Course Description

For the past three decades, scholars in the fields of gender, ethnic, and cultural studies, among other disciplines, have insisted upon the critical role that gendered ideologies play in the formation of nationalist discourses, myths and paradigms. Given its history of colonialism and imperialism but also hybridity and mestizaje, Latin America has emerged as a rich and complicated breeding ground for national and nationalist rhetorics that are deeply steeped in notions of femininity, masculinity, and other gendered constructs. While gendered nationalist tropes have been forged through various social and political means in Latin America, visual cultural production in its many forms has been a powerful vehicle through which these ideologies are promoted, disseminated and inscribed upon the social psyche. This graduate seminar is thus dedicated to the perilous history of gender, nation and visual culture in Latin America. Art, film, and mass media, among other visual “artifacts”, will be at the center of our discussions, queries and debates in class this quarter. We will explore varied and diverse themes such as the following: 1) casta paintings and their role in the formation of New Spain’s colonial state, 2) Eva Perón or Evita as a national icon in Argentina, 3) telenovelas and cultural identity in Brazil and Mexico, and many others. In addition, students will familiarize themselves with foundational theories on nation, gender, postcolonialism, visual culture, and more.

Required Texts


Readings posted on CARMEN.

Course Requirements
Dialogue Participation and Attendance 25%: Your interventions in our seminar discussions will be critical in this course; they will be the lifeblood of our in-class dialogues. So it goes without saying that I expect you come in prepared to discuss the week’s readings every time we meet. I do, however, encourage you to utilize our seminar discussions to help you clarify ideas or debates raised in the readings or in class. Some of the texts in class are quite challenging even for advanced scholars so do not hesitate to ask questions! Moreover, disagreements with the ideas presented in the readings or class discussions will also be respected and expected within our discussions; these will be the cornerstones of your critical engagement with the course material. In addition, once during the semester you will be asked to lead off discussion for the day. On that day you will be the one assigned to initiate our in-class dialogues by outlining recurring themes and intellectual debates raised by that week’s readings and by formulating a series of discussion questions for the class to consider.

Research Project 75%: You will carry out a research project on a topic of your choosing which incorporates two or more of the categories of analysis used in this class: 1) Latin American/Latina/o history and/or culture, 2) Visual culture, 3) Gender, and 4) Nationalism. This project will be broken up in the following 5 components:

Brainstorming meeting 5% : You will meet with me individually sometime during Week 4 to discuss possible research topics and bounce ideas off me. I highly recommend that you select a research topic that is closely related to your discipline, field of study or individual research agenda. While I will not expect you to have a finalized topic and arguments, I will expect you to bring a few ideas to the table when we meet. You should also bring with you 2 to 3 possible sources (articles and/or books) that you think might help you in your research. Based on what you tell me, I will advise you on what course of action would most benefit the development of your topic.

Outline/Abstract and Bibliography 5% - On Week 8 you will turn in an outline or abstract that contains your basic argument or thesis statement together with the principal points you will be making in your paper. You will need to attach a preliminary bibliography to this outline/abstract. While your research project might undergo changes later, this outline/abstract will be the blueprint for you to start on your project. While you may include sources from the class readings in your bibliography, at least 15 sources need to come from your own research activities.

Workshop 10% - You will bring your work in progress to class together with any questions and concerns you may have about your project at this stage. We will discuss each other’s work, exchange papers and prepare you for the upcoming presentation and final paper.

Class Presentation (approximately 20-30 minutes) 15% - During the last two weeks of classes you will present your research project for the semester. Even though your topic may not be related to Latin America, the methods and/or
theories you utilize should reflect material or ideas introduced to you in class. If your topic is based on any form of visual production (such as film, art, advertising, digital imagery, etc.), you will need to use visual aids while you speak. In addition, one week prior to your presentation, you will need to submit 2-3 essays or articles related to your topic as background reading. I will post these texts on CARMEN.

*Final Paper 40%* - You will turn in a finished research paper of no less than 15 pages based on your research initiatives throughout the quarter. For your citations and bibliography, you may use the MLA, APA, Chicago or any other style of your choosing; nevertheless, you will need to be consistent and accurate with your citations. It is my hope that this paper will serve as a foundation for a future dissertation/thesis chapter, master’s paper, conference paper and/or publication. 

