

**Syllabus for History 282-01
Latin America: Art & Nation
Macalester College, Spring 2012
MWF 1:10-2:10, MAIN 002**

Professor: Ernesto Capello (ecapello@macalester.edu)
Office: Old Main 302 (x6772)
Office Hours: W 2:20-3:20, R – 3:00-4:30 and by appt.

Overview

This course will present a broad historical outline of the interaction between artists, the state, and national identity in Latin America. The main focus of the course will be on the century between 1870 and 1970, a period when modernization accelerated in the region as did its immersion within global artistic currents. We will contextualize the debates and movements of this era within the *longue durée* by reviewing the import of images, especially regarding race and power, during the colonial era with examples from across the Iberian empires. Our twentieth century examples will feature three countries: Mexico, Brazil, and Cuba. We will be reviewing multiple artistic genres including painting, architecture, music, and film with an emphasis upon visual culture.

General Themes:

Throughout the semester we will focus upon the following interrelated themes:

- the articulation of collective identities by the arts and visual culture
- the role of the state as arbiter, patron, and foil of artistic expression
- the intersection between power and the arts
- the intersection between national frameworks and global cultural processes

Readings

The following texts are available for purchase at the Macalester Bookstore and will also be placed on reserve in the library:

- David Craven, *Art and Revolution in Latin America* (Yale 2006)
- Valerie Fraser, *Building the New World: Modern Architecture in Latin America* (Verso 2001)
- Christopher Dunn, *Brutality Garden : Tropicalia and the Emergence of a Brazilian Counterculture* (North Carolina 2001)
- Patrick Frank, ed. *Readings in Latin American Modern Art*. (Yale 2004)

While I have not ordered a textbook, it may be helpful to periodically peruse an introductory survey of the general history of Latin America, especially for students with nominal exposure to the region. The following are three of the best surveys and can be found in many used bookstores and online retailers.

- Chasteen, *Born in Blood and Fire*, 2nd ed. (Norton 2005)
- Burns/Charlip, *Latin America: A Concise Interpretive History*, 8th ed. (Prentice Hall 2006)
- Skidmore/Smith, *Modern Latin America*, 6th ed. (Oxford 2005)

Moodle

The course moodle site includes the course syllabus and acts as a repository for electronic copies of readings and further prompts. Access moodle at <http://moodle.macalester.edu/>, and login with your Macalester username and password. Once you have logged in, click on the course link in the My Courses section (i.e., History 282-01).

Assessment

You will be assessed on the following:

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| 1. Response Essays | 20% |
| 2. Documentary Oral Report | 10% |
| 3. Mid-term Exam | 15% |
| 4. Final Research Project | 35% |
| 5. Participation | 20% |

Response Essays 20%

Each week, you will write a short (1.5-2 page) paper that presents a response, musing, or distillation of 1 or more themes engaged the previous week. Successful responses might include a summary of the primary theses of the authors discussed, a sustained exploration of an issue raised in classroom discussion, or a comparison to a theme considered earlier in the term or raised in your research. They will be due on Mondays beginning our second week. The essays will be graded on a Distinction (DS), Credit (√)/no-credit (NC) basis. There will be no essays due 19 March, 9 April, and 30 April. Out of the ten possible essays, you may miss two without penalty. For every essay missed above two you will lose 1/3 of a grade **on your final grade**. If you turn in all ten you will receive extra credit on your final grade.

Documentary Oral Report 10%

Although the class provides a general survey of Latin American artistic movements, it is impossible for us to cover every subject within this general heading. One of our texts, Patrick Frank's *Readings in Latin American Modern Art*, provides an exposure to a variety of artistic movements that we will not touch upon in our survey. At the end of the second week of classes, you will be asked to choose a document within this anthology and prepare a short (5-10 minute) oral report on its relevance within the broader history of Latin American art which will be delivered on a rolling basis. Your presentation should include a summary of the document, contextualize its importance, and provide suggestions for further reading. **This bibliography must be shared in a handout and uploaded onto the course moodle site to facilitate your peers' intellectual research.** Further guidelines on this assignment will be distributed.

Mid-term Exam 15%

We will have a take-home mid-term essay exam that will be due Friday, March 9 and distributed a week earlier (note – we are not meeting that day to facilitate your writing). The exam should be uploaded onto the course Moodle site.

