



**Department of History**

LAST 211  
Latin American People, Places, and Popular Culture  
Fall 2021

**Instructor:** Dr. A. Kiddle

**Email:** akiddle@ucalgary.ca

**Office Hours and Location/Method:** Tuesday/Thursday 11:00:12:00 via Zoom or in SS644

**Class Room Location, Days and Times:** Tuesday/Thursday 9:30-10:45

**Course Delivery:** In person, except where as noted below

**Description**

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 reggaetón 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.

**Learning Outcomes**

To be successful in this class, students will:

- Demonstrate knowledge and understanding of key developments in Latin American societies and cultures
- Analyse the role of political, social, economic, and cultural issues in Latin American societies and cultures
- Demonstrate understanding of and evaluate debates regarding ideas of cultural change
- Use critical skills to analyse secondary sources to construct arguments about popular culture

**Reading Material**

Chasteen, John Charles. *Born in Blood and Fire: A Concise History of Latin America*. 4<sup>th</sup> edition. New York: W.W. Norton & Company, 2016. (Available from the bookstore: **digital \$44.20** or hard copy \$92.95. The current edition is not available on reserve at the library.)

Additional required readings will be posted on d2l.

## Assessment [Required]

Assessment Method	Weight	Due Dates
Weekly Quizzes on d2l	20%	Mondays at 11:59 pm
Weekly E-journals on d2l	20%	Wednesdays 11:59 pm
Proposal	10%	Tuesday Oct 19, 9:30 am
Research Paper	25%	Tuesday Nov 30, 9:30 am
Take-home Exam (distributed Dec 15 at 11:59 am)	25%	Dec 17, 11:59 pm

## Grading Policies

Students will be given the option of skipping one quiz and one e-journal entry or of dropping the lowest mark of one quiz and one e-journal entry (ie. there are 11 Quizzes, but only 10 will count). I understand that things come up and it is a constant challenge staying organized, so keep these “free passes” handy in case something happens.

All other late work will be penalized one-third of a letter grade per day (ie. B+ to B). Grades awarded will include letter grades and percentages and will correspond to the grading scale below.

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 who have questions regarding the mark they earned on a given assessment should wait at least 24 hours before asking to discuss it with the instructor.

## Other Course Policies

**Students are asked to please wear face masks indoors on the University of Calgary campus, and especially in lecture, where physical distancing will not be possible.** Although the instructor is fully vaccinated, she has a four-year-old son who cannot yet be vaccinated. I expect others in the class also have loved ones who are unvaccinated or immunocompromised. Because the University of Calgary does not **require** vaccination, although it strongly encourages it, our best defence is to wear masks indoors to prevent the spread of COVID-19.

Please refrain from disruptive behaviour. Arrive on time, put away your cellphone, and avoid

eating in class.

Please feel free to drop in to see me during my office hours, either via **Zoom** or in SS644. If you cannot come during the posted times, I would be happy to make an appointment for a mutually convenient time.

Please feel free to e-mail me but be aware that it may take up to 48 hours for me to respond.

### **Details on Methods of Assessment**

Details of all assignments are posted on d2l.

### **Learning Technologies Requirements**

There is a D2L site for this course that contains relevant class resources and materials. In order to successfully engage in learning experiences in this class, students will need reliable access to the following technology: internet access and a computer, tablet, or other device to access D2L.

In order to attend Zoom office hours, and some classes, as noted, students will require a computer with a supported operating system; a current and updated web browser; a webcam (built-in or external); a microphone and speaker (built-in or external or headset); current antivirus and/or firewall software enabled; broadband internet.

### **Inclusiveness, Accommodation, Privacy, and Conduct**

This course is intended for all registered students, and I am committed to creating an inclusive learning environment. If you have any foreseen or unanticipated conditions or circumstances that require reasonable accommodations, you are encouraged to contact the campus resources outlined below or contact me by email or during office hours to discuss how I can help you to be successful in this course.

If you face circumstances that require an informal accommodation or adjustment, such as the need to nurse or occasionally bring a child to class or the preference to be referred to by a different name or pronoun, please contact the instructor by email or during office hours as soon as possible.”

To protect the privacy of others, students may not record in any format any activity that occurs within the classroom or online. As outlined in the [University Calendar](#), permission to sound-record lectures will only be given to students registered with Student Accessibility Services.

