

AI 272 Revolutionary Movements in Latin American Literature, Art and Music

Fall 2006

DePaul University/ Truman College Bridge Program

Saturday, 9 – 12 pm

Truman College Room 2100

DePaul TBD

Faculty:

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Competencies:

A-1-A, A-1-C, A-1-X, H-1-A, and A-5 (See website)

Truman students enroll for two competencies if they intend to complete their work at DePaul.
DePaul students may enroll for one, two or three competencies.

Students choose their competencies in the first three weeks of class.

Description:

The content of this course will revolve around the revolution versus assimilation in Spanish and Latin American literature, art and music. Students with the ability to read and speak Spanish will be given the option to read and discuss the selections in that language, while those who speak English will read and discuss the selections in English. Readings from such authors as José Martí, Juan Rulfo, Gabriel García Márquez and others will be assessed in a historical and cultural context. References to other art forms will enrich the discussions. Included in this course will be field trips to the Mexican Fine Arts Museum, The Art Institute of Chicago and the Newberry Library. Meeting places will be at Truman College and DePaul University. Specific dates will be discussed in class.

DePaul students may register for up to three competencies.

Evaluation Criteria and Evidence of Learning:

We want the students to learn the following competencies and skills:

1. How to recognize subtle and complex differences in language use both in English and Spanish.
2. How to read figurative language and distinguish between literal and metaphorical meaning in both literature and music.
3. How to seek out further knowledge about the work under discussion, its creator, its content, or its interpretation.
4. How to detect the cultural assumptions underlying writings and art from a different time or society, and in the process to become aware of one's own cultural assumptions.
5. How to relate apparently disparate works to one another, and to synthesize ideas that connect them with the Hispanic and Latin American culture.
6. How to use literary and artistic models as cultural references, either to communicate with others or to clarify one's own ideas.
7. How to think creatively about problems by using literature, music and art as a broadening of one's own experience and practical knowledge.

8. How to read closely, with attention to detailed use of diction, syntax, metaphor, and style, not only in high literary works, but in decoding the stream of language everyone in modern society is exposed to in both English and Spanish.
9. How to think creatively within and beyond literary, art historical and musical boundaries, making some connections between the work and one's own life.
10. How to work and learn with others, taking literature, music and art as the media for discussion and analysis.
11. How to defend a critical judgment against the informed opinions of others.¹

Students will be evaluated on:

1. Class participation with an emphasis on understanding the competences registered for in the context of the discussion.
2. A written project related to one of the authors discussed in class. The selection of an appropriate topic and the ways of defining and developing it will be worked out with each student.
3. An oral presentation of this project at the end of the course
4. Group discussions related to the works considered.
5. Reflection papers and blog entries which consist of the following:
 - a) Information related to the course and derived from the discussions;
 - b) Personal observations and experiences related to the competences registered for;
 - c) Personal explorations related to the course. These may take the form of answers to the guided questions provided for the background readings and the major pieces of literature;
 - d) Reflection on the above and highlighting competences registered for;
 - e) Blog entries may use images and web links to support the argument or discussion.
6. You will be given seven topics on which to reflect and write, but you need only to write on six topics; this allows you some flexibility in your work.

Note that the reflection papers reflect academic work and must be concrete, detailed, and supported with evidence. The papers may be submitted in digital or traditional format. If submitting project in CD-Rom form, appropriate sources must be included along with system and software requirements. All work should be original to the student. Reprinting long discussions from the Internet is not considered appropriate. This course supports DePaul University's policy on plagiarism.

Grading:

Participation:	20 points
Blog entries: 5 points for each of three postings; 5 points for comments on 2 other entries: 5 points each. 5 x 5	25 points
Reflection papers: 5 points each. 3 required (5 x 3)	15 points
Final Project paper:	25 points
Final Oral presentation:	10 points
First Blackboard assignment:	5 points
<u>Total possible</u>	<u>100 points</u>

Absences:

No more than **two absences** will be allowed during the course. Participation in an informed way is crucial to this class and to you as a learner. Because we will be incorporating a variety of media in class, it will be difficult to make up missed material. If you must miss a class, you should notify the instructors as to the reasons.