Research Paper/Creative Project

Over the course of the semester you will be asked to delve into the work of a particular artist, artistic movement, or cultural moment in an extended research project. There are several steps to crafting a research project, which include selecting the topic, reading over the materials you have gathered, organizing your thoughts on the matter, and presenting them publicly in either a written or creative fashion. You will be asked to follow through each of the following steps:

Step 1: Proposal (5% of total grade)

The first step will consist of choosing a topic for your research and proposal for the project as a whole. The topic should broadly reflect the aims of the class as a whole. Once you have chosen a topic, you must identify a series of at least 4 secondary (critical) sources and 3 primary sources (original accounts) concerning your topic (Note – your secondary sources should not consist of newspaper articles but should instead be scholarly reflections on your topic). This will be done in consultation with Professor Capello – we shall schedule individual meetings after Spring Break.

Once you have identified your topic and your sources, you must determine the format of your project. There are three possibilities open to you. The first consists of a traditional research paper (monograph) that should be 10-12 pages in length. The second consists of a review essay, in which you will analyze the historiography on your topic in an analytical essay summarizing three or four of the sources you have identified and critiquing the strengths, weaknesses, and positions of each one (also 10 pages). The third would constitute a creative project which could include your own artwork, creative writing, musical or dramatic performance, dance, etc. If you choose this third option, note that you must also include a short 3-4 page explanation of how your project illustrates your research and its relevance to class themes.

Your proposal will be due on Moodle by the end of the day on Friday, 6 April. We will not meet that day to facilitate your completion of this assignment.

Step 2: Oral Presentation (5% of total grade)

One of the critical aspects of historical scholarship is sharing your work with your peers. I am asking that you share your research and introduce your preliminary conclusions or the current state of your creative work to your peers in the last weeks of the semester. Your presentation should consist of a brief (5-10 minute) discussion of your topic. This will also represent a moment to get feedback from your peers and Professor Capello to help with finalizing the project itself. Presentations will occur in the final weeks, beginning 23 April.

Step 3: Research/Creative Project (25% of total grade)

Your research/creative project is due 4 May at 1:30 pm during our regularly scheduled final exam period. This will also serve as a moment for those producing creative projects to share/perform their final piece.

Attendance/Participation 20%

1. General Participation (15%)

The success of our class depends upon your regular attendance and participation. Discussions will be one of the driving forces of this class – I expect you to have done the reading and be ready to courteously discuss the issues raised in readings. No cell phones, no loud foods, no laptops. If you are chronically absent, no matter how good you do on your papers, you will not pass the course.

2. Class Facilitation (5%)

Each student will be expected to facilitate discussion on one reading over the course of the semester. This will require you to summarize the reading for the day, drawing out its main points, and providing a series of questions that may serve to spark class discussion. The week before you are supposed to facilitate discussion, you must arrange to meet or consult with Professor Capello regarding your thoughts on the class. These will then be emailed to the class list (Hist-282-01@lists.macalester.edu) by the prior evening.

Writing Assignment Format

All your writing assignments must be formatted properly – double spaced, 12 point font, page numbers. You should cite your sources and should use one of the following formats: Chicago Style, APA, or MLA. I suggest you use the format that is most proper to your own major discipline (i.e., literary scholars use MLA, historians use Chicago, psychologists use APA, etc.) Guidelines for citations in each format can be easily found online or via the reference desk at the Dewitt Wallace Library.

Lateness Policy

Papers should be uploaded to the course Moodle Site by 5 pm on their due date. Response papers can also be handed in during class but cannot be turned in after their due date.

Emailed papers will not be accepted – they tend to get lost or go astray, so no exceptions. You will be penalized 1/3 grade per day late on the midterm or final paper.

Academic Integrity

Plagiarism in any form will not be tolerated. Be sure that your written work reflects your own ideas and be sure to properly attribute the work of others. For guidelines on how to avoid plagiarism, see <http://www.macalester.edu/max/writinghandbook/plagiarism.html>.

Reading Assignments

23 January – Introduction

25 January – Images, Nations, and Body Politics

- Craven, *Art and Revolution*, Chapter 1, esp. 14-20
- Mauricio Tenorio, “Essaying the History of National Images”, esp. 58-65; 73-81

Visual Landscapes, Ritual, and Power in the Colonial Period

27 January – Encountering Colonial Landscapes

- Barbara Mundy, *Mapping New Spain* (selections)
- Pratt, “Arts of the Contact Zone”

30 January– Urban Views

- Richard Kagan, “Urban Views”; “Four Cities”

1 February – Architectures and Conversion

- Edgerton, *Theaters of Conversion* (selections)

3 February – Hybridity and Power

- Dean/Leibsohn, “Hybridity and its Discontents”
- Taylor/Cummins, *Mulatto Gentlemen of Esmeraldas*
- Carolyn Dean, *Inka Bodies and the Body of Christ* (selections)

6 February – Creole Patriotism and Imperial Power

- Walker, “The Upper Classes and their Upper Stories”
- Cañizares-Esguerra, “Racial, Religious, and Civic Creole Identity...”

