
Course Syllabus

HIST 6365, SEC. 001
DRUGS & VIOLENCE IN MEXICO
Spring 2019
Mondays 4:00-6:45
JO 3.536

PROFESSOR CONTACT INFORMATION

Dr. Monica Rankin
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COURSE DESCRIPTION

This course will examine the history of drugs and other related activities in Mexico through the lens of policy, the political economy, and cultural expressions. Students will engage in graduate level analysis of scholarly writings, policy initiatives, and primary sources dealing with the history of drugs and violence in Mexico. Particular attention will be devoted to recent developments in Mexico and the role of drug violence in U.S.-Mexican relations.

STUDENT LEARNING OBJECTIVES/OUTCOMES

- Students will demonstrate their knowledge of historical trends that helped to shape the recent escalation of drug-related violence in Mexico.
 - Students will demonstrate their ability to connect major political, economic, and social trends of the region to drugs and violence.
 - Students will improve their research skills by considering new sources in the examination of the drug war in Mexico.
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REQUIRED TEXTBOOKS AND MATERIALS

Books:

Paul Gootenberg, *Andean Cocaine: The Making of a Global Drug* (UNC Press: 2009) ISBN: 978-0807859056

Isaac Campos, *Home Grown: Marijuana and the Origins of Mexico's War on Drugs* (UNC Press: 2012) ISBN: 978-0-8078-3538-8

Carmen Boullosa & Mike Wallace, *A Narco History: How the United States and Mexico Jointly Created the "Mexican Drug War."* (OR Books: 2015) ISBN: 978-1-939293-79-4

Anabel Hernandez, *Narco Land: The Mexican Drug Lords and Their Godfathers.* (Verso: 2014) ISBN: 978-1-78168-296-8

Ioan Grillo, *El Narco: Inside Mexico's Criminal Insurgency.* (Bloomsbury Press: 2011) ISBN: 978-1-60819-401-8

Michael Deibert, *In the Shadow of Saint Death: The Gulf Cartel and the Price of America's Drug War in Mexico.* (Lyons Press: 2014) ISBN: 978-0-7627-9125-5

Elaine Carey, *Women Drug Traffickers: Mules, Bosses, and Organized Crime.* (University of New Mexico Press: 2014) ISBN: 978-0826351982

Howard Campbell, *Drug War Zone: Frontline Dispatches from the Streets of El Paso and Juarez* (University of Texas Press: 2009) ISBN: 978-0292721791

Gabriela Polit, *Narrating Narcos: Culiacan and Medellin*. (University of Pittsburgh Press: 2013) ISBN: 978-0822962571

Elijah Wald, *Narcocorrido: A Journey into the Music of Drugs, Guns, and Guerrillas* (Rayo/Harper Collins: 2001) ISBN: 978-0-06-050510-3

Mark Cameron Edberg, *El Narcotraficante: Narcocorridos & the Construction of a Cultural Persona on the U.S.-Mexico Border*. (University of Texas Press: 2004) ISBN: 978-0-292-70206-X

Alfredo Corchado: *Midnight in Mexico: A Reporter's Journey through a Country's Descent into Darkness*. (Penguin Books: 2014) ISBN: 978-0143125532

Arturo Perez-Reverte, *The Queen of the South*. (Plume: 2005) ISBN: 978-0452286542

O. Hugo Benavides, *Drugs, Thugs, and Divas: Telenovelas and Narco-Dramas in Latin America*. (University of Texas Press: 2008) ISBN: 978-0-292-71712-1

Articles and Chapters:

