This course will introduce students to histories of Latin America from the fifteenth through the twenty-first century. Since the earliest period of colonial encounter, the region’s places and people have commonly been represented in distant, exoticized, or mythic forms. Examples range from sixteenth-century Spanish tales of *El Dorado*, or the city of gold, to Katia Lund and Fernando Meirelles’s 2002 film about Rio de Janeiro, *Cidade de Deus (City of God)*. This class will work to bridge the gap between mythic and real Latin Americas by placing lived experiences from the region in historical and environmental context. The course will proceed chronologically, beginning with Amerindian societies before 1492, and interrogate major themes that echo throughout this expansive period, such as empire, revolution, and race mixture. Evaluations will be comprised of intensive in-class discussion, short writing, primary source analysis, and a capstone project.

1 “Quando cheguei [em Serra Pelada], a sensação foi muito forte. O que senti foi como se eu estivesse escutando o ouro na alma das pessoas.”
Required Readings

You will need regular access to the following two books:

  - Purchase on Amazon, AddAll, or at the Virtual Campus Bookstore.
  - Purchase on Amazon, AddAll, or at the Virtual Campus Bookstore.

Other texts are available on Canvas under the “Files” section. Links to the readings that are openly available online are included directly in the syllabus.

Learning Objectives

- Articulate and then place major themes of Latin American history into historical and geographical context.
- Explain how the borders and composition of “Latin America” have changed over time through the words and actions of those within and outside of the region.
- Discern the relationships between mythic, imagined Latin Americas and the social realities of lived experiences.
- Become familiar with and then employ core practices of historical inquiry. Critically engage with those practices by reading the work of Latin Americanists and offering constructive feedback and thoughtful questions.
- Plan and produce a capstone project on a Latin American place and past (details and guidelines given in week three). Use this project to explore an existing area of interest or to develop a new area you would like to pursue. Through this project, cultivate your facility with research, writing, and project management.

Assignments, Evaluation, and Grading Structure

Regular assignments are listed throughout the syllabus. You will also complete assignments for the capstone project workshops, which will be outlined in the third week of the semester. Late assignments will receive a deduction of one full letter grade per day late. Late submissions of the capstone project will not be accepted.

- Classroom Engagement: 30%
- Primary Source Analyses: 15%
- Short Writing: 15%
- Capstone project – Placing Latin America: 40% (*See capstone project overview following syllabus*)
  - Workshops: 10%
  - Final product: 30%

Attendance and In-Class Expectations

Your presence and active engagement in the classroom are integral to achieving the learning objectives outlined above. Active engagement means that you have read and thought about the texts, completed assignments, and are prepared to make multiple contributions through questions or comments.
Each student is expected to attend class and keep up with readings and assignments. Unexcused absences beyond three will negatively affect your final grade. Unexcused absences beyond six will forfeit all classroom engagement points (30% of final grade). “Excused” absences will only be considered with proper documentation within a week of the absence.

Canvas

The syllabus, capstone project information, and some readings will be posted to Canvas.

Add/Drop

Students may add or drop courses during the first week of classes without penalty (check Academic Calendar for specific dates). Changes during this week do not appear on the student's permanent record. Students who have cleared all holds and wish to add or drop courses during this period must do so through online registration.

Beginning with the second week of classes to the conclusion of the withdrawal period (check Academic Calendar for specific dates), students must officially "withdraw" from a course. Students are permitted to withdraw from a maximum of 16 credit hours over the course of their degree or degrees. Once the student has reached that maximum number, no additional withdrawal requests will be granted, with the exception of Withdrawals with Extenuating Circumstances. See the Bulletin for the complete withdrawal policy.

Academic Integrity Policy

UNCSA is committed to fostering an intellectual, artistic, and ethical environment based on the principles of academic integrity as a critical part of educating artists and citizens. Academic integrity is essential to the success of the University's mission, and violations of academic integrity constitute offenses against the entire UNCSA community.

Students who violate University rules on academic integrity are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since such academic integrity violations harm the individual, all students, and the integrity of the University, policies on academic integrity will be strictly enforced. For further information please visit the College Handbook website.

Student Support Services

The Writing Center

The Writing Center is a free support service for UNCSA students. The goal of the Writing Center is to assist students with all kinds of writing, including academic papers, thesis work, and projects for arts classes. Scheduled term hours are posted on the UNCSA website on the “For Students” page. Students may drop by the Writing Center for help during open hours. No appointment is necessary.
The Writing Center is located in the new Library Annex, above the Library Café, in the Teaching and Learning Center, Room 2308. Scheduled hours for the current semester are posted on the UNCSA website.