Part of creating an inclusive learning environment involves respecting your fellow classmates. In meeting any university’s mandate of encouraging free and open inquiry, we will occasionally discuss topics about which you might be uncomfortable or have a set viewpoint. In such situations, it is essential that we understand that others share different experiences and perspectives, and that listening respectfully to and showing tolerance toward opposing viewpoints is part of the process of emerging as active, engaged citizens.

## Schedule

Date	Topic & Reading	Important Dates
Sept 7-10	<p><b>Introduction</b></p> <p>READ Chasteen, Ch. 1 and “A Tour of Latin America” pp. M-2 – M-12</p>	<p>COMPLETE Quiz 1, Due Sept. 8, 11:59 pm (d2l) Weekly e-journal 1, Due Sept 8 11:59 pm (d2l)</p>
Sept 13-17	<p><b>Encounter – Chocolate</b></p> <p>READ Chasteen, Ch. 2 Norton, Marcy. “Tasting Empire: Chocolate and the European Internalization of Mesoamerican Aesthetics.” <i>American Historical Review</i> 111:3 (June 2006): 660-691.</p>	<p>COMPLETE Quiz 2, Due Sept. 13 11:59 pm (d2l) Weekly e-journal 2, Due Sept 15 11:59 pm (d2l)</p>
Sept 20-24	<p><b>Colonial Crucible – Capoeira</b></p> <p>READ Chasteen, Ch. 3 Talmon-Chvaicer, Maya. <i>The Hidden History of Capoeira: A Collision of Cultures in the Brazilian Battle Dance</i>. Austin: University of Texas Press, 2008: 111-179.</p>	<p>COMPLETE Quiz 3, Due Sept. 20 11:59 pm (d2l) Weekly e-journal 3, Due Sept 22, 11:59 pm (d2l)</p>
Sept 27-Oct 1 (Sept 30 no classes)	<p><b>Independence – The Virgin of Guadalupe</b></p> <p>READ Chasteen, Ch. 4 Conover, Cornelius. “Reassessing the Rise of Mexico’s Virgin of Guadalupe, 1650s-1780s.” <i>Mexican Studies/Estudios</i></p>	<p>COMPLETE Quiz 4, Due Sept 27, 11:59 pm (d2l) Weekly e-journal 4, Due Sept 29, 11:59 pm (d2l)</p>

	<i>Mexicanos</i> 27:2 (Summer 2011): 251-279.	
Oct 4-8	<p><b>Postcolonial Blues</b></p> <p>READ Chasteen, Ch. 5 Earle, Rebecca. "Sobre héroes y tumbas: National Symbols in Nineteenth-Century Spanish America." <i>Hispanic American Historical Review</i> 85:3 (2005): 375-416.</p> <p>****Thursday, October 7 – Library Module to be held via Zoom/d2l****</p>	<p>COMPLETE Quiz 5, Due Oct 4, 11:59 pm (d2l) Weekly e-journal 5, Due Oct 6, 11:59 pm (d2l)</p>
Oct 12-15 (Oct 11 no classes)	<p><b>Progress - Football</b></p> <p>****Tuesday, October 12 - To be delivered via Zoom/d2l****</p> <p>READ Chasteen, Ch. 6 and Countercurrents from Ch. 7, pp. 227-231 Archetti, Eduardo P. "Nationalism, Football and Polo: Tradition and Creolization in the Making of Modern Argentina." In <i>Locating Cultural Creativity</i>, edited by John Liep, pp. 93-105. New York: Pluto Press: 2001.</p>	<p>COMPLETE Quiz 6, Due Oct 11, 11:59 pm (d2l) Weekly e-journal 6, Due Oct 13, 11:59 pm (d2l)</p>
Oct 18-22	<p><b>Neocolonialism - Baseball</b></p> <p>READ Chasteen, Ch. 7 A. Klein, "Yo Soy Dominicano: Hegemony and Resistance through Baseball," <i>Sport in Society</i> 10: 6 (2007): 916-946.</p>	<p>COMPLETE Quiz 7, Due Oct 18, 11:59 pm (d2l) ***<b>Proposal DUE October 19 by 9:30 am</b>***** Weekly e-journal 7, Due Oct 20, 11:59 pm (d2l)</p>