1. Paul Gootenberg and Isaac Campos, "Toward a New Drug History of Latin America: A Research Frontier at the Center of Debates," in *Hispanic American Historical Review* (95:1, 2015) pp 1-35.
2. David Shirk and Joel Wallman, "Understanding Mexico's Drug Violence," in *Journal of Conflict Resolution* (Vol. 59, No. 8: 2015) pp1348-1376.
3. June S. Beittel, "Mexico: Organized Crime and Drug Trafficking Organizations," Congressional Research Service, July 3, 2018 <https://fas.org/sgp/crs/row/R41576.pdf>
4. Seth Harp, "Blood and Oil: Mexico's Drug Cartels and the Gasoline Industry," in *Rolling Stone* <https://www.rollingstone.com/culture/culture-features/drug-war-mexico-gas-oil-cartel-717563/>
5. "Long Lines and Guarded Fuel: Mexico's Gas Crisis Explained," in *New York Times* January 11, 2019. <https://www.nytimes.com/2019/01/11/world/americas/mexico-gas-crisis.htm>
6. Eduardo Guerrero-Gutiérrez, "Security, Drugs, and Violence in Mexico: A Survey," (7th North American Forum, Washington DC, 2011). <https://cei.colmex.mx/Estudios%20sobre%20violencia/Estudios%20Violencia%20M%C3%A9xico%20Material%20recibidos/Eduardo%20Guerrero,%20Security,%20Drugs,%20and%20Violence%20in%20Mexico,%20A%20Survey.pdf>
7. Paul Gootenberg, "Blowback: The Mexican Drug Crisis," *NACLA Report on the Americas*. November/December 2010.
8. Gabriela Recio, "Drugs and Alcohol: US Prohibition and the Origin of the Drug Trade in Mexico, 1910-1930," *Journal of Latin American Studies*, (2002) 34:1, 21-42.
9. Maria Celia Toro, "The Internationalization of Police: The DEA in Mexico," *The Journal of American History*, (1999) 86:2, 623-640.
10. Hector Amaya, "The Cultures of Anonymity and Violence in the Mexican Blogosphere," in *International Journal of Communication* (11: 2017) pp3815-3831.
11. Hector Amaya, "The Deterritorialized Political Economy of Narcocorridos in the United States," in Maria Elena Cepeda and Dolores Ines Casillas (eds) *The Routledge Companion to Latina/o Media*
12. Sean Penn, "El Chapo Speaks: A Secret Visit with the Most Wanted Man in the World," *Rolling Stone*. January 9, 2016. <http://www.rollingstone.com/culture/features/el-chapo-speaks-20160109>
13. Deborah L. Jaramillo, "Narcocorridos and newbie drug dealers: the changing image of the Mexican Narco on US television," in *Ethnic and Racial Studies* (Vol 37, No 9: 2014) pp1587-1604.
14. "Jesus Malverde," in Sam Quinones, *True tales from another Mexico: the Lynch Mob, the Popsicle Kings, Chalino, and the Bronx*, pp 225-232.
15. Howard Campbell, "Narco-Propaganda in the Mexican 'Drug War': An Anthropological Perspective," in *Latin American Perspectives*, 2014, Vol. 41 (2) p. 60-77.
16. Oswaldo Zavala, "Imagining the U.S.-Mexico Drug War: The Critical Limits of Narconarratives," in *Comparative Literature* 66:3 (2014) pp340-360.

GRADING POLICY

The grading in this course is based on weekly discussions, weekly notes, and a final project (written and presentation). The breakdown of the grading is as follows:

Weekly Notes	25%
Class Participation	25%
Final Project (Written & Presentation)	50%

COURSE & INSTRUCTOR POLICIES

No late assignments will be accepted and there is no make-up policy for in-class work. I will not accept final versions of any assignments as e-mail attachments.

All assignments for this class are mandatory. Materials used in this course have been carefully selected for their scholarly value, but some audiences may take offense at topics of a sensitive nature. There will be no substitutions of readings, films, documents, presentations, and/or other course requirements to suit personal preferences. There are no exceptions to this rule.

ASSIGNMENTS

Weekly Notes: You will prepare weekly notes in the form of a reading response for all readings assigned. The papers should include a statement of the author's main argument, followed by supporting evidence the author provides. You should examine the author's use of sources, methodology, and theory. Your notes should conclude with a critical analysis of the readings. In your analysis, you should provide your critique of the readings. This is also where you should include any information you have about the author that may influence your interpretation of the readings. It is also appropriate to compare your critique to published reviews of the readings (where available). Peer-reviewed journals publish reviews of many historical monographs, and these should be available for the books assigned in this course. Weekly notes should be typed and prepared prior to class meetings.

Since this is a graduate-level reading seminar, I expect your reading responses to be thorough and to reflect graduate-level analysis. I suggest using the following note-taking format. But please be aware that some of the readings (ie. journalistic accounts) may not fit this format precisely.

