

LAST 211: Latin America: People, Places, and Popular Culture

University of Calgary

Fall 2017

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Office Hours: T/R 10-11, and by appointment

Course Description and Goals:

This course provides an introduction to Latin American Studies through an examination of Latin American popular culture. Multi-disciplinary approaches to topics as diverse and *telenovelas* and Judas burnings will provide students with some of the tools for understanding the rich diversity of Latin America's peoples and places.

Students will gain an understanding of Latin American history, geography, and politics that prepares them for more advanced classes in the field of Latin American Studies. Students will develop their oral presentation skills, research skills, analytical abilities, and writing skills through film and image analyses, as well as a final research project to be presented using the online platform *Storify*.

Required Readings:

Nestor García Canclini, *Hybrid Cultures: Strategies for Entering and Leaving Modernity*, Trans. (Minneapolis: University of Minnesota Press, 1995).

Available as an e-book at <http://ebookcentral.proquest.com.ezproxy.lib.ucalgary.ca/lib/ucalgary-ebooks/detail.action?docID=310336>

Additional readings will be posted on d2l.

Course Grading:

Film Review	20%
Image Analysis	20%
Quizzes	10%
Participation	10%
Final Project	40%

Course Requirements:

Participation: Participation accounts for 10 percent of your final mark in this class. Your contribution to the discussion should be substantive and demonstrate a thorough familiarity with the works under consideration.

Film Review: Choose one of the films we view in class and write a three-page review. Due one week after the film is shown.

Image Analysis: Choose to analyse either a photograph from the Chambi Collection, a Latin American comic strip, or a retablo or exvoto. Due one week after the chosen form of popular culture is discussed in class.

Quizzes: Students will complete weekly d2l quizzes to ensure that they have done the readings.

Final Project: Using the online platform Storify, students will research and present an investigation into a topic of their choosing. Students will choose a topic of contemporary importance in Latin America (e.g. violence against women, water rights, etc.) and incorporate into the project examples of how the issue is represented in popular culture (music, comics, telenovelas, etc.). Students must use scholarly sources (i.e. books, journal articles, etc.) in addition to internet sources.

Course Policies:

Late assignments that are not accompanied by a legitimate excuse will be penalised **one third of a letter grade per day** (e.g. From B + to B).

Students who anticipate difficulty meeting a deadline (for academic or personal reasons) should request an extension at least 48 hours **before** an assignment's due date.

Students will treat the instructor and fellow students with respect. Refrain from disruptive behaviour. Turn your cell phones off. Be punctual.

Course Outline:

Week 1: September 12 and 14, 2017

Introduction

Nestor García Canclini, *Hybrid Cultures: Strategies for Entering and Leaving Modernity*, Trans. (Minneapolis: University of Minnesota Press, 1995), 1-144.

Week 2: September 19 and 21, 2017

Piñatas, Puppets, and Judases

Nestor García Canclini, *Hybrid Cultures: Strategies for Entering and Leaving Modernity*, Trans. (Minneapolis: University of Minnesota Press, 1995), 145- 282.

William H. Beezley, *Judas at the Jockey Club and Other Episodes of Porfirian Mexico*, 2nd ed. (Lincoln: University of Nebraska Press, 2004), Chapter 3.

Week 3: September 26 and 28, 2017

Photography

Jorge Coronado, "Toward Agency: Photography and Everyday subjects in Cuzco, 1900-1940." *Latin American Perspectives* 36:3 (2009): 199-135.

Marina Pérez de Mendiola, "Mexican Contemporary Photography: Staging Ethnicity and Citizenship," *Boundary 2*, 31.3 (2004): 125-153.

Chambi Collection <http://www.amber-online.com/exhibitions/chambi-collection>

Week 4: October 3 and 5, 2017

Capoeira

Joshua M. Rosenthal, "Capoeira and Globalization," in *Imagining Globalization: Language, Identities, and Boundaries*, ed. Ho HonLeung et al. (New York: Palgrave Macmillan, 2009), 145-163.

Maya Talmon-Chvaicer, *The Hidden History of Capoeira: A Collision of Cultures in the Brazilian Battle Dance* (Austin: University of Texas Press, 2008): 111-179.

Week 5: October 10 and 12, 2017

Retablos and Exvotos

Film: El Favor de los Santos: The Sacred Iconography of Retablos and Exvotos (57 min.)

<http://www.artstor.org/content/mexican-retablos-jorge-durand-and-douglas-massey>

Jorge Durand and Douglas Massey, *Miracles on the Border: Retablos of Mexican Migrants to the United States* (Tucson: University of Arizona Press, 1995), 45-75.

David P. Sandell, "Mexican Retablos," *Journal of Folklore Research* 51:1 (January-April 2014): 13-47.

Week 6: October 17 and 19, 2017

Football

Film: Pele: The King of Football (48 min.)

Mike Meehall Wood, "El Diego," *Jacobin Magazine*, 19 May 2017.

Matthew B. Karush, "National Identity in the Sports Pages: Football and the Mass Media in 1920s Buenos Aires," *The Americas* 01:1 (2003): 11-32.

