

REQUEST FOR NEW COURSE

1. General Information.

- a. Submitted by the College of: Arts and Sciences Today's Date: October 26, 2009
- b. Department/Division: History
- c. Contact person name: Francie Chassen-Lopez Email: frclopz@email.uky.edu Phone: 257-4344
- d. Requested Effective Date: Semester following approval OR Specific Term/Year¹: _____

2. Designation and Description of Proposed Course.

- a. Prefix and Number: HIS 561
- b. Full Title: Culture, Ideas, and Society in Latin America
- c. Transcript Title (if full title is more than 40 characters): Culture, Ideas, Society in Latin America
- d. To be Cross-Listed² with (Prefix and Number): no
- e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.
- | | | | | |
|----------------|-------------------------------|-------------------------------------|------------------|--------------------|
| 3 Lecture | _____ Laboratory ¹ | _____ Recitation | _____ Discussion | _____ Indep. Study |
| _____ Clinical | _____ Colloquium | _____ Practicum | _____ Research | _____ Residency |
| _____ Seminar | _____ Studio | _____ Other – Please explain: _____ | | |
- f. Identify a grading system: Letter (A, B, C, etc.) Pass/Fail
- g. Number of credits: 3
- h. Is this course repeatable for additional credit? YES NO
- If YES: Maximum number of credit hours: _____
- If YES: Will this course allow multiple registrations during the same semester? YES NO
- i. Course Description for Bulletin: This course explores the interplay of culture, ideas, and society in the history of Latin America from Independence (1825) to the present. It takes an interdisciplinary approach and is attentive to issues of class, gender and sexuality, ethnicity and race, power, domination, and resistance. Major themes to be developed in the course are the history of ideas; popular and elite cultures; material and visual culture; work, leisure, and consumption; and the politics of representation.
- j. Prerequisites, if any: No, HIS 207 or LAS 201 are suggested
- k. Will this course also be offered through Distance Learning? YES⁴ NO
- l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both

¹ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

² The chair of the cross-listing department must sign off on the Signature Routing Log.

³ In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

⁴ You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

REQUEST FOR NEW COURSE

3. Will this course be taught off campus? YES NO

4. Frequency of Course Offering.

- a. Course will be offered (check all that apply): Fall Spring Summer
- b. Will the course be offered every year? YES NO

If NO, explain: Every other year, or every third semester

5. Are facilities and personnel necessary for the proposed new course available? YES NO

If NO, explain: _____

6. What enrollment (per section per semester) may reasonably be expected? 35

7. Anticipated Student Demand.

- a. Will this course serve students primarily within the degree program? YES NO
- b. Will it be of interest to a significant number of students outside the degree pgm? YES NO

If YES, explain: This course will also be of particular interest to majors and grad students of Hispanic Studies, International Studies majors, and will eventually be submitted to the Global Dynamics area of Gen Ed.

8. Check the category most applicable to this course:

- Traditional – Offered in Corresponding Departments at Universities Elsewhere
- Relatively New – Now Being Widely Established
- Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

a. Is this course part of a proposed new program? YES NO

If YES, name the proposed new program: Not exactly a new program, but it is being proposed as an elective for the new thematic concentration in the History Department graduate program in Culture, Ideas, and Society.

b. Will this course be a new requirement⁵ for ANY program? YES NO

If YES⁵, list affected programs: _____

10. Information to be Placed on Syllabus.

a. Is the course 400G or 500? YES NO

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in **10.b**. You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR 3.1.4.)

b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached.

⁵ In order to change a program, a program change form must also be submitted.

REQUEST FOR NEW COURSE

REQUEST FOR NEW COURSE

Signature Routing Log

General Information:

Course Prefix and Number: His 561

Proposal Contact Person Name: Francie Chassen-Lopez Phone: 257-4344 Email: frclpz@email.uky.edu

INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

Internal College Approvals and Course Cross-listing Approvals:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
History Dept. Culture, Ideas, and Society concentration	Sept. 23, 2009	Karen Petrone / 7-4345 / petrone@email.uky.edu	<i>Karen Petrone</i>
Chair, History Dept.	Oct. 27, 2009	Chassen-Lopez, Francie / Francie Chassen-Lopez 7-4344 frclpz@email.uky.edu / Frclpz@Uky. Edu	<i>Francie R. Chassen Lopez</i>
A&S Educational Policy Committee	<i>11/3/09</i>	David Hunter / 7-7016 / david.hunter@uky.edu	<i>see attached</i>
A&S Associate Dean	<i>11/3/09</i>	Ted Schatzki / 7-5821 / schatzki@uky.edu	<i>M. L. Schatzki</i>
		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁶
Undergraduate Council	12/01/2009		
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

⁶ Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

ARTS AND SCIENCES
EDUCATIONAL POLICY COMMITTEE
INVESTIGATOR REPORT

<http://www.as.uky.edu/working/collegiate-governance/education-policy-committee/proposals/default.aspx>

INVESTIGATING AREA: Humanities COURSE MAJOR, DEGREE or PROGRAM: HIS 561

DATE FOR EPC REVIEW: 11/3/2009 CATEGORY: NEW CHANGE, DROP

INSTRUCTIONS: This completed form will accompany the course application to the Graduate/Undergraduate Council(s) in order to avoid needless repetition of investigation. The following questions are included as an outline only. Be as specific and as brief as possible. If the investigation was routine, please indicate this. The term "course" is used to indicate one course, a series of courses or a program, whichever is in order. Return the form to Office of the Associate Dean, 275 Patterson Office Tower for forwarding to the Council(s). ATTACH SUPPLEMENT IF NEEDED.