Incompletes:

The final project paper is due the last day of class. All other papers **MUST** be handed in by November 30th. Late unexcused submissions will result in a lowering of the grade by one letter. A student must request an incomplete in written form and include the date of completion of all work in that letter.

¹ Adapted from Elaine Showalter (2003) 26-27.

Texts:

Gabriel Garcia Marquez, *The General in his Labyrinth*.
Rosario Castellanos, *Book of Lamentations*
Antonio Benitez-Rojo, *Sea of Lentils*
Alejo Carpentier, *Explosion in a Cathedral*

Students will also be expected to regularly visit the Blackboard site on which links to websites, class notes, and announcements will be provided. Instructions for DePaul students will be provided so that they may log on as Guests.

Class schedule (Subject to change)**Class One: September 2**

Introduction of instructors and students
Visit to the Mexican Museum of Fine Arts as a group
Guided instructions for visit to the exhibit, The African Presence in Mexico (on Blackboard)
First Blackboard Assignment

Assignment:

Blackboard 1 Assignment (due 9/14)
Reflection paper on the exhibit (due 9/9)

Class Two: September 9

What is revolution? Whose revolution? Who writes the revolution?
What causes revolution? Who is a human being? Who writes about revolution?
Slave revolution—Yanga
Cimarron – Person or Animal
Casta paintings

Assignment:

Reflection paper on revolution (due 9/16)
Read (to be discussed 9/9): Selections from *The Life and Times of Mexico* by Earl Shorris

Class Two: September 16

Video: *The Buried Mirror*, Carlos Fuentes
Art of Colonial Mexico
What is the relationship between Spain and Mexico? Spain and Latin America?
How do we know what the relationship is?

Assignment:

Bernal Diaz, *Conquest of New Spain* (selections) (to be discussed 9/16)
Miguel Leon-Portillo, *The Broken Spears: Aztec Account of Conquest of Mexico* (selections)(to be discussed 9/16)
Tzvetan Todorov, *The Conquest of America* (to be discussed 9/16)
Reflection/blog on the comparison of Colonial and Modern Mexico (due September 23)

Class Three and Four: September 23 and 30

The Enlightenment in Spain, Napoleon Bonaparte
Goya paintings: romanticism vs. realism: whose point of view?
Do we read paintings and literature differently? How do we read them?
Colonization: Spain and Mexico: through a glass darkly
El Grito de Dolores, Mexican Independence, Maximilian and Carlota
Independence from whom and for whom? Exploration and comparison with American Independence

Assignment:

Reflection paper/blog on history and the point of view of the author and/or language as a tool of colonization (due October 7).

Antonio Benitez-Rojo, *Sea of Lentils* (to be discussed 9/30)

Class Five and Six: October 7 and 14

Exploration of Latin American and Central American independence movements.
Simón Bolívar, and his dream of La Gran Colombia
José Martí and Cuba

Assignment:

El general en su laberinto/The General in His Labyrinth by Gabriel García Márquez (to be discussed 10/14)

Selections from José Martí poetry

Reflection/blog on independence movements (due October 14)

Alejo Carpentier, *Explosion in a Cathedral* (to be discussed 10/14)

Class Seven: October 21

Mexican revolution

Posada and Diego Rivera: art as subversive element

Criollos “white” versus indigenous (Porfirio Díaz)

Mayan Indians vs. Chiapan white ruling class

Pancho Villa and Emiliano Zapata

Assignment

Reflection/blog on art and literature as subversive elements (due November 4)

Rosario Castellanos. *Book of Lamentations* (to be discussed 10/21)

Eileen Welsome, *The General & the Jaguar: Pershing’s Hunt for Pancho Villa* (recommended, not required)

Class Eight: October 28

No class

Two assignments (with directed worksheet)

Art Institute exhibit on posada

Mexican Museum of Fine Arts exhibit on the Day of the Dead

Assignment

Reflection/blog on the museum exhibits (due November 4)

Class Nine and Ten: November 4 and 11

Fidel Castro’s Cuba

New revolutions

Motorcycle Diaries

Assignment:

Work on final projects and papers

Class Eleven: November 18

Presentation of Final Projects

Turn in final paper

End of Semester Celebration