Week 7: October 24 and 26, 2017

Comics

Felipe "Feggo" Galindo, "Remembering Rius," *NACLA*, 14 August 2017.

<http://nacla.org/news/2017/08/14/remembering-rius>

Isabella Cosse, "Mafalda: Talisman of Democracy and Icon of Nostalgia for the 1960s," in *Comics and Memory in Latin America*, eds. Jorge L. Catalá Carrasco, Paulo Drinot, and James Scorer (Pittsburgh: University of Pittsburgh Press, 2016), 86-107.

Week 8: October 31 and November 2, 2017

Baseball

Roberta J. Park, "From la bomba to beisbol: sport and the Americanisation of Puerto Rico, 1898-1950," *The International Journal of the History of Sport* 28:17 (2011): 2575-2593.

A. Klein, "Yo Soy Dominicano: Hegemony and Resistance through Baseball," *Sport in Society* 10: 6 (2007): 916-946.

Week 9: November 7 and 9, 2017**Tango****Film: Tango Negro (93 mins.)**

John Charles Chasteen, "Black Kings, Blackface Carnival, and Nineteenth-Century Origins of the Tango," in *Latin American Popular Culture: An Introduction* 2nd ed., eds. William H. Beezley and Linda Curcio-Nagy (Wilmington, DE: Rowman & Littlefield, 2012): 52-67.

Carolyn Merritt, "'Manejame como un auto' Drive Me Like a Car, or What's So New about Tango Nuevo?," in *Tango Lessons: Movement, Sounds, Image, and Text in Contemporary Practice*, ed. Marilyn Grace Miller (Durham: Duke University Press, 2014): 164-197.

Week 10: November 14 and 16, 2017**Lucha Libre****Film: Tales of Masked Men (55 min.)**

Susana Vargas Cervantes, "Performing mexicanidad: Criminality and lucha libre," *Crime, Media, Culture: An International Journal* 6:2 (2010): 185-203.

Heather Levi, "Masked Media: The Adventures of Lucha Libre on the Small Screen," in *Fragments of a Golden Age*, eds. Gilbert M. Joseph, Anne Rubenstein and Eric Zolov (Durham: Duke University Press, 2001): 330-372.

Week 11: November 21 and 23, 2017**Telenovelas****Film: Telenovelas: Love, TV, and Power (59 min.)**

Nelson Hippolyte Ortega, "Big Snakes on the Streets and Never Ending Stories," in *Imagination Beyond Nation: Latin American Popular Culture*, eds., Eva P. Bueno and Terry Caesar (Pittsburgh: University of Pittsburgh Press, 1998), 64-80.

Guillermo Avila-Saavedra, "A Fish Out of Water: New Articulations of U.S.-Latino Identity on Ugly Betty," *Communication Quarterly* 58:2 (April 2010): 133-147.

Week 12: November 28 and 30, 2017**Rap and Reggaetón**

Sujatha Fernandes, "Fear of a Black Nation: Local Rappers, Transnational Crossings, and State Power in Contemporary Cuba," *Anthropological Quarterly* 76:4 (2003): 575-608.

Philip Samponaro, "Oye mi canto (Listen to My song) The History and Politics of Reggaetón," *Popular Music and Society* 32: 4 (October 2009): 489-506.

<https://www.theguardian.com/commentisfree/2017/jun/10/despacito-perfect-summer-song-trumps-america>

Week 13: December 5 and 7

Presentation of final projects in class

Completed Final Projects Due December 8, 2017

Important Departmental, Faculty, and University Information

Department Twitter @ucalgaryhist

Faculty of Arts Program Advising and Student Information Resources:

- Have a question, but not sure where to start? The Arts Students Centre (ASC) is your information resource for everything in Arts! Drop in at Social Sciences 102, call 403-220-3580, or email artsads@ucalgary.ca. For detailed information on common academic concerns, you can also visit the Faculty of Arts website at <http://arts.ucalgary.ca/undergraduate>.
- For program planning and advice, contact the Arts Students Centre (ASC) in SS 102, call 403-220-3580, email artsads@ucalgary.ca, or visit <http://arts.ucalgary.ca/advising>.
- For registration issues, paying fees and assistance with your Student Centre, contact Enrolment Services at 403-210-ROCK (7625), visit the office in the MacKimmie Library Block (MLB) or their website at <http://www.ucalgary.ca/registrar/>.

Writing:

This course will include written assignments. Faculty policy directs that all written assignments (including, although to a lesser extent, written exam responses) will be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc.) but also general clarity and organization. Research papers must be properly documented.

Writing Support:

Students are also encouraged to use Writing Support Services and other Student Success Centre Services, located on the 3rd floor of the Taylor Family Digital Library (TFDL). Writing Support Services assist with a variety of assignments, from essays to lab reports. Students can book 30-minute one-on-one appointments online, sign up for 15-minute drop-in appointments, and register for a variety of writing workshops. For more information on this and other Student Success Centre services, please visit www.ucalgary.ca/ssc.