1. List any modifications made in the course proposal as submitted originally and why.

Minor changes were made to the title (see attached memo).

2. If no modifications were made, review considerations that arose during the investigation and the resolutions.

3. List contacts with program units on the proposal and the considerations discussed therein.

4. Additional information as needed.

5. A&S Area Coordinator Recommendation:

APPROVE, APPROVE WITH RESERVATION, OR DISAPPROVE

6. A&S Education Policy Committee Recommendation:

APPROVE, APPROVE WITH RESERVATION, OR DISAPPROVE

7. David G. Hunter
2009-10 A&S Educational Policy Committee, Humanities Area Coordinator
David Hunter, david.hunter@uky.edu 257-7016

Date: 11/3/2009

HIS 561

Foreman, Walt

You replied on 11/3/2009 10:04 AM.

Sent: Thursday, October 29, 2009 11:10 AM

To: Hunter, David G

Cc: Joanne Melish [jmelish@uky.edu]; Hanson, Roxie

David--

This proposal looks fine to me, very thorough.

Just a few very minor things:

1. I don't see why the short version of the title (in #2c) uses a slash. That is, I don't see why "Ideas" and "Society" are more closely related to each other than to "Culture," and since there are still spaces available before they reach 40, why not

Culture, Ideas, Society in Latin America

which is exactly 40 characters? Or if something shorter than the allowed 40 is desired, leave out "in"? Or, unless there really is some reason to link "Ideas" and "Society" more closely to each other than to "Culture," why not use a slash between "Culture" and "Ideas" as well:

Culture/Ideas/Society Latin America

2. In items #2a and #2j, and on the Routling Log, the course prefix should be all caps: "HIS" (not "His"). (I said these were "very minor things.")

3. In 2e, both Lecture and Discussion are checked, which indicates the nature of the course, but the instructions ask that the number of hours to be devoted to each kind of activity be specified. Presumably, in this case, numbers adding up to 3 need to be included. (I guess it's always easier just to call it a lecture course and plug in 3!)

4. In item #7b the word "ara" should presumably be "area."

Walt

Walter C. Foreman
Associate Professor
Department of English / Honors Program
University of Kentucky
Lexington, KY 40506-0027
wamerof@uky.edu

History 561- Culture, Ideas, and Society in Latin America

Professor F. R. Chassen-López

Office: POT 1771, tel. 257-4344

Office Hours: TTh 3:30- 5 P.M.

Email: frclpz@email.uky.edu

This course explores the interplay of culture, ideas, and society in Latin America from Independence (1825) to the present. Such an endeavor requires us to take an interdisciplinary approach and be attentive to issues of class, gender and sexuality, ethnicity and race, power, domination, and resistance. We will study the history of ideas; popular and elite cultures; material and visual culture; work, leisure and consumption; and the politics of representation. We will begin with a short discussion of theories of culture and society in general and in Latin America in particular. A brief introduction to the legacy of the encounter of the Old and New Worlds and the workings of Spanish colonialism will ground the discussion of the postcolonial period.

We will analyze culture, ideas, and society in the context of the formation of the nation-state. Special attention will be given to the differences as well as similarities among the nations of Latin America. Throughout the course, we must constantly critique our own assumptions about culture and be vigilant to situate our discussions in historical and social context. While at the University of Kentucky, Latin American history is often considered non-Western history, many Latin Americans consider themselves part of the Western world. Latin American society is incredibly diverse, made up of Amerindian, African, Asian, and European peoples, thus culture is fundamental to the way humans construct their identity. Additionally, the mestizo (mixed race) character of Latin America is a defining aspect of culture and ideas and will be a central focus of this course.

This course requires considerable student participation as it combines lecture, discussions, roundtables, debates, and a classroom simulation. History 561 is accepted for credit toward the History and International Studies Major and Minor. It will also eventually be submitted to the Gen Ed program in global dynamics.

Course Objectives

- ❖ Encourage the student to become a more engaged learner in a tolerant classroom climate.
- ❖ Expose the student to different perspectives and distinct ideological views especially with respect to issues of culture, class, race and ethnicity, gender and sexuality, and religion.
- ❖ Sharpen critical reading and viewing skills of historical texts in order to strengthen analytical and synthetic competence. Enable the student to formulate his/her own opinions in order to become a more critical thinker.

Learning Outcomes

- ❖ Demonstrate ability to conduct basic historical research. Identify appropriate historical questions.
- ❖ Learn to use both primary, secondary and web sources effectively.
- ❖ Become aware of the historical, social, economic, political, and cultural contexts of the texts under study.
- ❖ Be able to interpret, compare, and evaluate historical arguments and the evidence advanced to substantiate them.

Blackboard

Course materials (and any revisions made to them) are located on the UK Blackboard e-courses system, accessible from the UK homepage. This is an electronic bulletin board, which houses the course syllabus, assignment instructions, pertinent announcements, certain readings, subject outlines, important internet resources, and images. It also permits me to email the class. You should be automatically registered in the Blackboard system when you register for the class, but you must activate your AD (active directory) Account in order to enter Blackboard from the UK homepage. Keeping current with Blackboard is required in this course. *You are responsible for the material, announcements, and assignments on the Blackboard for History 561.*

Required Texts

1. Angel Rama, *The Lettered City*
Duke University Press, 1996
2. Clorinda Matto de Turner, *Birds Without a Nest: A Story of Indian Life and Priestly Oppression in Peru*
Kessinger Publishing, 2007 [1889]
3. Mary Kay Vaughan and Stephen Lewis, Ed. *The Virgin and the Eagle: Nation and Cultural Revolution in Mexico, 1920-1940*
Duke University Press, 2006

Various texts and the journal articles are available on electronic reserve at Young Library. A list of books on reserve at Young Library Circulation Desk under my name for History 561 will be distributed in class.

