



Cultural History of Latin America

History 372-01 – Spring 2006 – Mayer Hall 118 – TR 12:30pm – 1:45pm

Prof. Justin Wolfe

Office Hours: W1:30 - 4:00 PM or by appt.

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COURSE DESCRIPTION

In this class we'll take a whirlwind tour of Latin American culture from pre-Columbian roots to the end of the twentieth century, from indigenous tales to Argentine murder mysteries, from baroque churches to postmodern architecture, from academic painting to revolutionary murals, from folk plays to movies. Along the way we will consider the relationship of high culture and popular culture in literature, art, music, cinema and television and Latin America's complicated and ambivalent relationship to Europe and the United States.

Our analysis of culture and cultural production will focus on placing it in historical context and in trying to see culture as both its performance and its interpretation. Who are the authors/performers and who are the audiences? How do they, their actions, and their goals change over time? In what ways do we see the continuity of culture?

GRADING POLICY

Your final grade will be determined as follows:

Six bi-weekly-ish discussion responses 15%

One 5-7 page paper 25%

Mid-term Exam 25%

Final Exam 35%

I am available to discuss any aspect of this class throughout the semester. All assignments are due on the date noted. If you turn in an assignment late without having cleared it with me BEFORE THE DUE DATE, you will be marked down one letter grade for each day that it is late (e.g., from a "A" to a "B", etc.). Also note that excessive tardiness may negatively affect your grade. **Note:** *Assignments not turned in by the final exam will receive no credit.*

HONOR CODE AND POLICY

Academic honesty is expected of all students at Tulane. Your responsibilities as a Tulane student include being familiar with the honor code and the plagiarism policy of the University. Cases of cheating or plagiarism will be reported to the Honor Board and may result in a failing grade, academic probation or expulsion.

All of the following books are available for purchase at the University Book Store. When available, they are also on 1-day reserve at the Howard-Tilton library.

Beezley, William H., and Linda A. Curcio-Nagy, eds. *Latin American Popular Culture: An Introduction*. Wilmington, DE: Scholarly Resources, 2000.

González Echeverría, Robert, ed. *The Oxford Book of Latin American Short Stories*. Oxford: Oxford University Press, 1999.

Readings marked with ☼ in the syllabus are available on the BlackBoard site for this course. Download, print and read these items.

If you feel you need a survey text of Latin American history to give you more of a political, social, and economic context than this class can provide, I have put a couple of basic Latin American history textbooks on reserve.

COURSE ORGANIZATION AND SCHEDULE

Units marked with an asterisk (*) next to the date are ones in which discussion responses will be due. These will always be due at the last date of the unit. Your response must be typed and handed in at that time (bring two copies—one for you, one for me). These assignments cannot be made up, even if you simply forgot to bring your response to class. The discussion response questions will be posted on BlackBoard at the beginning of the unit date.

Unit 1 – 1/17 Introduction to class

Unit 2 – 1/19-1/24 Pre-Columbian Indigenous – High Culture and Diversity

- a. Mary Ellen Miller, “The Olmecs” in *The Art of Mesoamerica: From the Olmec to Aztec* (London: Thames & Hudson, 2001). ☼
- b. Mary Ellen Miller, “The Aztecs” in *The Art of Mesoamerica: From the Olmec to Aztec* (London: Thames & Hudson, 2001). ☼
- c. Rebecca Stone-Miller, “Moche Art and Architecture,” in *Art of the Andes: From Chavín to Inca* (London: Thames & Hudson, 1995). ☼
- d. Rebecca Stone-Miller, “Inca Art and Architecture,” in *Art of the Andes: From Chavín to Inca* (London: Thames & Hudson, 1995). ☼