For further information, contact Nora Streed, Director of the Writing Center by email to: streedr@uncsa.edu or by phone at: 336.726.6965.

English as a Second Language (ESL)

Students whose first language is not English may find it useful to visit the Writing Center or make an appointment with the ESL Director for short-term or ongoing assistance. For further information, contact Nora Streed, Director of the Writing Center and ESL Program, Room 2309 in the Teaching and Learning Center, 2nd Floor, Library Annex, just above the café. Email: streedr@uncsa.edu. Phone: 336.726.6965.

Library Services

The UNCSA Library provides materials and services which support the University of North Carolina School of the Arts' educational, artistic, and performance objectives, and which serve the intellectual, informational, and cultural needs of the students, faculty, and staff of the school, as well as other members of the local community.

Learning Resources

Staff in the office of Learning Resources assist students in the academic environment as they seek balance within an intense and exciting educational experience. We offer a full-time Learning Specialist devoted to assisting students with academic success. Students may choose from a variety of workshops and 1:1 instructional techniques that can be applied in the classroom and utilized for both personal and professional endeavors. We also offer a variety of resources for students who would like to improve their approach to learning. Students can access:

- 1:1 Sessions — tailored to meet a student’s specific needs
- Assistive Technology
- Accessibility Resources
- Lunch & Learn Workshops for Academic Success
- Military-Connected Student Resources
- Peer Tutoring
- University Testing Services

For more information, stop by the office located in the Teaching and Learning Center, 2nd Floor, Library Annex, just above the café. You may also call/email for an appointment – 336-726-6963 or waybrantj@uncsa.edu.

Accommodations and Accessibility

Accessibility Resources are offered on campus to students with documented disabilities. If you are a student with a disability and anticipate the need for an accommodation in order to participate in this course, you must submit supporting documentation to the office of Learning Resources located in the Teaching & Learning Center – 2nd Floor, Library Annex, above the café. Their phone number is 336-726-6963, and a contact email is waybrantj@uncsa.edu. Once your documentation has been approved and you have registered for Accessibility Resources, you will be provided with a faculty accommodation letter.
You are then required to meet with all instructor of the course to request eligible accommodations. At that time, the instructor will discuss how each accommodation request will be implemented in the course.

**Wellbeing**

Students can find useful resources for wellbeing online at the Counseling Services website and in person at the Wellness Center (located on the upper level of the Hanes Student Commons). To make an appointment during regular business hours, call 336-770-3288. To speak with someone in the evening or on weekends, call 1-888-267-3675. In a life-threatening emergency, call 911.

**Early Departure/Early Exam**

While Early Departure before the end of the term is discouraged, UNCSA recognizes that, from time to time, extenuating circumstances will necessitate approval of such Early Departure. Students seeking permission to leave school early should meet with the Assistant Dean of Liberal Arts and with their Arts Dean to obtain a permission form and to discuss Early Departure. (NOTE: Travel or vacation plans are NOT acceptable reasons for Early Departure. Students should carefully consult the academic calendar and plan accordingly.) For approval of Early Departure from undergraduate academic and arts classes, an Early Departure Form must be signed by the appropriate academic and arts instructor(s) and returned to the Assistant Dean of Liberal Arts and the Arts Dean no less than three weeks prior to the end of the term. Students who leave campus before the end of the term without having been granted the appropriate permission will be considered to have unexcused absences.

**Inclement Weather**

In the case of overnight weather situations, such decisions normally will be made before 6 a.m. and will be posted on the UNCSA home page, on the recorded greeting at the main phone line 336.770.3399 and sent to UNCSA Alert subscribers. You may also find notices of school closings, cancellations or delays posted via local media outlets. Students, faculty and staff are encouraged to subscribe to UNCSA Alert by visiting: [https://uncsa.bbcportal.com/](https://uncsa.bbcportal.com/).

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**Course Schedule**

Please note: I reserve the right to alter the course schedule, including readings and assignments, with no less than one week advance notice.

* Denotes that the reading is on Canvas under “Files.”

- Week One -

Monday, August 26: **Course Introduction**

- Reading:
Wednesday, August 28: **Placing Latin America**
- **Reading:**

Friday, August 30: **Before the “New World”**
- **Readings:**
  - Garcilaso de la Vega, “The Origin of the Incas,” *The Peru Reader*, pp. 50-55. *

- **Week Two -**

Monday, September 2: **No Class (Labor Day)**

Wednesday, September 4: **Contact**
- **Readings:**
- **Assignment:**
  - Short writing: bring to class a 50-75 word summation of Restall’s argument. What is the myth he is deconstructing and what is the reality he is proposing?