Suggested reading for those not familiar with Latin American history: John Charles Chasteen, *Born in Blood and Fire A Concise History of Latin America* or Thomas Skidmore and Peter Smith, *Modern Latin America*.

Class Discussion

Frank and open discussion is a fundamental component of the learning process. It helps us to form and develop our ideas and opinions as well as to express them. Do not sit back passively and let a few people dominate the discussion. Students who shy away from participation in class discussion lose out on a vital part of the learning experience. Please do not preface interventions with, "This may sound dumb but..." because there are no stupid questions.* We are all here to learn, including the professor, so all queries are welcome as are different ideological perspectives. Thus, tolerance and respect for distinct points of view are required. We must agree to disagree. There is much to learn from people who think differently, especially in cross-cultural situations. This class is what we make it, the better the participation based on assigned readings, the richer the discussion and the more we all benefit.

Course Requirements

1. **Class participation.** Active participation based on the readings is required. Thus, regular attendance is mandatory since you obviously cannot participate if you are not physically present. **You are required to write and bring to each class 3 questions to discuss based on the readings on a 3 x 5 index card with your name on it. These will be collected from time to time and graded. Cards are not required for days when papers are due.** Your preparation for and participation in class could decide the difference between two grades. (10%)

* There is, however, one unnecessary question: Do I have to do the readings for the midterm exam (or final) to pass the class?

2. **Paper No. 1 and Class Simulation–“Afro-Latin American Culture.”** Each student will write a short paper written in the first person (approx. 3-4 pp.) on one area of Afro-Latin American ideas, society, and culture. You will play the role of the person representing your chosen subject in class. Instructions attached. (20%)

3. **In-class mid-semester Examination.** (20%)

5. **Paper No. 2 – “Representations and Stereotypes of Latinos/Latinas in the United States”.** Each student will individually write a paper exploring the origins and representation of a particular stereotype. Papers are due in my office 3 days before the presentation. Then, students working on the same stereotype will work together to do a group presentation in class on that subject. Instructions attached. (20%)

6. **Final exam or Final Paper option** (10 pages for undergraduates). (30%)

7. **Expectations of Graduate Students.** Clearly expectations of graduate students (oral, written, and analytical skills) will be higher than for undergraduates and be reflected in grading policies. Graduate students can only receive the following grades: A, B, C, or E. Graduate students do not have to take the final exam but must write a final 20-page research paper, typed, double-spaced with one-inch margins, including endnotes or footnotes and **a minimum of 12 sources** in the bibliography. The paper topic must be agreed upon in consultation with the professor. Students may choose one of the topics developed in one of the short papers and expand it into a final paper. (30%)

8. Grades:	A = excellent work	91-100
	B = good to very good work	81-90
	C = satisfactory work	71-80
	D = poor work	61-70 (E for graduate students)
	E = Failure	60 or below

Students should recognize that very good work is not "A" work; that satisfactory work is not "B" work, and that poor work is not "C" work.

Course Policies and Etiquette:

1. **Attendance.** A student who fails to attend class regularly cannot pass this course. Each student is allowed a maximum of 4 absences, excused or unexcused; 5 absences will result in the lowering of final grade; 6 or more absences will result in an “E” for the course. Excuses require written proof, a doctor or nurse’s note or a photocopy of an obituary. See the handbook *Student Rights and Responsibilities*; it is on-line at <http://www.uky.edu/Student Affairs/code/>

2. **Students are required to come to class on time.** Students who are repeatedly late to class will be penalized by having their grade lowered.

3. **Late Work and Make-up Exams:** Late papers are not accepted and make-up exams are not administered unless students requesting them can produce documented evidence of illness, accident or other cause beyond their control accounting for absence. Students who will miss an exam or assignment because of a scheduled university activity must make arrangements to make up the work *before* the scheduled due date.

4. **Plagiarism:** Plagiarism is defined in the UK Student Handbook. Students submitting work which is not their own will be severely penalized. They will receive an “E” for that assignment and may well receive an “E” for the course.

5. Please turn off all *cellular phones* when entering the classroom. **Do not “check messages” on your cell or take notes on a Blackberry, iPhone or computer during the class.** Studies have found that computer note-taking on laptops in class is highly distracting to other students and the professor.

6. *Do not read any material in class during discussions or lectures.* This includes not only class texts but also newspapers, and readings for other classes. You may consult your class notes or cards in order to answer or pose a question.
7. *Students are responsible for making up any missed lectures, discussions, and videos.* Find a buddy in the class. You can access emails of classmates on Blackboard.
8. **No food** is allowed to be eaten in the classroom unless the Professor brings it into class. You may drink during class.
9. If you have a documented disability that requires academic accommodations, please see me as soon as possible during the scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.
10. Please be *respectful* of others and their point of view

Outline of Classes

- 1 - *Introduction*
Presentation of syllabus and assignments
- 2 - *Race, Ethnicity and Society in Latin America*
View **video**: *Mirrors of the Heart, Americas Series No. 4*
- 3 - *Theories of culture and society*
Establish working definitions of culture, social class, and gender as analytical tools for the course. Discussion of the politics of “representation”.

Two Part assignment for Class #3:

1) Defining culture

Search the web for a definition of culture. Decide which is the best definition for you and write one to two paragraphs explaining your reasons.