Unit 3 – 1/26-1/31 Europeans and the Invention of the Americas

- a. Bernadette J. Bucher, “De Bry’s *Grands Voyages* (1590-1634): The First Grand-scale European Reportage on America” in Paul Vandenbroeck, ed., *America: Bride of the Sun* (Brussels: Royal Museum of Fine Arts of Antwerp, 1992). ☼
- b. Carlos García Gual, “The Mythical Vision of the New World,” in *15th Century: 1992 Seville Universal Exposition Theme Pavilion* (Seville: Centro Publicaciones, 1992). ☼

Unit 4 – 2/2-2/7* Indigenous Peoples and the Invention of the Americas

- a. Selections from Miguel Leon-Portillo, ed., *Broken Spears: The Aztec Account of the Conquest of Mexico* (Boston: Beacon Press, 1992). ☼

- b. Teresa Gisbert, "The Indigenous Element in Colonial Art" in Paul Vandenbroeck, ed., *America: Bride of the Sun* (Brussels: Royal Museum of Fine Arts of Antwerp, 1992). ☹
- c. Fray Ramón Pané, "How the Men Were Parted from the Women" in *Latin American Short Stories*, 25-27.
- d. Felipe Guaman Poma de Ayala, "Tocay Capac, The First Inca," in *Latin American Short Stories*, 31-33.

Unit 5 – 2/9-2/14 Baroque Culture and Adornment

- a. Affonso Avila, "The Baroque Culture of Brazil," in Edward J. Sullivan, ed., *Brazil, Body & Soul* (New York: Guggenheim Museum, 2001). ☹
- b. Introduction and selections from Alan S. Trueblood, ed. and trans., *A Sor Juan Anthology* (Cambridge: Harvard University Press, 1988). ☹
- c. Catalina de Erauso, "Amorous and Military Adventures" in *Latin American Short Stories*, 46-49.

Unit 6 – 2/16-2/23* Race, Mestizaje and Creole Dreams

- a. Pamela Voekel, "Piety and Public Space: The Cemetery Campaign in Veracruz, 1789-1810," in *Latin American Popular Culture*, 1-25.
- b. Daniel Brinton, ed., *The Güegüense; A Comedy Ballet in the Nahuatl-Spanish Dialect of Nicaragua* (Philadelphia: AMS Press, 1969 [1883]). ☹
- c. Ilona Katzew, "Casta Paintings: Identity and Social Stratification in Colonial Mexico" in John A. Farmer and Ilona Katzew, eds., *New World Orders: Casta Painting and Colonial Latin America* (New York: Americas Society, 1996). ☹

Mid-term Exam in class, Thursday, February 23.

MARDI GRAS BREAK – No classes 2/28-3/2

Unit 7 – 3/7-3/9* Creole Elites and Independent Self-Fashioning (1820s-1860s)

- a. Selections from Domingo F. Sarmiento, *Facundo: or, Civilization and Barbarism*. ☹
- b. Mary Louise Pratt, "Introduction" and "Reinventing América/Reinventing Europe: Creole Self-Fashioning" in *Imperial Eyes: Travel Writing and Transculturation* (New York: Routledge, 1992). ☹
- c. Juana Manuela Gorriti, "He Who Listens May Hear—To His Regret: Confidence of a Confidence" in *Latin American Short Stories*, 76-84.

Unit 8 – 3/14-3/21 Millennial Ambivalence (1890s-1900s)

- a. Jose Enrique Rodo, *Ariel*. ☹
- b. Selections from Euclides da Cunha, *Rebellion in the Backlands*. ☹
- c. Jose Marti, "Our America." ☹
- d. Leopoldo Lugones, "Yzur" in *Latin American Short Stories*, 111-117.

NOTE: No class on 3/16.

