



University of Central Florida
College of Arts and Humanities
Department of Philosophy

Course Information: Syllabus

HUM 3460: Latin American Humanities, (FALL 2016), 3CR
Location/Time: WebCourses@UCF (on the Canvas LMS)

Syllabus Change Policy:

This syllabus is a guide for the course and is subject to change with advance notice.

Contact Information

- **Professor:**

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Required Textbooks

- Sara Castro-Klaren, *A Companion to Latin American Literature and Culture*. NJ: Wiley-Blackwell, 2013. ISBN: 978-1118492147
- John Scott, *Latin American Art: Ancient to Modern*. FL: University Press of Florida, 2000. ISBN: 978-0813018263
- Various primary source text reading material (e.g. see 8/29, 9/5) will be contained within certain exams or discussion forums. Not every assignment will have primary source readings. The relevant assignments will contain instructions and a hyperlink for the primary source.

Course Description, Goal and Rationale:

- The course surveys the range of ideas in cultures of Latin America and the Caribbean basin as expressed within art, architecture, music, philosophy, religion, literature and film.
- Students will cultivate an ability to analyze and critique scholarship, critical reflection, and creative work within the Latin American humanities.

Learning Objectives:

- Conceptualize a variety of sociocultural and philosophical issues, art and other cultural artifacts within the subject of Latin American humanities, beginning in the ancient era, and resolving to the contemporary moment.
- Recognize conflict within the Latin American humanities, and consider ways to examine solutions to complex issues and representations.
- Apply personal perspectives and expectations to a variety of Latin American humanistic phenomena in a critical theoretical way.

- Evaluate different ways that people express concerns within the context of the Latin American humanities.
- Form a theory about what the Latin American humanities may be, and how such a diverse cultural enterprise may be used to make sense of broader humanistic phenomena, including Latin American issues and artifacts.

Student Responsibilities

- **Participation:** Students are expected to submit their discussions and essays for online courses in a timely manner. Learning activities are organized via Canvas discussions and students are expected to be full partners in this process. Students are also expected to be attentive to the Canvas site's announcements and assignments on a continuing basis. Checking with the Canvas site at least three times each week will be necessary. Learning is facilitated by online discussion forums. There may be some online group work and students are expected to be full partners in this process.
- **NOTE ON FINANCIAL AID and PARTICIPATION:** As of Fall 2014, all faculty members are required to document students' academic activity at the beginning of each course. In order to document that you began this course, please complete the first discussion forum post during the first week of class. Failure to do so will result in a delay in the disbursement of your financial aid.
- **Homework:** Assignments will be given requiring the student's own writing and responses to articles, films, and outside stimuli brought into the course for the purpose of student responses.
- **Other daily responsibilities:** Students will be encouraged to enrich their learning environment by bringing into course discussions items from newspapers, radio reports, television coverage, the latest films, and anecdotes from their own life experiences.
- **Tests/Exams:** There will be a midterm and final (non-cumulative) essay exam for the course.

Course Content & Outline

August 22

Introduction; Preamble: The Historical Foundation of Modernity/Coloniality and the Emergence of Decolonial Thinking; Mapping the Pre-Colombian Americas: Indigenous Peoples of the Americas and Western Knowledge

Castro-Klaren et al., *A Companion to Latin American Literature*, p.1-48

Earliest Native American Art

Scott, *Latin American Art: Ancient to Modern*, p.1-13

August 29

Writing Violence; The Popol Wuj: The Repositioning and Survival of Mayan Culture;

Castro-Klaren et al., *A Companion to Latin American Literature*, p.49-85

Earliest Native American Art (continued); First High Cultures

Scott, *Latin American Art: Ancient to Modern*, p.14-31

Popol Vuh

(a Mayan primary source text – the relevant assignment will contain instructions and a hyperlink)

September 5

The Colegio Imperial de Santa Cruz de Tlatelolco and Its Aftermath: Nahua Intellectuals and the Spiritual Conquest of Mexico; Memory and “Writing” in the Andes; Writing the Andes

Castro-Klaren et al., *A Companion to Latin American Literature*, p.86-136

First High Cultures (continued)

Scott, *Latin American Art: Ancient to Modern*, p.32-48

The Royal Commentaries of Peru and the Incas

(a Spanish primary source text in English translation – the relevant assignment will contain instructions and a hyperlink)

September 12

Court Culture, Ritual Satire and Music in Colonial Brazil and Spanish America; Violence in the Land of Muisca: Juan Rodriguez Freile's El carnero

Castro-Klaren et al., *A Companion to Latin American Literature*, p.137-160

The Classic Civilizations

Scott, *Latin American Art: Ancient to Modern*, p.49-59

September 19

The Splendor of Baroque Visual Arts; History of a Phantom

Castro-Klaren et al., *A Companion to Latin American Literature*, p.161-196

The Classic Civilizations (continued)

Scott, *Latin American Art: Ancient to Modern*, p.60-64

September 26

Colonial Religiosity: Nuns, Heretics and Witches; The Tupac Amaru Rebellion: Anticolonialism and Protonationalism in Late Colonial Peru; The Caribbean in the Age of Enlightenment, 1788-1848

Castro-Klaren et al., *A Companion to Latin American Literature*, p.197-246

The Classic Civilizations (continued)

Scott, *Latin American Art: Ancient to Modern*, p.65-68

October 3

The Philosopher-Traveler: The Secularization of Knowledge in Spanish America and Brazil; The Haitian Revolution

Castro-Klaren et al., *A Companion to Latin American Literature*, p.247-276

The Classic Civilizations (continued)