2) What is representation?

Read Stuart Hall, “The Spectacle of the ‘Other’” in *Representation: Cultural Representations and Signifying Practices*, pp. 223-277

You may watch Stuart Hall video, “Representation & Media” on Youtube:
<http://www.youtube.com/watch?v=aTzMsPqssOY>

Further Reading: Stuart Hall, “The West and the Rest” in Stuart Hall et al, *Modernity An Introduction to Modern Societies*, pp. 184-226
Ana del Sarto, Alicia Ríos, and Abril Trigo, Eds. *The Latin American Cultural Studies Reader*

- 4 - *The Legacies of Spanish Colonialism*
Discussion of race, ethnicity, mestizaje, and hybridity as analytical tools for the course.
Lourdes Martinez Echazabal, “Mestizaje and the Discourse of National/Cultural Identity in Latin America, 1845-1959” in *Latin American Perspectives* 25:3 (May 1998): 21-42
Fernando Ortiz, “On the Social Phenomenon of ‘Transculturation’ and its Importance in Cuba.” *Cuban Counterpoint: Tobacco and Sugar*, 97-103.

Look at Vistas:

http://www.smith.edu/vistas/vistas_web/units/surv_mestizaje.htm

Further Reading: Peter Wade, *Race and Ethnicity in Latin America*
Marisol de la Cadena, "Reconstructing Race: Racism, Culture, and Mestizaje in Latin America" *Nacla Report*, XXXIV:6 (2001): 16-23
Mabel Moraña, Enrique Dussel, and Carlos Jáuregui, eds. *Coloniality at Large: Latin America and the Postcolonial Debate*
José Vasconcelos, *The Cosmic Race*
Serge Gruzinski, *The Mestizo Mind: The Intellectual Dynamics of Colonialization and Globalization*
Rita de Grandis and Zila Bernd, eds. *Unforeseeable Americas: Questioning Cultural Hybridity in the Americas*
Marilyn Grace Miller, *The Rise and Fall of the Cosmic Race*

Creating a National Culture

- 5 - **"Imagined Communities": Nation-Building and State Formation**
Angel Rama, *The Lettered City*, pp. vii-xiv, 1-49
Excerpt from Domingo F. Sarmiento, *Facundo: Civilization or Barbarism*
- Further Reading:* Benedict Anderson, *Imagined Communities*
Francine Masiello, *Between Civilization and Barbarism: Women, Nation, and Literary Culture in Modern Argentina*
Partha Chatterjee, *The Nation and its Fragments: Colonial and Postcolonial Histories*.
Nancy Appelbaum et al, Eds. *Race and Nation in Modern Latin America*
Mark Thurner and Andrés Guerrero, Eds. *After Spanish Rule: Postcolonial Predicaments of the Americas*
- 6 **Novels and Nation Building: Foundational Fictions**
Doris Sommer, "Love and Country in Latin America: An Allegorical Speculation," *Cultural Critique* 16 (Fall 1990): 109-28
Short selections from Gertrudis Gómez de Avellaneda, *Sab*
and José Hernández, *Martin Fierro*
- Further Reading:* Jorge Isaacs, *María*
José Marmol, *Amalia*
Doris Sommer, *Foundational Fictions: The National Romances of Latin America*
Fernando Unzueta, "Scenes of Reading: Imagining Nations/Romancing History in Spanish America" in Sara Castro-Klarén and John Charles Chasteen, Eds. *Beyond Imagined Communities*, 115-160
- 7 **Elite vs. Amerindian America**
Clorinda Matto de Turner, *Birds Without a Nest: A Story of Indian Life and Priestly Oppression in Peru* [1889] all
- Further Reading:* Deborah Poole, *Vision, Race, and Modernity A Visual Economy of the Andean Image World*
Orin Starn, et al, *The Peru Reader*
Peter Klaren, *Peru: Society and Nationhood in the Andes*
- 8 **The Modernizing turn: Positivism vs. Modernism**

Rama, *The Lettered City*, pp 50-97
Selections from José Enrique Rodó, *Ariel*
Rubén Darío's poem, *To Roosevelt*

Further Reading: Leopoldo Zea, *The Latin American Mind*
Leopoldo Zea, *El positivismo en México*
Marshal Eakin, *The History of Latin America: Collision of Cultures*
Rubén Darío, *Selected Poems*
Iris Zavala, *Colonialism and Culture: Hispanic Modernisms and the Social Imaginary*

- 9 ***Consumer Society, Fashion, and International Expositions/Representations***
Beatriz González-Stephan, "Showcases of Consumption: Historical Panoramas and Universal Expositions" in Castro-Klarén and Chasteen, *Beyond Imagined Communities*, pp. 225-238.
Francie Chassen-López, "A Tehuana and Her Traje: Fashion, Ethnicity, and Modernity in Porfirian Mexico" paper presented at Duke University, 2009

Further Reading: Mauricio Tenorio Trillo, *Mexico at the World's Fairs: Crafting a Modern Nation*
Benjamin Orlove, ed. *The Allure of the Foreign: Imported Goods in Postcolonial America*
Arnold J. Bauer, *Goods, Power, History: Latin America's Material Culture*
Steven B. Bunker, "'Consumers of Good Taste': Marketing Mentality in Northern Mexico, 1890-1910," *Mexican Studies*, 13 No.1 (1997), 229-31
Regina Root, ed. *The Latin American Fashion Reader*
Jean Franco, *Plotting Women*

