Syllabus LACS213
URBAN IMAGINARIES OF LATIN AMERICA
Spring 2019
MW: 10.00AM-11.15AM

Professor Luigi Patruno
Department of Languages and Culture Studies
Seabury S-017
860-297-2148
luigi.patruno@trincoll.edu
Office Hours: MW 10.00-11.15am

Course Description

What sentiments, ideas, and desires arouse from Latin American urban spaces? What can we draw from those experiences to interrogate our own identities, communities, and city landscapes? This seminar sets out to explore urban culture and intellectual history in Latin America. Materials in English translation will include chronicles by Spanish conquistador Hernán Cortés, Brazilian feminist Clarice Lispector, and Cuban writer José Martí; photographs by Horacio Coppola and Ingrid Hernández; films by Luis Buñuel and Fernando Meirelles; essays by Beatriz Sarlo, Anahi Ballent, and Bárbara Mundi. Topics include: colonization and power in the ancient Mexico; suburban violence in 19th century Latin America; immigration and modernization; populism and architecture in 1930s; high-modernism and the politics of informal urbanizations in Brazil; human rights and urban activism during the right-wing dictatorship of the Southern Cone; aesthetic and material collapse in Cuba; globalization and border cities. Throughout the course, we pay particular attention to gender, racial and ethnic identities, as well as popular and high cultures, using example from Buenos Aires, Rio de Janeiro, Tenochtitlan, Mexico City, Santiago de Chile, Tijuana, Havana, and Miami. Students wishing to apply this course toward their major in Hispanic Studies must secure permission from the instructor. They will do all the readings and complete their assignments in Spanish.

Required Text

*All other readings and materials will be available on the course website.*

Required Movies

Luis Buñuel. *The Forgotten Ones* (1950)
*All the movies can be watched on Kaltura*
# Course Requirements

## Attendance and Participation

Daily **attendance** and active **participation** are extremely important. As the course is designed to be a mixture of lectures and discussions, students should attend every session, complete the assigned readings prior to attending class, be prepared with questions about the readings, speak thoughtfully about the source materials, making relevant comments, and engage with other students during discussions. Students are permitted a maximum of **two unexcused absences** during the semester. For every subsequent missed class, the final grade will be reduced by a grade (for example: B+ > B). **Students may not miss any scheduled evaluations.**

## Response Papers

Throughout the semester, students will need to submit **two response papers** based on the readings and other materials analyzed in class. These will be short responses to specific prompts or questions (800 words, typed, single-spaced, and in 12-point font). Please, number your answer and treat each prompt or question individually.

## Midterm Exam

The **Midterm** is cumulative. Will be based on readings and classwork and will consist of short answer, and essay questions. See Schedule for date.

## Oral Presentation

During the second part of the semester, students will do **one individual oral presentation** on the readings or materials of a given week (ca. 20 minutes). These introductions should be open to class discourse, so preparation of point-by-point outlines of your critical argument and class-handouts are required. The professor will provide guidelines for the oral presentation in advance.

## Final Exam

The **Final Take-home exam** is cumulative. It will include most of the topics and materials reviewed in class throughout the semester. Specific instructions will be handed out in advance. See Schedule for dates.
Grades

<table>
<thead>
<tr>
<th>Grades</th>
<th>Attendance and Participation</th>
<th>Midterm</th>
<th>Oral Presentation</th>
<th>Final Exam</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Response Papers</td>
<td>20%</td>
<td>20%</td>
<td>15%</td>
<td>25%</td>
<td>80%</td>
</tr>
</tbody>
</table>