Scott, *Latin American Art: Ancient to Modern*, p.69-80

October 10

The Gaucho and the Gauchesca; Andrés Bello, Domingo Faustino Sarmiento, Manuel Gonzalez Prada and Teresa de la Parra: Four Writers and Four Concepts of Nationhood; Reading National Subjects

Castro-Klaren et al., *A Companion to Latin American Literature*, p.277-332

The Classic Civilizations (continued); Empires and Integration

Scott, *Latin American Art: Ancient to Modern*, p.81-101

October 17

For Love and Money: Of Potboilers and Precautions; Shifting Hegemonies: The Cultural Politics of Empire

Castro-Klaren et al., *A Companion to Latin American Literature*, p.333-368

Empires and Integration (continued)

Scott, *Latin American Art: Ancient to Modern*, p.102-113

Midterm Exam

October 24

Machado de Assis: The Meaning of Sardonic; The Mexican Revolution and the Plastic Arts; Anthropology, Pedagogy and the Various Modulations of Indigenismo: Amauta, Tamayo, Arguedas, Sabogal, Bonfi I Batalla

Castro-Klaren et al., *A Companion to Latin American Literature*, p.369-409

Empires and Integration (continued)

Scott, *Latin American Art: Ancient to Modern*, p.114-117

October 31

Cultural Theory and the Avant-Gardes: Mariategui, Mario de Andrade, Oswald de Andrade, Pagu, Tarsila do Amaral, Cesar Vallejo; Latin American Poetry

Castro-Klaren et al., *A Companion to Latin American Literature*, p.410-441

Empires and Integration (continued)

Scott, *Latin American Art: Ancient to Modern*, p.118-124

November 7

Literature between the Wars: Macedonio Fernandez, Jorge Luis Borges and Felisberto Hernandez; Narratives and Deep Histories: Freyre, Arguedas, Roa Bastos, Rulfo; The “Boom” of Spanish-American Fiction and the 1960s Revolutions

Castro-Klaren et al., *A Companion to Latin American Literature*, p.369-494

Empires and Integration (continued)

Scott, *Latin American Art: Ancient to Modern*, p.125-134

November 14

João Guimarães Rosa, Antonio Callado, Clarice Lispector and the Brazilian Difference; Feminist Insurrections: From Queiroz and Castellanos to Morejón, Poniatowska, Valenzuela and Eltit

Castro-Klaren et al., *A Companion to Latin American Literature*, p.495-530

Empires and Integration (continued); Colonial Art of the American Viceroyalties

Scott, *Latin American Art: Ancient to Modern*, p.135-148

November 21 (Thanksgiving holiday week)

Caribbean Philosophy; Uncertain Modernities: Amerindian and the Reorienting of Culture

Castro-Klaren et al., *A Companion to Latin American Literature*, p.531-570

Colonial Art of the American Viceroyalties

Scott, *Latin American Art: Ancient to Modern*, p.149-163

November 28

Testimonio, Subalternity and Narrative Authority; Affectivity Beyond “Bare Life”: On the Non-Tragic Return of Violence in Latin American Film; Postmodern Theory and Cultural Criticism in Spanish America and Brazil

Castro-Klaren et al., *A Companion to Latin American Literature*, p.571-619

Colonial Art of the American Viceroyalties (continued)

Scott, *Latin American Art: Ancient to Modern*, p.164-190

December 6

Post-Utopian Imaginaries: Narrating Uncertainty; Cultural Modalities and Cross-Cultural Connections: Rock Across Class and Ethnic Identities; Film, Indigenous Video and the Lettered City’s Visual Economy

Castro-Klaren et al., *A Companion to Latin American Literature*, p.620-664

Art After Independence

Scott, *Latin American Art: Ancient to Modern*, p.191-226

Final Exam

Grading Method: Evaluation is based mainly on essay writing and therefore a competency in such writing is expected. Students' writing will be judged by its clarity and precision in manuscript execution (all essays must be word-processed and submitted digitally) with evidence of: proofreading before submission; correct spelling, punctuation, and grammar; focus on a point, topic, or subject that is congruent with the scope of the assignment; appropriate synthesis and analysis; logical progression of ideas, arguments, counter arguments, and conclusions; and assertions and statements supported by evidence and discussion.

Grading Scale:

A	100%	to 94%
A-	< 94%	to 90%
B+	< 90%	to 87%
B	< 87%	to 84%
B-	< 84%	to 80%
C+	< 80%	to 77%
C	< 77%	to 74%
C-	< 74%	to 70%
D+	< 70%	to 67%
D	< 67%	to 64%
D-	< 64%	to 61%
F	< 61%	to 0%

Assessments:

- **The Midterm and Final Exam (approx. 1000 words each) count for 65% (30% for the Midterm; 35% for the Final Exam) of the grade.**
- **Discussion boards (approx. 1600 words total) count for 35% of the grade.**

Policy for late work: Tardiness in posting to Canvas and assignment submission will be penalized as follows. There will be **10% deduction** for work submitted after the due date. **One week** from the due date is the last date for which an assignment will be accepted without documented evidence for an excused absence. The professor reserves the right to amend this policy where the situation warrants it.

UCF Golden Rule: Plagiarism of any kind is a violation of the "Golden Rule" as published in the UCF Catalog. Academic honesty and integrity are expected of everyone. Academic dishonesty results in at least an "F" for the particular assignment concerned and may be subject to further action as appropriate.

ADA Policy: To register for services contact Student Disability Services at ada@mail.ucf.edu or 407-823-2371.