10 **Mid-semester Exam**

The Rise of Mass Society

- 11 ***Mass Society in Mexico***
Rama, *The Lettered City*, 98 – 125
Vaughan and Lewis, "Introduction" pp. 1-20
Mary Kay Vaughan and Stephen Lewis, eds. *The Eagle and the Virgin: National and Cultural Revolution in Mexico, 1910-1940*

Further Reading: Stephen Hart and Richard Young, eds. *Contemporary Latin American Cultural Studies*
William H. Beezley and Linda Curcio-Nagy, eds. *Latin America Popular Culture*
William H. Beezley, Cheryl English Martin, and William E. French, eds. *Rituals of Rule, Rituals of Resistance Public Celebrations and Popular Culture in Mexico*

- 12 ***The Cultural Revolution in Mexico: Art***
Desmond Rochfort, "The Sickle, the Serpert, and the Soil", pp. 43-57
Sarah M. Lowe, "Frida Kahlo," pp. 58-66
Adriana Zavala, "María Izquierdo," pp. 67-79
all in Vaughan and Lewis, *The Eagle and the Virgin*,

Video: The Frescoes of Diego Rivera

For further information, go to: <http://www.diegorivera.com>
<http://www2.kenyon.edu/Depts/Mll/Spanish/Projects/Trejo-Zacarias/english.htm>
<http://www.fridakahlo.com>

Further Reading: Oriana Baddeley and Valerie Fraser, *Drawing the Line: Art and Cultural Identity in Contemporary Latin America*
Helen Delpar, *The Vogue of Things Mexican*
Jeffrey M. Pilcher, *Que vivan los tamales! Food and the Making of Mexican Identity*
Gilbert Joseph, Anne Rubenstein, and Eric Zolov, eds. *Fragments of a Golden Age: The Politics of Culture in Mexico Since 1940*

13

The Cultural Revolution: Music, Radio, and Film

Vaughan and Lewis, *The Eagle and the Virgin*:
Elizabeth Hayes, "National Imaginings on the Air: Radio in Mexico, 1920-1950", pp. 243-258
Marco Velázquez and Mary Kay Vaughan, "Mestizaje y Musical Nationalism in Mexico," pp. 95-118
Carlos Monsiváis, "Mythologies," Paulo Antonio Paranagua, ed. *Mexican Cinema*, pp. 1-13.

Video Clips

Further Reading: Ana M. Lopez, "Tears and Desire Women and Melodrama in 'Old' Mexican Cinema" in John King, Ana M. Lopez, and Manuel Alvarado, eds. *Mediating Two Worlds Cinematic Encounters in the Americas*, pp. 147-63
Paulo Antonio Paranagua, "Ten Reasons to Love or Hate Mexican Cinema," in Paulo Antonio Paranagua, ed. *Mexican Cinema*, pp. 1-13.
Robert Buffington, "La 'Dancing' Mexicana: Danzón and the Transformation of Intimacy in Post-Revolutionary Mexico City" *Journal of Latin American Cultural Studies* 14:1 (March 2005): 87-108, electronic journal.
Vanessa Knight, "Modernity, modernization and melodrama: the bolero in Mexico in the 1930s and 1940s" in Stephen Hart and Richard Young, eds. *Contemporary Latin American Cultural Studies*, 127-139
Carlos Monsiváis, *Mexican Postcards*

14

Revolution, Education, and Indigenismo

Vaughan and Lewis, *The Eagle and the Virgin*:
Mary Kay Vaughan, "Nationalizing the Countryside: Schools and Rural Communities in the 1930s" pp. 157-175
Stephen E. Lewis, "The Nation, Education, and the 'Indian Problem'", pp. 176-195

Further Reading: Guillermo Bonfil Batalla, *Mexico Profundo*
Licia Fiol-Matta, *A Queer Mother for the Nation: The State and Gabriela Mistral*

15

The African Heritage: Negritude

Darién J. Davis and Judith Michelle Williams, "Pan-Africanism, Negritude, and the Currency of Blackness: Cuba, the Francophone Caribbean, and Brazil in Comparative Perspective, 1930s-1950s," in Darién J. Davis, *Beyond Slavery: The*

Multilayered Legacy of Africa in Latin America and the Caribbean, 143-167
Frantz Fanon, "On National Culture"
Aime Cesaire, selection from *Discourse on Colonialism*

Further Reading: Norman E. Whitten, Jr. and Arlene Torres, eds. *Blackness in Latin America and the Caribbean*, 2 vols.
Darién J. Davis, *Slavery and Beyond The African Impact on Latin America and the Caribbean*
Nacla Report, "The Black Americas 1492-1992" XXV:4 (Feb. 1992)
A. James Arnold, *Modernism and Negritude The Poetry and Poetics of Aime Cesaire*
Franklin W. Knight, *The African Dimension in Latin America Societies*
Hendrik Kraay, ed. *Afro-Brazilian Culture and Politics*
Nancy Leys Stepan, *The Hour of Eugenics*

16

Brazil and Cuba: The African Influence

George Reid Andrews, *Afro-Latin America 1800-2000*, Ch. 5, pp. 153-190
Selections from Abdias do Nascimento and poetry of Nicolás Guillén

Selections of music of Cuba and Brazil

Further Reading: Gilberto Freyre, *Masters and Slaves*
Peter Burke and María Lucía Pallares-Burke, *Gilberto Freyre: Social Theory in the Tropics*
Studies in Latin American Popular Culture (electronic journal)
Peter Wade, *Music, Race, and Nation: Música Tropical in Colombia*
Gerard Béhague, ed. *Music and Black Ethnicity: The Caribbean and South America* Special Issue on B Alma Guillermoprieto, *Samba*
Hermano Vianna, *The Mystery of Samba*
Brazilian Culture, *Bulletin of Latin American Research* 24:2 (2005)
Vera Kutzinski, *Sugar's Secrets: Race and the Erotics of Cuban Nationalism*
Robin Moore, *Nationalizing Blackness: Afro-Cubanismo and Artistic Revolution in Cuba, 1920-1940*
John Charles Chasteen, *National Rhythms, African Roots The Deep History of Latin American Popular Dance*

17

Class Simulation: African Roots of Latin American Culture

Paper #1 (Literature, Philosophy, Religion, Dance, Music, Capoeira, Food, etc.)