Grading Scale

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>100-94</td>
</tr>
<tr>
<td>A-</td>
<td>93-90</td>
</tr>
<tr>
<td>B+</td>
<td>89-87</td>
</tr>
<tr>
<td>B</td>
<td>86-83</td>
</tr>
<tr>
<td>B-</td>
<td>82-80</td>
</tr>
<tr>
<td>C+</td>
<td>79-77</td>
</tr>
<tr>
<td>C</td>
<td>76-73</td>
</tr>
<tr>
<td>C-</td>
<td>72-70</td>
</tr>
<tr>
<td>D+</td>
<td>69-67</td>
</tr>
<tr>
<td>D</td>
<td>66-63</td>
</tr>
<tr>
<td>D-</td>
<td>62-60</td>
</tr>
<tr>
<td>F</td>
<td>59-0</td>
</tr>
</tbody>
</table>

Learning Accommodations

Trinity College complies with the American with Disabilities Act. If you have a documented disability and have been approved for academic accommodations, please present your accommodations letter privately during my office hours over the first two weeks of the semester. If you do not have a letter, but have a disability requiring academic accommodations, or have questions about applying for accommodations, please contact Lori Clapis, Coordinator of Accommodation Resources at 860-297-4025 or at lori.clapis@trincoll.edu.

Intellectual Honesty

Intellectual honesty assumes that students do their own work and that they credit properly those upon whose work and thought they draw. It is expected that you will complete all assignment on your own, unless specifically instructed to work with others. This policy means that it is unacceptable to ask native speakers or more advanced students to proofread/correct your written work before you submit it. College rules about academic honesty, including plagiarism, will be strictly enforced. Please, be sure you know the difference between collaboration and plagiarism.

Electronic Devices

Cell phones must be in the off position when you come into class. Laptops may not be used in class except for certain specified activities.
SCHEDULE

WEEK 1: Imagining Urban Spaces, What is a “Latin American” City?
Wednesday, January 23, Introduction to the course

WEEK 2: Mapping Tenochtitlan
Monday, January 28, Hernán Cortés. The Second Letter (1520, selections)
Wednesday, January 30, Barbara Mundy. “Mapping the Aztec Capital” (1998)

WEEK 3: The Country and the City
Monday, February 4, Domingo Faustino Sarmiento. Facundo (1845, selections)
Wednesday, February 6, Estéban Echeverría. “The Slaughter Yard” (1840)

WEEK 4: Cosmopolitanism and Modernity
Monday, February 11, José Martí. “Coney Island” (1881)
Wednesday, February 13, Enrique Gómez Carrillo. Among the Ruins (1915, selections)

WEEK 5: A Peripheral Metropolis

WEEK 6: The Populist Spectacle
Monday, February 25, Submit RESPONSE PAPER 1; Ruben Gallo. “Stadiums” (2005)
Thursday, February 27, Anahi Ballent. “Unforgettable Kitsch: Images around Eva Perón” (2010)

WEEK 7: The Dream of Brasilia

WEEK 8: Midterm Exam
Monday, March 13, Review of the materials studied; in-class activities
MIDTERM: Wednesday, March 13

WEEK 9: Spring Break, no class

WEEK 10: Filming the Slums
Monday, March 25, Luis Buñuel. The Forgotten Ones (1950)
Wednesday, March 27, Fernando Meirelles. City of God (2002)
WEEK 11: The Streets in Dispute

WEEKS 12: At the Global Border
Tuesday, April 8, Submit RESPONSE PAPER 2; Néstor García Canclini. “Deterritorializing” (1990); Fiamma Montezemolo. “(Conversation with) Nestor García Canclini, on How Tijuana Ceased to Be the Laboratory of Postmodernity” (2012)

WEEK 13. Aesthetics of Collapse
Monday, April 17, Florian Borchmeyer. Habana: The New Art of Making Ruins (2006);
Wednesday, April 19, Professor is away for a conference, no class

WEEK 14: The Contemporary Capital of Latin America: Miami
Monday, April 22, Guillermo Rosales. The Halfway House (1987)
Wednesday, April 24, Guillermo Rosales. The Halfway House (1987)

WEEK 15:
Monday, April 29: Conclusions
FINAL TAKE-HOME EXAM: TBA