project: Immigrant Workers in Athens.**

### Required Reading:

**Tuesday:** We will meet with Emiliano and Ricardo Zapata Flores (not their real names) to discuss oral history strategies for your final paper, which will be based on lengthy but informal discussions with immigrants recently arrived in Athens from Mexico; we may also meet with some UGA workers, if time allows. Today we will schedule discussions and create discussion teams; each team will have an official translator. Please Read: Gloria Andalzúa, short selections from *Borderlands: The New Mestiza* and the brief testimonials I handed out in class last week from Norma Iglesias Prieto, *Beautiful Flowers of the Maquiladoras* and Patricia Goerman, *The Promised Land? The Lives and Voices of Hispanic Immigrants in the New South*. Short video outside of class for extra credit: *Postcards from the Other Side*.

**Thursday:** Your rough draft of your five-page paper is due to your writing group today. Please bring four copies. Your paper should respond to one of the following prompts: 1. Race and gender as categories of analysis have little to offer the analyst of the neoliberal economic and cultural revolution. Respond. OR 2. How do Moreton, Friedman, and Klein differ on the origins of neoliberalism? Who do you find more persuasive and why?

- **Week Thirteen. Tuesday 9 November and Thursday 11 November. The Global Assembly Line and Why Are So Many Women On It? Case Study: Mexican Maquiladoras.**

### Required reading

**Tuesday:** Please turn in your final draft of your five-page paper. No reading today.

**Thursday:** Melissa Wright, “Feminine Villians, Masculine Heroes, and the Reproduction of Ciudad Juárez,” *Social Text* 19:4 (2001): 93-113. Download from JSTOR; see instructions above in the intro to the course.

**Extra Credit Video Showing:** The underbelly of the new global economy. *Señorita Extraviada* by Lourdes Portillo. English. PBS. I will offer you extra participation credit for hosting this video at your house or downtown.

➤ **Week Fourteen. Tuesday 16 November and Thursday 18 November.**  
**Neoliberalism and its Discontents: Immigrants and Unions.**

**Required reading:**

**Tuesday:** Ruth Milkman, *L.A. Story*, part one.

**Thursday:** Ruth Milkman, *L.A. Story*, part two.



**Recommended Reading for Grad Students:**

- Vicki Ruiz, “Nuestra América: Latino History as United States History” *Journal of American History* Vol. 93 No. 3, December 2006.
- David G. Gutierrez, “Migrant, Emergent Ethnicity, and the “Third Space”:  
Shifting Politics of Nationalism in Greater Mexico” *The Journal of American History*, Vol. 86, No. 2, 481-517.
- José E. Limón, *American Encounters: Greater Mexico and the United States and the Erotics of Culture*. Boston: Beacon Press, 1998.

➤ **Week Fifteen. Tuesday 2 December and Thursday 4 December. Sí, Se Puede:  
The Revolt of the Profundo in Los Angeles?**

**Required reading:**

**Tuesday:** Ruth Milkman, *L.A. Story*, part three.

**Thursday:** Ruth Milkman, *L.A. Story*, part four.

**Assign peer editors for your final papers, which are due to my office on 15 December.**

**Closing Ceremony. What will you wear? Executive Realness?**

**15 December, High Noon: Eight to ten-page oral history paper due to my office.**