**Due during the week of finals (in my box or over email).**

**EXTRA CREDIT:** You may earn extra credit points in this class by attending and participating in the various events sponsored for LASER and the Latino/a Studies Program at OSU. For more information on these events please see the following website:

http://laser.osu.edu/upcoming-events

**CALENDAR**

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<tr>
<th>WEEK 1 – January 8</th>
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<tr>
<td>Introduction</td>
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<td>No Readings</td>
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<th>WEEK 2 – January 15</th>
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<td>Gender and Nation in Latin America</td>
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Benedict Anderson, “Introduction,” and “Cultural Roots,” in *Imagined Communities*, 1-36. CARMEN.


Sallie Westwood and Sarah Radcliffe, “Gender, Racism and the Politics of Identities in Latin America,” ‘VIVA’ Women and popular protest in Latin America, 1-29. CARMEN.


| WEEK 3 – January 22 |
Latin American Visual Culture


Hugo Achugar, “Foundational Images of the Nation in Latin America,” Building Nineteenth-Century Latin America, pp 11-31. CARMEN.


Nelly Richard, “Women’s Art Practices and the Critique of Signs,” in Beyond the Fantastic, 145-151. CARMEN.

**WEEK 4 – January 29**

**The Latin American Museum – Brainstorming meetings this week**

Nestor García Canclini, “Are National Museums Possible After the Crisis of Nationalism?” Hybrid Cultures, 115-144. CARMEN.


**WEEK 5 – February 5**

**Colonialism and Visual Regimes**

WEEK 6 – February 12

National Myths and Archetypes – La Malinche and the Allegory of “La India”

Sandra Messinger Cypess, “La Malinche as Palimpsest,” *La Malinche in Mexican literature, from history to myth*, 1-13. CARMEN.


WEEK 7 – February 19

National Myths and Archetype – Evita and Tarsila


Lidia Santos, “Eva Perón: One Woman, Several Masks,” *Contemporary Latin American Cultural Studies*, pp 102-114. CARMEN.


Jacqueline Barnitz, “Brazilian Modernism,” *Twentieth-Century Art of Latin America*, pp 56-64. CARMEN.

WEEK 8 – February 26

Chicana/o Nationalist Imagery in the U.S. – Outline and bibliography due

Laura E. Pérez, “El desorden, Nationalism, and Chicana/o Aesthetics,” *Between Woman and Nation*, 19-46. CARMEN.


Rosa Linda Fregoso, “Re-Imagining Urban Identities in the Public Sphere, Cool Chuca Style,” *Between Woman and Nation*, pp 72-91. CARMEN.

Adriana Katzew, “Reconfiguring Race, Gender, and Chicano/a Identity in Film,” *Race and Classification*, pp. 207-235. CARMEN.

### WEEK 9 – March 5

**Popular Culture: Folk Crafts, Music/Dance and Lo Popular**


Mirko Lauer, “Populist Ideology and Indigenism: A Critique,” in *Beyond the Fantastic*, 75-88. CARMEN.

Ticio Escobar, “Issues in Popular Art,” in *Beyond the Fantastic*, 91-113. CARMEN.


### SPRING BREAK – NO CLASSES

### WEEK 10 – March 19

**Popular Culture – Mass Media and Telenovelas**

Nestor García Canclini, “Identities as Multimedia Spectacle,” *Consumers and Citizens*, 89-96. CARMEN.

Thomas Tufte, “The Brazilian telenovela,” and “A queen is born: Producing the Rubbish Queen,” *Living with The rubbish queen: telenovelas, culture and modernity in Brazil*, pp 87-146. CARMEN.

O. Hugo Benavides, “Seeing Xica and the Melodramatic Unveiling of Colonial Desire” *Social Text* 76 (Fall, 2003), pp 109-134. CARMEN.

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<tr>
<th>WEEK 11 – March 26</th>
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<tbody>
<tr>
<td><strong>Film and Nation</strong></td>
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<td><em><strong>Film Screening TBA</strong></em></td>
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Nestor García Canclini, “From the Public to the Private: The ‘Americanization’ of Spectators,” *Consumers and Citizens*, 109-122. CARMEN.


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<th>WEEK 12 – April 2</th>
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<tr>
<td><strong>Workshop</strong> – Bring work in progress for research project</td>
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<th>WEEK 13 – April 9</th>
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<tr>
<td><strong>Student Presentations</strong></td>
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<td>Readings TBA</td>
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<th>WEEK 14 – April 16</th>
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<tr>
<td><strong>Student Presentations</strong></td>
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<td>Readings TBA</td>
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**Final Paper due between April 24-30**