Culture in the Cold War

18

Latin America Culture in the Cold War

Jean Franco, *The Decline and Fall of the Lettered City: Latin America in the Cold War*, Ch. 1, "Killing them Softly: The Cold War and Culture", 21-56
Carlos Diegues, "The Mind of Cinema Novo," in Burton, *Cinema and Social Change in Latin America*, pp. 171-79.

Clips from Cinema Novo films

Further Reading: John King, Ch. 5 Brazil: Cinema Novo to TV Globo," in *Magical Reels A History of Cinema in Latin America*, pp. 105-128.

Glauber Rocha, "An Esthetic of Hunger" in Martin, ed. *New Latin American Cinema Vol. I* pp. 59-61

19

Revolution and Culture in Cuba

Roberto Fernández Retamar, Excerpt from *Caliban and Other Essays*
Jean Franco, *The Decline and Fall of the Lettered City: Latin America in the Cold War*, Ch. 3 "Liberated Territories", pp. 86-117.

Further Reading: Aviva Chomsky et al, Eds. *The Cuba Reader*
Marifelia Perez-Stable, *The Cuban Revolution*
Sujatha Fernandes, *Cuba Represent! Cuban Art, State Power, and the Making of New Revolutionary Cultures*
John Kirk and Leonardo Padura Fuentes, *Culture and the Cuban Revolution (Contemporary Cuba)*
Robin D. Moore, *Music and Revolution: Cultural Change in Socialist Cuba (Music of the African Diaspora)*

20

Revolution and Culture in Cuba: Film

Discussion of film: *Fresas y chocolate*
John King, *Magical Reels*, Ch. 7 "Cuba Revolutionary Projections," pp. 145-68

Further Reading: Enrico Mario Santí, "Fresa y Chocolate: The Rhetoric of Cuban Reconciliation," *Modern Language Notes* 113.2 (1998): 407-425
Julio Garcia Espinosa, "For An Imperfect Cinema" and "Meditations on Imperfect Cinema," in Martin, ed. *New Latin American Cinema Vol. I*, pp. 71-85
Tomas Gutierrez Alea, "The Viewer's Dialectic," in *Ibid.*, pp. 108-31
Michael Chanan, Ed. *Memories of Underdevelopment: Tomás Gutiérrez Alea, Director*
Michael Chanan, *Cuban Cinema*

21

Popular Culture vs. Elite Culture in Mexico

Anne Rubinstein, "Mass Media and Popular Culture in the Postrevolutionary Era" in Michael Meyer and William Beezley, *The Oxford History of Mexico*. pp. 637-670.

Excerpts from Octavio Paz and Carlos Fuentes
Video clips from Pedro Infante films,
Supermacho, Rius, Mafalda comics on powerpoint

Further Reading: Claudio Lomnitz Adler, *Deep Mexico, Silent Mexico An Anthropology of Nationalism*
Carlos Fuentes, *The Death of Artemio Cruz*
Octavio Paz, *the Labyrinth of Solitude*
Octavio Paz, *Sunstone/Piedra de Sol*
Anne Rubinstein, *Bad Language, Naked Ladies, and Other Threats to the Nation: A Political History of Comic Books in Mexico*

22

Culture and Imperialism

Carlos Monsiváis, "Would So Many Millions of People Not End Up Speaking English? The North American Culture in Mexico" in Ana Del Sarto, Alicia Ríos, and Abril Trigo, *The Latin American Cultural Studies Reader*, pp. 203-232.
Julianne Burton, "Don (Juanito) Duck and the Imperial-Patriarchal Unconscious:

Disney Studios, the Good Neighbor Policy, and the Packaging of Latin America” in Andrew Parker et al, Eds. *Nationalisms and Sexualities*, pp. 21- 41.

Video: *A Gringo in Mañanaland*

Further Reading: John Tomlinson, *Cultural Imperialism: A Critical Introduction*
Edward Said, *Culture and Imperialism*

Ariel Dorman, *The Emperor’s Old Clothes: What the Lone Ranger, Babar, and Other Innocent Heroes Do To Our Minds*

Ariel Dorfman and Armand Mattelart, *How to Read Donald Duck: Imperialist Ideology in the Disney Comic*

Gilbert M Joseph, Catherine C. LeGrand, and Ricardo D. Salvatore, Eds. *Close Encounters of Empire: Writing the Cultural History of U.S.-Latin American Relations*

John J. Johnson, *Latin America in Caricature*

Frederick B. Pike, *The United States and Latin America: Myths and Stereotypes of Civilization and Nature*

Mary Louise Pratt, *Imperial Eyes: Stidoes in Travel Writing and Transculturation*

23

The Dirty War: Literature and Torture

Alicia Partnoy, Chapters from *The Little School*

Ximena Bunster, "Surviving Beyond Fear: Women and Torture in Latin America" in Marjorie Agosin, ed., *Surviving Beyond Fear Women, Children and Human Rights in Latin America*, 98-125 on reserve at YL

Further Reading: Luisa Valenzuela, *Other Weapons*

Greg Grandin, “The Instruction of Great Catastrophe: Truth Commissions, National History, and State Formation in Argentina, Chile and Guatemala” *American Historical Review* 110:1 (February 2005): 46-67.