Friday, September 6: **El Dorado, I**
- **Readings:**

- **Week Three -**

- **Watch before class:**
  - *Aguirre, The Wrath of God* at TubiTV (registration required)
- **Assignment:**
  - Short writing: 200-250 word response to *Aguirre*. Email your response to Prof. Britt by 5pm on September 8.

Wednesday, September 11: **Discussion of Aguirre, Continued + Capstone Project Overview**

Friday, September 13: **Vertical Empire, Parallel Republics**
- **Readings:**
- Week Four -

Monday, September 16: **The Lettered City**
- Reading:

Wednesday, September 18: **Reading Juana Inés de la Cruz and Guama Poma**
- Reading:
  - Mary Louise Pratt, “Arts of the Contact Zone,” *Profession* (1991), pp. 31-40. *

Friday, September 20: **Specie and Slavery – Potosí and the Plantation**
- Readings:
  - Primary sources from Conrad, *Children of God’s Fire: A Documentary History of Black Slavery in Brazil*. *

- Week Five -

Monday, September 23: **Purchasing Whiteness – Race in Colonial Latin America**
- **Assignment:**
  - Capstone project proposal due via email to britta@uncsa.edu by 5pm.

Wednesday, September 25: **Fugitivity – Palmares and Beyond**
- Readings:
- **Assignment:**
  - Listen to the following song by Gilberto Gil and translate the lyrics: “Quilombo, O Eldorado Negro,” 1984.

Friday, September 27: **Imperial Mosquitos**
- Reading:

- Week Six -

Monday, September 30: **Capstone Project Workshop I**

Wednesday, October 2: **Reform and Shaky Colonialism**
- Reading:
Friday, October 4: **Tupac Amaru II – Smoldering Ashes in the Andes**
- Reading:
  - Begin reading Trouillot, *Silencing the Past*.

- Week Seven -

Monday, October 7: **TBA**

Wednesday, October 9: **Silencing the Past, I**
- Reading:

Friday, October 11: **Silencing the Past, II**
- Reading:

- Week Eight –

Monday, October 14: **No Class (Fall Break)**

Wednesday, October 16: **Independence and the Invention of Latin America**
- Readings:
  - Simon Bolívar, Letter from Jamaica, September 6, 1815. *
  - José Martí, “Our America,” January 1, 1891. *

Friday, October 18: **Post-colonies and the Brazilian Empire**
- Reading:

- Week Nine -

Monday, October 21: **Capstone Project Workshop, II**

Wednesday, October 23: **Progress and Civilization**
- Readings:
  - Domingo Faustino Sarmiento, “Civilization or Barbarism?,” *The Argentina Reader*, pp. 80-90. *

Friday, October 25: **The Outsider’s Gaze**
- Readings:
  - Hiram Bingham, “The Discovery of Machu Picchu.” *
- Week Ten -

Monday, October 28: **Empire’s Workshop and Banana Land**
- Reading:

Wednesday, October 30: **Nationalism and Revolution in Mexico – Ayala and the Ejido**
- Readings:

Friday, November 1: **Populism – Haya de la Torre and “Indo-America”**
- Readings:
  - Haya de la Torre, “The APRA,” *The Peru Reader*. *

- Week Eleven -

Monday, November 4: **Capstone Project Workshop, III**

Wednesday, November 6: **“Mixture or Massacre?” – Race in Modern Latin America**
- Readings:
  - José Vasconcelos, “The Cosmic Race” (1925). *
  - Selection from Fernando Ortiz, *Cuban Counterpoint: Tobacco and Sugar* (1940). *

Friday, November 8: **Che, the “Harsh Angel” – Cold War and Revolution in Cuba**
- Readings:

- Week Twelve -

Monday, November 11: **Terror and Violence**
- Reading

Wednesday, November 13: **Cities from Scratch**
- Readings:
Roberto Vallarino, “Ciudad Nazahualcóyotl,” *The Mexico Reader*, pp. 536-544. *

Friday, November 15: **Neighborhoods in Brazil’s Multicultural Metropolis – with Professor Britt**
- **Reading:**
- **Assignment:**
  - Bring questions for Prof. Britt.

- Week Thirteen -

Monday, November 18: **Discussion – Cidade de Deus** (Meirelles and Lund, 2002)
- **Watch before class:**
  - *Cidade de Deus*

Wednesday, November 20: **Border Crossings**
- **Reading:**

Friday, November 22: **Afro-Latin@ America in Winston-Salem – with Dr. Jennifer A. Jones, Sociology & Latin American and Latino Studies, University of Illinois at Chicago**
- **Reading/s:**
  - Jennifer Anne Mari Jones, “‘Mexicans will take the jobs that even blacks won’t do’: an analysis of blackness, regionalism and invisibility in contemporary Mexico,” *Ethnic and Racial Studies*, 2013 (36: 10), pp. 1564-1581.
- **Assignment:**
  - Bring questions for Dr. Jones.