Oct 25-29	<p><b>Nationalism – Samba</b></p> <p>READ Chasteen, Ch. 8 Shaw, Lisa. “São Coisas Nossas: Samba and Identity in the Vargas Era, 1930-45.” <i>Portuguese Studies</i> 14 (1998): 152-169.</p>	<p>COMPLETE Quiz 8, Due Oct 25, 11:59 pm (d2l) Weekly e-journal 8, Due Oct 27, 11:59 pm (d2l)</p>
Nov 1-5	<p><b>Revolution – Nueva Canción</b></p> <p>READ Chasteen, Ch. 9 Chomsky, Aviva. “Rewriting Gender in the New Revolutionary Song.” <i>Radical History Review</i> 136 (2020): 142-155.</p>	<p>COMPLETE Quiz 9, Due Nov 1, 11:59 pm (d2l) Weekly e-journal 9, Due Nov 3, 11:59 pm (d2l)</p>
Nov 8-12	Term Break, no classes	
Nov 15-19	<p><b>Revolution, continued – Cinema Novo</b></p> <p>READ Fischer, Carl. “Animal Suffering and/as Discourse in 1960s Latin American Cinema.” <i>Studies in Spanish and Latin American Cinemas</i> 15:3 (2018): 311-329.</p>	<p>COMPLETE Weekly e-journal 10, Due Nov 17, 11:59 pm (d2l)</p>
Nov 22-26	<p><b>Reaction – Comics</b></p> <p>READ Chasteen, Ch. 10 Cosse, Isabelle. “Mafalda: Talisman of Democracy and Icon of Nostalgia for the 1960s.” In <i>Comics and Memory in Latin America</i>, eds. Jorge L. Catalá Carrasco, Paulo Drinot, and James Scorer, 86-107. Pittsburgh: University of Pittsburgh Press, 2016.</p>	<p>COMPLETE Quiz 10, Due Nov 22, 11:59 pm (d2l) Weekly e-journal 11, Due Nov 24, 11:59 pm (d2l)</p>

Nov 29-Dec 3	<p><b>Neoliberalism and Beyond - Telenovelas</b></p> <p>READ Chasteen, Ch. 11 Ortega, Nelson Hippolyte. "Big Snakes on the Streets and Never Ending Stories." In <i>Imagination Beyond Nation: Latin American Popular Culture</i>, eds., Eva P. Bueno and Terry Caesar, 64-80. Pittsburgh: University of Pittsburgh Press, 1998.</p>	<p>COMPLETE Quiz 11, Due Nov 29, 11:59 pm (d2l) <b>*****Research Papers Due by 9:30 am on November 30*****</b> Weekly e-journal 12, Due Dec 1, 11:59 pm (d2l)</p>
Dec 6-9	<p><b>Contemporary Politics of Gender and Race: Reggaetón</b></p> <p>READ Samponaro, Philip. "Oye mi canto (Listen to My Song) The History and Politics of Reggaetón." <i>Popular Music and Society</i> 32: 4 (October 2009): 489-506.</p>	<p>COMPLETE Weekly e-journal 13, Due Dec 7, 11:59 pm (d2l)</p>
	<p><b>Take-home Final Exam Distributed December 15 at 11:59 am</b></p>	<p><b>Due December 17, 11:59 pm</b></p>

Final Exam to be scheduled by registrar OR **There is no registrar-scheduled final exam.**

**THE FOLLOWING INFORMATION APPEARS ON ALL DEPARTMENT OF  
HISTORY COURSE OUTLINES**

**Departmental Grading System**

The following percentage-to-letter grade conversion scheme is used in all Canadian Studies, History, and Latin American Studies courses, except for HTST 200.

Percentage	Letter Grade	Grade Point Value	Description
90-100	A+	4.00	Outstanding performance
85-89	A	4.00	Excellent performance
80-84	A-	3.70	Approaching excellent performance
77-79	B+	3.30	Exceeding good performance
73-76	B	3.00	Good performance
70-72	B-	2.70	Approaching good performance
67-69	C+	2.30	Exceeding satisfactory performance
63-66	C	2.00	Satisfactory performance
60-62	C-	1.70	Approaching satisfactory performance.
56-59	D+	1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject
50-55	D	1.00	Minimal Pass. Insufficient preparation for subsequent courses in the same subject.
0-49	F	0	Failure. Did not meet course requirements.

**Please Note:** Students are expected to reach the grade range to receive that letter grade (ie. to receive an A- a student will have earned an 80 or 3.7 in the course). Assume that there will be no rounding up unless a faculty member announces otherwise.