“Unearthing Memory The Present Struggle over the Past” *NACLA Report on the Americas*, XXXII:2 (Sept. – Oct. 1998)

Susan Eva Eckstein and Timothy P. Wickham-Crowley, eds. *What Justice? Whose Justice?*

Juan E. Corradi, et al eds. *Fear at the Edge State Terror and Resistance in Latin America*

Marguerite Feitlowitz, *A Lexicon of Terror Argentina and the Legacy of Torture Nunca Más, Report of the Argentine National Commission of the Disappeared*

24

The Dirty War: Film as Memory

Patricio Guzmán, “Politics and the Documentary in People’s Chile” in Julianne Burton, ed. *Cinema and Social Change in Latin America*, pp. 49-68.

Video: *Obstinate Memory*

Further Reading: Michael Chanan, “Rediscovering Documentary Cultural Context and Intentionality,” in Martin, ed. *New Latin American Cinema Vol. I*, pp. 201-217

Pamela Constable and Arturo Valenzuela, A Nation of Enemies Chile Under Pinochet

Peter Winn, ed. *Victims of the Chilean miracle : workers and neoliberalism in the Pinochet era, 1973-90*

Steve J. Stern, *Battling for Hearts and Minds: Memory Struggles in Pinochet's Chile, 1973-1988*

Latino/a Culture, Ideas, and Society in the U.S.

25

Representations and Stereotypes of Latinos/as

Charles Ramírez Berg, "Stereotyping in Films in General and of the Hispanic in particular" in Clara E. Rodriguez, ed. *Latin Looks Images of Latinas and Latinos in the U.S. Media*, pp. 104-20 copies can be made in History Dept.

Paper 2: Stereotyping Latinos/as in the U.S.,

Group Presentations and Debate

Further Reading: Vicki Ruiz, *From Out of the Shadows: Mexican Women in Twentieth-Century America*

Charles Ramírez Berg, *Latino Images in Film: Stereotypes, Subversion, Resistance*

Chon A. Noriega, ed. *Chicanos and Film: Representation and Resistance*

Lester D. Friedman, ed. *Unspeakable Images Ethnicity and the American Cinema*

Geoffrey Fox, *Hispanic Nation Culture, Politics and the Construction of Identity*

Ilan Stavans, *The Hispanic Condition*

Cultural Studies issue on Latina/o Studies, 13:2 (1999)

26

Birth of Salsa: Latino Cultures and Crossovers

Velázquez, Patria Román. "The Embodiment of Salsa: Musicians, Instruments and the Performance of a Latin Style and Identity." *Popular Music* 18.1 (January 1999): 115-131.

Frances Aparicio, "'Así Son': Salsa Music, Female Narratives, and Gender (De)Construction in Puerto Rico" in Consuelo López Springfield, *Daughters of Caliban Caribbean Women in the Twentieth Century*, pp. 259-84

DVD Clip: *The Bronze Screen*

Video: *Salsa* (1979)

Further Reading: Frances R. Aparicio, *Listening to Salsa: Gender, Latin American Music, and Popular Culture*

Christopher Washburne, *Sounding Salsa: Performing Latin Music in New York*

Peter Manuel, *Caribbean Currents: Caribbean Music from Rumba to Reggae*

Augusto C. Puleo, translated by Celeste Fraser Delgado, "Una verdadera crónica del Norte: Una noche con la India" in Celeste Fraser Delgado and José Esteban Muñoz, eds. *Everynight Life Culture and Dance in Latin/o America*, pp. 223-37

Conclusions

27

Hybrid Cultures

Néstor García Canclini, *Hybrid Cultures Strategies for Entering and Leaving Modernity*, 206-263

28

Conclusions.

History 561: Culture, Ideas, and Society in Latin America
Dr. F.R. Chassen-López:

Paper 1 and Class Simulation: Afro-Latin America: Identity and Culture
Core Reading: George Reid Andrews, *Afro-Latin America 1800-2000*

In this assignment, you will investigate one area of Afro-Latin American culture, ideas, and society through the eyes of one of its representatives. You will select an area of culture (literature, poetry, philosophy, religion, sociology, music, dance, art, cuisine, etc.) and research its African / Black roots in a short 3-4 page paper, typed, double-spaced with bibliography and endnotes or footnotes.

Each student will write their paper in the first person and play the role of a particular person as representative of your culture area. This can be a real person (see suggestions below) or one whom you invent. This decision will be made in consultation with the professor so that there are no repeats and we achieve a good mix of different aspects of culture and countries.

Simulation: Each student will come to class on the day of the simulation ready to play the role of the person that they have researched (you are encouraged to dress as the role and bring suitable props, some students have even brought appropriate food in the past). You will be given 5 minutes to tell us your story, highlighting your contribution to Latin American culture. The presentations will be followed by a class discussion of the main topic.