SUGGESTED NOTE-TAKING FORMAT:

- **Type of document:** Is this a research monograph written by a scholar? An autobiography? A report written by a journalist? A primary document written by a government agency, a neutral observer, etc.?
- **Title/Author:** Is there any significance in the title chosen for the work? Who is the author? What do you know about him/her? Field? Discipline? Institutional affiliation? Peers/colleagues? For books, was it first a dissertation? What else has the author written?
- **Publisher:** Who is the publisher? What do you know about the press? Is it academic or otherwise? What is the publisher known for? What other types of works has the publisher produced? Is the book part of a series? What is the nature of the series? Who is the series editor? What do you know about him/her?
- **Thesis:** What is the author's main argument (as opposed to the subject of the book)?
- **Evidence:** How does the author support his/her main argument?
- **Research/sources:** Look at the notes and bibliography. What primary and secondary sources did the author consult? Which libraries, collections, archives, etc. were involved?
- **Methodology:** How did the author approach his/her sources? What questions were asked? Are any theoretical frameworks involved? Are there any inherent challenges to the sources and/or approach? How has the author attempted to contend with those challenges?
- **Body of Scholarship:** Who else has written on the topic? Who else has used similar sources and/or theoretical models? Where does the work fit within the existing body of literature? It is responding to a previous study? Was it a seminal work? What have other scholars said about it?
- **Critique/analysis:** What is your overall critique of the work? Is the thesis solid? Has the author defended it well? What is your opinion of the use of sources and methodology? How can you use the information presented? How can you use the methodological model?

Class Participation: This is a graduate readings seminar and all students are expected to participate in class discussions over readings and other relevant material. Discussions should be respectful and constructive. I strongly recommend that you use the weekly notes as a guide to your in-class commentary. When preparing for class discussions, consider how YOU would teach that book/material if you were leading the class. How would you organize the material? How would you summarize the arguments, strengths, weaknesses, etc. Please remember that quality is more important than quantity and that constructive/analytical does not necessarily mean loud. I encourage all of you to meet with me no later than 4 weeks into the semester to discuss your participation grade.

Final Project: For the final project in this course, you have the option of writing a scholarly research paper or producing a creative project. Your topic and the nature of your project must be approved by me in advance. All students will give a brief presentation of their final project on the last day of class. The final version of the project is due by 7:00 pm on May 13 in my office.

LIBRARY RESOURCES:

Library Webpage: www.utdallas.edu/library

JSTOR: an electronic archive of core scholarly journals from the humanities, social sciences, and sciences. The journals have been digitized, starting with their very first issues, often dating back to the 1800s. It does not contain current issues. Everything in JSTOR is full-text. Full-length journals articles and book reviews can be downloaded on or off campus through the library's webpage.

Project Muse: a collection of the full text of over 300 high quality humanities, arts, and social sciences journals from 60 scholarly publishers. Coverage for most journals began around 1995. Full-length journals articles and book reviews can be downloaded on or off campus through the library's webpage.

Other Resources:

H-LATAM: Web-based, scholarly discussion network of Latin American historians and other scholars. This is a good forum for keeping up on current literary debates and also to query experts in the field for advice on literature, methodology, archives, etc.

<http://www.h-net.org/>

ACADEMIC CALENDAR:

The following schedule outlines the topics and reading assignments for each class. This schedule is subject to change. Any changes made to the schedule and/or any other course requirements will be announced in class and will be posted on the course website: www.utdallas.edu/~mrankin.

January 14	INTRODUCTION
January 21	MLK Holiday – No Class
January 28	THEMES TO CONSIDER Reserve Readings 1-6
February 4	COLONIAL HISTORY OF DRUG USE Gootenberg Reserve Reading 7
February 11	DRUGS IN MEXICAN HISTORY Campos
February 18	PROHIBITION IN THE U.S. Film: Reefer Madness Reserve Readings 8-9
February 25	JOURNALISTS AS SOURCES Select Journalistic Account

March 4	JOURNALISM AND VIOLENCE Corchado Reserve Reading 10
March 11	SCHOLARLY ACCOUNTS Select Carey or Campbell
March 24	PROJECT WORKSHOP Present final project topic
April 1	INTRODUCTION TO NARCO CULTURE Polit Film: Narco Cultura
April 8	NARCOCORRIDOS Wald Reserve Reading 11 Film: Narco Cultura
April 15	LA REINA DEL SUR – A PHENOMENON Perez-Reverte Reserve Readings 12-13
April 22	POPULAR CULTURE Benavides (Part 2) Reserve Readings 14-16
April 29	FINAL PROJECT PRESENTATIONS
TBD	FINAL PROJECT DUE BY 7:00 PM

These descriptions and timelines are subject to change at the discretion of the Professor.

General policies and procedures for the University of Texas at Dallas can be found at:
<http://go.utdallas.edu/syllabus-policies>