8 February – Imaging Race

- Magali Carrera, “Locating Race in Late Colonial Mexico”
- Poole, *Vision, Race, Modernity* (selections)

10 February – From Colony to Nation

- Magali Carrera, “From Subject to Citizen”
- FORUM: Colonial Imagery

Nation and Revolution in Mexico

13 February - Fin-de-siglo National Landscapes

- Mauricio Tenorio, “Mexico City 1910”
- *Readings in Latin American Modern Art*, 5-9

15 February – The Revolution Arrives

- Ilan Stavans, “Jose Guadalupe Posada, Lampooner”

- Selected Revolutionary “*Corridos*”
- 17 February – A Revolutionary Art
- Craven, *Art and Revolution*, 25-33
 - *Readings in Latin American Modern Art*, 33-35, 48-50

- 20 February – Institutionalizing the Revolution
- Craven, *Art and Revolution*, 34-63
 - *Readings in Latin American Modern Art*, 36-42

- 22 February – Graphic Revolutions
- Craven, *Art and Revolution*, 63-73
 - Ades and McClean, *Revolution on Paper* (selections)

- 24 February – Golden Age Mexican Cinema Overview
- Hershfield and Maciel, *Mexico’s Cinema*, selections

FILM SCREENING– *Vámonos con Pancho Villa!* Details TBA, probably 26 February

- 27 February – *Vámonos con Pancho Villa!*
- Mraz, “How Real is Reel?”

- 29 February – A National Architecture
- Fraser, *Building the New World*, 22-52

- 2 March – A Social Architecture
- Fraser, *Building the New World*, 53-83

- 5 March– Coda: From Miracles to Tlatelolco
- Fein, “From Collaboration to Containment”
 - Zolov, “La Onda Chicana”

7 March – Catch Up/Midterm Forum

9 March – Midterm Due. No class meeting.

12-16 March – Spring Break

Brazil: Modernist Playground

- 19 March – The Colony and the Metropole
- Hall, “Brazil in Historical Context”
 - Parker Brienen, “Albert Eckhout and Frans Post”
 - da Silva, “The Main Altar of São Bento de Olinda”

- 21 March – Rio de Janeiro as World City
- Underwood, “Civilizing Rio de Janeiro”
 - Fraser, *Building the New World*, 145-84

23 March – Golden Age of Brazilian Modern Architecture

- Fraser, *Building the New World*, 184-244

26 March – Modernismo and a Poetry for Export

- Dunn, *Brutality Garden*, 1-36
- Andrade, “Anthropophagite Manifesto” in Frank, *Readings in LA Modern Art*
- Sevchenko, “Blaise Cendrars”

28 March – Tropicalia!

- Dunn, *Brutality Garden*, 36-121, esp. 73-121

30 March– Tropicália II

- Dunn, *Brutality Garden*, 122-159

2 April – Tropicalia III (A Global Counterculture)

- Dunn, *Brutality Garden*, 160-214

4 April – Catch Up/Brazil Forum

6 April – No class, Research Project Proposal Due

Cuba: Cosmopolitanism, Revolution, Auto-Gestion

9 April – Modernismos and Social Commentary

- José Martí, “Our America”
- Montero, *José Martí* (selections)
- Martinez, “Social and Political Commentary in Cuban Modernist Painting”

11 April – Gay Havana!

- Segre, “Antillean Architecture of the First Modernity”
- Moore, “Revelry and Revolution” from *Music and revolution*, esp. 26-34
- China Palero, Waiting Tables in Havana

13 April – Revolutionary Dialogism

- Craven, *Art and Revolution*, 75-94

FILM SCREENING: “Memories of Underdevelopment” Details TBA, prob. 15/17 April

16 April – Cuban Revolutionary Cinema: Overview

- King, *Magical Reels* (selections)
- Chanan, *Cuban Cinema* (selections)

18 April – *Memorias del subdesarrollo*

- Gutierrez Alea, *The Viewer's Dialectic*
- “Memories of Underdevelopment” must have been watched by this day

- 20 April – Pop Art, Posters, and Che’s Afterlife
- Craven, *Art and Revolution*, 94-116
 - Casey, *Che’s Afterlife* (selections)

Oral Presentations

23 April – Oral Presentations

25 April – Oral Presentations

27 April – Oral Presentations

Conclusion

- 30 April – Concluding Thoughts
- Kun, “Esperando la última ola”

4 May – Research Project Due/ Creative Presentations (1:30 pm)