Possibilities

Poets/Writers: Nicolás Guillén (Cuba), Juan Francisco Manzano, (Cuba), Nancy Morejón (Cuba), Manuel Zapata Olivella (Colombia), Nicomedes Santa Cruz (Peru), Pilar Barrios (Uruguay), Juan Pablo Sojo (Venezuela), Adalberto Ortiz (Ecuador), Joao da Cruz e Sousa (Brazil), Luis Gama (Brazil), Antonio de Castro Alves (Brazil), Alfonso Henriques de Lima Barreto (Brazil), Joaquim Machado de Assis (Brazil), Manuel del Cabral (Dominican Republic), Rene Depestre (Haiti), Jacques Roumain (Haiti)

Philosophers/Social Scientists: Frantz Fanon (Martinique), Aimé Césaire (Martinique), Jean Price-Mars (Haiti), Manuel Quirino, (Brazil), Abdías do Nascimento (Brazil), José Luis González (Puerto Rico)

Dance/Music: Composers/Interpreters of Samba, Salsa, Saya, Cumbia, Vallenato, Merengue, Tango, Milonga, etc., e.g. Omara Portuondo or Compay Segundo of the Buena Vista Social Club, Celia Cruz (Cuba), Nicomedes Santa Cruz, (Peru), Oscar de León (Venezuela), Olodum, (Brazil), India (Puerto Rico), Alfredo Zitarrosa (milonga, Uruguay)

Artists/Sculptors: Aleijadinho

Other: a capoeira master (Brazil), or a Santero or Mae de Santo (religion), Afro-Peruvian or Afro-Brazilian cuisine

Further Reading:

See bibliography in Andrews' text.

Norman E. Whitten, Jr. and Arlene Torres, eds. *Blackness in Latin America and the Caribbean*, 2 vols.

Franklin W. Knight, *The African Dimension in Latin America Societies*

William H. Beezley and Linda Curcio-Nagy, eds. *Latin America Popular Culture*
Peter Wade, *Music, Race, and Nation: Música Tropical in Colombia*
Gerard Béhague, ed. *Music and Black Ethnicity: The Caribbean and South America*
Marilyn Grace Miller, *Rise and Fall of the Cosmic Race*
Robin Moore, *Nationalizing Blackness: Afrocubanismo and Artistic Revolution in Cuba, 1920-1940*
John Charles Chasteen, *National Rhythms, African Roots The Deep History of Latin American Popular Dance*
Celeste Fraser Delgado and Esteban Muñoz, eds. *Everynight Life: Culture and Dance in Latin/o America*
Richard Jackson, *Black Writers and the Hispanic Canon*
Oxford Comparative History of Latin American Literary Culture

History 561 – Culture, Ideas, and Society in Latin America
Professor F. R. Chassen-López

Paper No. 2: Representations and Stereotypes of Latinos/Latinas in the United States.

Students will write a 4-5 page (*typed, double-spaced*) paper in which they will examine one of the representations and stereotypes of Latinos/Latinas common in the United States. Begin research with Charles Ramírez Berg's article, "Stereotyping in Films in General and of the Hispanic in particular" in Clara E. Rodriguez, ed. *Latin Looks Images of Latinas and Latinos in the U.S. Media*, pp. 104-20. Select one of the stereotypes he describes or another one you may be familiar with (e.g. the suffering mother) and explain how it has been constructed and represented in the media (including film), in literature, in everyday conversation or elsewhere using specific examples. Analyze it in order to understand where it comes from and what it is projecting. Note how this representation has evolved over time. You may write this in the first person (as a specific person e.g. Jennifer López or Antonio Banderas or literary Doña Bárbara) and explain how that stereotype has affected your life.

This is a research paper, which must be done in the library and partially on the internet. Synthesize the material from your sources so do not use too many direct quotes, no more than 1-2 to a page. **Papers must include a bibliography with a minimum of 4 sources. Indicate how the sources were utilized (by using footnotes or endnotes according to the Chicago Manual of Style).** Papers are due in my office 3 days before the presentation.

Class Presentations: Students working on the same stereotype will work together outside class and organize a group presentation in class on that representation. Group powerpoint presentations are encouraged. These presentations will be followed by a class debate.

Some suggested sources: Charles Ramírez Berg, *Latino Images in Film: Stereotypes, Subversion, Resistance*
Chon A. Noriega, ed. *Chicanos and Film: Representation and Resistance*
Frederick Pike, *The United States and Latin America Myth and Stereotypes of Race and Nature*
Marcus Heide, "From Zorro to Jennifer Lopez: US-Latino History and Film for the EFL-Classroom" *American Studies Journal* 51 (Spring 2008).
Patricia Hill Collins, *Black Feminist Thought*
Lester D. Friedman, ed. *Unspeakable Images Ethnicity and the American Cinema*
Juan González, *Harvest of Empire A History of Latinos in America*
Geoffrey Fox, *Hispanic Nation Culture, Politics and the Construction of Identity*
Vicki Ruiz, *From Out of the Shadows: Mexican Women in Twentieth-Century America*
Ilan Stavans, *The Hispanic Condition*
"The Politics of Ethnic Construction: Hispanic, Chicano, Latino...?" *Latin American Perspectives* 19:4 (1992)
Gary Keller, Ed. *Hispanics and United States Film: An Overview and Handbook*
Suzanne Oboler, *Ethnic Labels, Latino Lives: Identity and the Politics of (Re)Presentation in the United States*

Videos: *The Bronze Screen; Tierra o Muerte; Chicano! History of the Mexican American Civil Rights Movement*, 4 vols.; Various Zorro films; *Giant; West Side Story; Zoot Suit; The Ballad of Gregorio Cortés; El Norte: La Bamba; Born in East L. A.; Stand and Deliver; American Me; The Mambo Kings; My Family; Desperado; Lone Star; Selena; Traffic; Maid in Manhattan; Spanglish; Babel.*