Unit 9 – 3/23-3/28* Vanguard Constructions of the Nation (1920s - 1930s)

- a. Selections from José Carlos Mariategui, *Seven Interpretive Essays*. ☼
- b. Dawn Ades, “Modernism and the Search for Roots,” in Dawn Ades, ed., *Art in Latin America: The Modern Era, 1820-1980* (New Haven: Yale University Press, 1989). ☼
- c. Dawn Ades, “The Mexican Mural Movement,” in Dawn Ades, ed., *Art in Latin America: The Modern Era, 1820-1980* (New Haven: Yale University Press, 1989). ☼
- d. Jorge Luis Borges, “The Garden of the Forking Paths” in *Latin American Short Stories*, 211-220.
- e. Mário de Andrade, “The Christmas Turkey,” in *Latin American Short Stories*, 159-164.

Unit 10 – 3/30 -4/4* Nationalizing Popular Culture (1930s – 1940s)

- a. John Charles Chasteen, “Black Kings, Blackface Carnival, and the Nineteenth-Century Origins of the Tango,” in *Latin American Popular Culture*, 43-59.
- b. Darién J. Davis, “Racial Parity and National Humor: Exploring Brazilian Samba from Noel Rosa to Carmen Miranda, 1930-1939,” in *Latin American Popular Culture*, 183-200.
- c. Lauren H. Derby, “The Dictator’s Seduction: Gender and State Spectacle during the Trujillo Regime,” in *Latin American Popular Culture*, 213-239.
- d. Alejo Carpentier, “Journey Back to the Source,” in *Latin American Short Stories*, 221- 232.
- e. Juan Rulfo, “Tell Them Not to Kill Me!” in *Latin American Short Stories*, 285-289.
- f. Juan José Arreola, “The Switchman” in *Latin American Short Stories*, 312-317.

Unit 11 – 4/6-4/4/11 Post-War Conservatism and Rebellion (1950s – 1960s)

- a. Eric Zolov, “*Rebeldismo* in the Revolutionary Family: Rock ‘n’ Roll’s Early Impact on Mexican State and Society,” in *Refried Elvis: The Rise of the Mexican Counterculture* (Berkeley: University of California Press, 1999). ☼
- b. Christopher Dunn, “Participation, Pop Music, and the Universal Sound,” in *Brutality Garden: Tropicália and the Emergence of a Brazilian Counterculture*. ☼
- c. Carl J. Mora, “‘Golden Age,’ Crisis, and Retrenchment: 1947-1959,” in *Mexican Cinema: Reflections of a Society, 1896-1980* (Berkeley: University of California Press, 1982). ☼
- d. Virgilio Piñera, “Meat,” in *Latin American Short Stories*, 327-329.
- e. Julio Cortázar, “The Night Face Up,” in *Latin American Short Stories*, 337-344.

NOTE: 5-7 page paper due on Thursday, April 13, by 5pm. Papers turned in after are considered late. No class on April 13.

Unit 12 – 4/20-4/25* Culture and Politics (1960s – 1980s)

- a. Selections from Roque Dalton, *Small Hours of the Night: Selected Poems of Roque Dalton* (New York: Curbstone Press, 1997). ☼
- b. Guy Brett, “Hélio Oiticica: Reverie and Revolt,” in *Art in America* (January 1989). ☼
- c. Matthew Shirts, “Sócrates, Corinthians, and Questions of Democracy and Citizenship,” in *Sport and Society in Latin America: Diffusion, Dependency, and the Rise of Modern Culture*, ed. Joseph A. Arbena, 97-112. New York: Greenwood Press, 1988. ☼

- d. Clarice Lispector, "The Crime of the Mathematics Professor," in *Latin American Short Stories*, 400-405.
- e. Reinaldo Arenas, "The Parade Ends," in *Latin American Short Stories*, 443-461.

Unit 13 – 4/25-4/27 Local and Global Cultures (1980s – 2000s)

- a. Selections from Elijah Wald, *Narcocorrido: A Journey into the Music of Drugs, Guns, and Guerrillas* (New York: Rayo, 2001). ☩
- b. Selections and clippings on the art project "Arte Reembolso/Art Rebate." ☩
- c. Selections of/on the EZLN/Zapatistas. ☩

Final Exam – Time and date TBA