- Week Fourteen -

Monday, November 25: **Capstone Project Workshop, IV OR El Dorado, III – The Amazon in the Late-Twentieth and Early-Twenty-First Centuries**

- Week Fifteen -

Monday, December 2: **Capstone Project Workshop, V**

Wednesday, December 4, 9am: **Final project due via email to britta@uncsa.edu.**
From City of Gold to City of God: Placing Latin America’s Past
Capstone Project Overview

Introduction

Over the course of the semester you will produce an immersive digital experience that places users in Latin America’s past. The first step in this process is to choose a place and historical theme or question from Latin American history that you would like to explore in space and over time. The ultimate outcome of the project is an annotated, curated tour of this place using the Google Tours application and accessible via a virtual reality headset.

You tour will include at least three distinct scenes (meaning different locations). Depending on the site you select, those could we within one neighborhood, at different places across one city, or in different regions entirely. You will include within these scenes your own text along with images and sound that you find or create. This is not, however, an exercise in simply compiling different media in a digital environment. You are also creating a narrative that makes an original, convincing argument based on historical research. That research will include secondary sources (what scholars have written retrospectively about this place and theme) and primary sources (documents or evidence from the time itself that form the basis for interpretations by historians). We will talk about productive methods for finding these sources in the first workshop.

There are benchmarks throughout the semester and workshops that will ensure your steady progress on this project. You will also have workshop groups. I urge you to reach out to your peers in these groups for support, whether related to the research, technical side of building the tour, or other project-related challenges.

Project Sequence

Selection

Below is a list of places that we will discuss and study via texts on the syllabus. You can choose one of these spaces for your project, however I am also open if there is an alternative location you would like to study. Some of these places are quite large in terms of territory and population, and for your tour you have to choose three exact geographic scenes within the space you choose. Consider this challenge as you make your selection, and home in on specific sites that allow you to examine a clear, concrete historical theme or question.

Tenochtitlan/Mexico City
Sans Souci Palace (or Haiti broadly)
The Palmares Quilombo
Sugar Plantation in Brazil
Tobacco Plantation in Cuba
Costa Chica-Winston-Salem
El Dorado

Machu Pichu
Recife
Kourou
The Alamo
Lima
The Mexico-U.S. Border
Buenos Aires
São Paulo

Potosí
Ciudad Ayala (Mexico)
Ciudad Nazahualcóyotl (Mexico)
Villa El Salvador (Peru)
Rio de Janeiro
Caracas
Santiago de Cuba

Last Updated September 13, 2019
Research and Writing

Once you have selected your place and the historical theme or question, the next step is to read what others have written about the place and theme/question. You will create an annotated bibliography that includes:

- At least three secondary sources published by an academic press
- At least two primary sources

Each annotation should be between 75-125 words. These annotations will form the basis for the original narrative that you write for the scenes in your tour. This narrative must include an argument and will amount to between 1,000 – 1500 words (about 4-6 pages). You will not, however, turn in a single research paper. Instead, you will place this text – and develop the narrative – within the Google Tours application.

Creating the Tour

You will create at least three scenes for your tour. You should choose these scenes a) based on their availability within Google Street View, and b) based on the research and writing you completed beforehand. You may know you want to include a certain scene and decide what text should accompany that scene. Or, the reverse may be true: you need to make a historically specific point, and you need to find a scene that will allow you to do so. Each scene should include:

- The textual narrative that, drawing from and referencing your bibliographic sources, develops your central argument.
- At least one “point of interest” text block.
- At least one image overlay, ambient audio, or scene narration.

Key Dates

* Please note you will have assignments due for some of the workshops. I will give you advance warning of these as we go throughout the semester. *

- Wednesday, September 25: Capstone project proposal due via email to britta@uncsa.edu by 5pm
- Monday, September 30: Capstone Project Workshop I (Seminar Room, 4209)
- Monday, October 21: Capstone Project Workshop II (Admin Conference Room, 3213)
- Monday, November 4: Capstone Project Workshop III (Admin Conference Room, 3213)
- Monday, November 25: Capstone Project Workshop IV (Admin Conference Room, 3213)
- Monday, December 2: Capstone Project Workshop V (Admin Conference Room, 3213)
- Wednesday, December 4, 9am: Final project due via email to britta@uncsa.edu