Copyright:

The University of Calgary has opted out of the Access Copyright Interim Tariff proposed by the Copyright Board. This means that instructors in all University of Calgary courses will strictly adhere to Copyright Act regulations and the educational exceptions permitted by the Act for both print and digital course material. What this simply means is that no copyrighted material may be placed on course D2L or web sites without the prior permission of the copyright holders. In some cases, this may mean that instructors will require you to purchase a print course pack from the University of Calgary bookstore or that you will have to consult books on reserve at the library. For more information on the University of Calgary's copyright policy, see <http://library.ucalgary.ca/copyright>.

Red Box Policy:

Essays and other assignments may be handed in to the red box located outside of the History Department office (Social Sciences, Room 656). Please include the following information on your assignment: 1) **course name and number**, 2) **instructor**, 3) **your name** and 4) **your student number**. Assignments received after 4:00 p.m. will be date stamped with the date of the next business day. We do not time stamp any papers. Please do not bring your paper into the office to be stamped. The box is emptied promptly at 8:30 a.m. and at 4:00 p.m. Monday to Friday.

Departmental Grading System:

The following percentage-to-letter grade conversion scheme has been adopted for use in all Canadian Studies, History, and Latin American Studies courses.

Percentage	Letter Grade	Grade Point Value	Description
90-100	A+	4.00	Outstanding
85-89	A	4.00	Excellent—superior performance showing comprehensive understanding of subject matter.
80-84	A-	3.70	
77-79	B+	3.30	
73-76	B	3.00	Good—clearly above average performance with knowledge of subject matter generally complete.
70-72	B-	2.70	
67-69	C+	2.30	
63-66	C	2.00	Satisfactory—basic understanding of the subject matter.
60-62	C-	1.70	Receipt of a grade point average of 1.70 may not be sufficient for promotion or graduation.
56-59	D+	1.30	Minimal pass—marginal performance; generally insufficient preparation for subsequent courses in the same subject.
50-55	D	1.00	
0-49	F	0	Fail—unsatisfactory performance or failure to meet course requirements.

Plagiarism:

Plagiarism occurs when one submits or presents one's work in a course, or ideas and/or passages in a written piece of work, as if it were one's own work done expressly for that particular course, when, in fact, it is not. As noted in *The History Student's Handbook* (http://hist.ucalgary.ca/sites/hist.ucalgary.ca/files/history_students_handbook_2015.pdf), plagiarism may take several forms:

- Failure to cite sources properly may be considered plagiarism. This could include quotations, and wording used from another source but not acknowledged.
- Borrowed, purchased, and/or ghostwritten papers are considered plagiarism, as is submitting one's own work for more than one course without the permission of the instructor(s) involved.
- Extensive paraphrasing of one or a few sources is also considered plagiarism, even when notes are used, unless the essay is a critical analysis of those works.
- The use of notes does not justify the sustained presentation of another author's language and ideas as one's own.

Plagiarism is a serious academic offence and written work that appears to contain plagiarized passages will not be graded. All such work will be reported to the Faculty of Arts' associate deans of students who will apply the penalties specified in the *University of Calgary Calendar*.

Universal Student Ratings of Instruction (USRI):

At the University of Calgary, feedback provided by students through the Universal Student Ratings of Instruction survey provides valuable information to help with evaluating instruction, enhancing learning and teaching, and selecting courses (www.ucalgary.ca/usri). Your responses make a difference. Please participate in USRI surveys.

Academic Accommodations (implemented July 1, 2015):

The student accommodation policy can be found at: ucalgary.ca/access/accommodations/policy.

Students needing an Accommodation because of a Disability or medical condition should communicate this need to Student Accessibility Services in accordance with the Procedure for Accommodations for Students with Disabilities ucalgary.ca/policies/files/policies/student-accommodation-policy.

Students needing an Accommodation based on a Protected Ground other than Disability, should communicate this need, preferably in writing, to the course instructor.

Campus Resources for Mental Health

The University of Calgary recognizes the pivotal role that student mental health plays in physical health, social connectedness and academic success, and aspires to create a caring and supportive campus community where individuals can freely talk about mental health and receive supports when needed. We encourage you to explore the excellent mental health resources available throughout the university community, such as counselling, self-help resources, peer support or

skills-building available through the SU Wellness Centre (Room 370, MacEwan Student Centre, <https://www.ucalgary.ca/wellnesscentre/services/mental-health-services>) and the Campus Mental Health Strategy website (<http://www.ucalgary.ca/mentalhealth/>).

Other Useful Information:

- Faculty of Arts Representatives: 403-220-6551, arts1@su.ucalgary.ca, arts2@su.ucalgary.ca, arts3@su.ucalgary.ca, arts4@su.ucalgary.ca.
- Campus Security & Safewalk: 403-220-5333, <http://www.ucalgary.ca/security/safewalk>.
- Freedom of Information: <http://www.ucalgary.ca/legalservices/foip/foip-hia>.
- Emergency Evacuation Assembly Points: <http://www.ucalgary.ca/emergencyplan/assemblypoints>.
- Student Union Information: <http://www.su.ucalgary.ca/>.
- Graduate Student Association: <http://www.ucalgary.ca/gsa/>.
- Student Ombudsman Office: <http://www.ucalgary.ca/provost/students/ombuds>

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