**Program Advising and Student Information Resources**

- For program advising in the Faculty of Arts, contact the [Arts Students Centre \(ASC\)](#).
- For questions about admissions, student awards, common registration issues, financial aid and student fees, contact [Enrolment Services](#)
- Sometimes unexpected circumstances may affect your time table. You can change your registration during the course change period. Please see the [Registration Changes and Exemption Requests](#) page.

**Attention history majors:** *History 300 is a required course for all history majors. You should normally take this course in your second year.*

**Writing**

All written assignments and written exam responses are assessed partly on writing skills. Writing skills include surface correctness (grammar, punctuation, sentence structure, etc.) and general clarity and organization. Research papers must be properly documented according to the format described in [The History Student's Handbook](#).

## **Academic Misconduct**

Academic Misconduct refers to student behavior which compromises proper assessment of a student's academic activities and includes: cheating; fabrication; falsification; plagiarism; unauthorized assistance; failure to comply with an instructor's expectations regarding conduct required of students completing academic assessments in their courses; and failure to comply with exam regulations applied by the Registrar.

For more information, please see the U of C Student Academic Misconduct [Policy](#) and [Procedure](#) documents, and visit the [Academic Integrity Website](#).

## **Plagiarism**

Plagiarism occurs when students submit or present the ideas and/or writing of others as if they were their own or when they submit their own work to two different classes. Please see [The History Student's Handbook](#) for more details, but to summarize, plagiarism may take several forms:

- Failing to cite sources properly
- Submitting borrowed, purchased, and/or ghostwritten papers
- 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, even when referenced properly, unless the essay is a critical analysis of those works

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 Art's associate deans of students who will apply the penalties specified in [the university calendar](#).

## **Academic Accommodation**

It is the student's responsibility to request academic accommodations according to [the Student Accommodations policy](#). Students needing an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS) in accordance with the [Procedure for Accommodations for Students with Disabilities](#). Students who require an accommodation in relation to their coursework based on a protected ground other than Disability should communicate this need in writing to their Instructor.

SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit [Student Accessibility Services](#).

## **Research Ethics**

If a student is interested in undertaking an assignment that will involve collecting information from members of the public, they should speak with the course instructor and consult the [CFREB Ethics](#) website before beginning the assignment.

## **Instructor Intellectual Property**

Course materials created by instructors (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the

instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.

### **Copyright Legislation**

All students are required to read the University of Calgary policy on [Acceptable Use of Material Protected by Copyright](#) and requirements of [the Copyright Act](#) to ensure they are aware of the consequences of unauthorised sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under [the Non-Academic Misconduct Policy](#).

### **Copyright of Educational Materials**

The University of Calgary has opted out of the Access Copyright Interim Tariff proposed by the Copyright Board. Therefore, 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. 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 consult books on reserve at the library. Please see the [University of Calgary copyright page](#).

### **Freedom of Information and Protection of Privacy**

Student information will be collected in accordance with usual classroom practice. Students' assignments will be accessible only by the authorized course faculty and teaching assistants. Private information related to the individual student is treated with the utmost regard.

### **Media Recording**

The instructor may use media recordings to record the delivery of a lecture for various reasons, including lecture capture and self-assessment. Students will be informed of media recordings in advance and the recording device will be fixed on the instructor. In the event that incidental student participation is recorded, the instructor will ensure that any identifiable content (video or audio) is masked, or will seek consent from identifiable students, before making a recording available to the class.

### ***Media Recording for the Assessment of Student Learning***

The instructor may use media recordings as part of the assessment of students, by prior arrangement. This may include but is not limited to classroom discussions, presentations, clinical practice, or skills testing that occur during the course. These recordings will be used for student assessment purposes only and will not be shared or used for any other purpose.

### **Sexual Violence Policy**

The University recognizes that all members of the University Community should be able to learn, work, teach and live in an environment where they are free from harassment, discrimination, and violence. The University of Calgary's sexual violence policy guides us in how we respond to incidents of sexual violence, including supports available to those who have

experienced or witnessed sexual violence, or those who are alleged to have committed sexual violence. It provides clear response procedures and timelines, defines complex concepts, and addresses incidents that occur off-campus in certain circumstances. Please see the [sexual violence policy](#).

### **Other Useful Information**

Please see the Registrar's [Course Outline Student Support and Resources](#) page for information on:

- Wellness and Mental Health
- Student Success
- Student Ombuds Office
- Student Union (SU) Information
- Graduate Students' Association (GSA) Information
- Emergency Evacuation/Assembly Points
- Safewalk

**Department of History Twitter @ucalgaryhist**

*Fall 2021 (in-person)*