

**Culture and Resistance in the Americas
(BIS 490F/BCULST 589A)**

Professor Julie Shayne

UW Bothell ~ Winter 2014

Meeting time: Mon & Wed 5:45-7:45

Room: UW2-221

Office hours: Mon & Wed 9:45-10:45 and by appointment

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"When you say 'America' you refer to the territory stretching between the icecaps of the two poles."

Diego Rivera, Mexican muralist

Course description: This course will center on the question, how is culture used to articulate resistance? We will look at some of the rich history of political cultural production in Latin America, the Caribbean, and diaspora used by social movement actors as voices of resistance and opposition. Specifically, we will focus on music, murals, graffiti art, popular theater, testimonies, magazines, memory activism, and fictional writing as means of conveying revolutionary activism and committing marginalized voices to the historical archives. We will look at examples from Argentina, Brazil, Chile, Cuba, El Salvador, Jamaica, Mexico, Nicaragua, and the diaspora.

Course learning goals ~ By the end of this class:

- 1) You should have a solid grasp of late twentieth-century Latin American political history
- 2) You should understand the place of culture in articulating political messages
- 3) You should be able to make connections between historical and contemporary events
- 4) You should be a stronger and more capable writer
- 5) You should be a more confident and competent researcher
- 6) Graduate students: You should make progress on your portfolio and/or capstone project

Interdisciplinary Arts and Sciences learning objectives:

- 1) Critical and Creative Thinking
- 2) Interdisciplinary Research and Inquiry
- 3) Writing and Communication
- 4) Collaboration and Shared Leadership

Masters in Cultural Studies program goals:

- 1) Identify, analyze, and address the specific structural location of cultural issues and debates, and propose creative and effective interventions
- 2) Recognize, critically address, and collaboratively negotiate cultural diversity and difference in a variety of educational and institutional sites
- 3) Move effectively from project conception to project execution through the use of both critical and immersive techniques that engage specific publics
- 4) Create a dynamic portfolio of work that provides the opportunity for reflection and showcases examples of research and collaboration

- 5) Engage in professional positions as researchers, educators, activists, artists, and problem-solvers in a variety of cultural and organizational arenas

Portfolios:

As you know IAS and MACS are portfolio based programs. Students should use this course to grow your archive on your UW Google site and produce at least one reflective essay.

Required texts:

Partnoy, Alicia. 1998. *The Little School: Tales of Disappearance and Survival*. SF, Calif.: Midnight Editions.

Shayne, Julie. 2009. *They Used to Call Us Witches: Chilean Exiles, Culture, and Feminism*. Lanham, Md.: Lexington Books.

Course reader available on-line at: <http://eres.bothell.washington.edu/eres/coursepage.aspx?cid=1772>

Select readings in canvas: canvas.uw.edu (Located in the "course readings" module).

Recommended texts:

Kunzle, David. 1995. *The Murals of Revolutionary Nicaragua, 1979-1992*. Berkeley: University of California Press

Rodríguez, Carmen. 2011. *Retribution*. Toronto, Canada: Women's Press Literary.

Seuss, Dr. 1984. *The Butter Battle Book*. NY: Random House, Inc.

All required and recommended texts and films are on reserve in the library

Additional Resources:

MDID: Several times this quarter you will be asked to view images through MDID. The directions are: login: student; password: uwbimages; select: slideshows; select my name from the drop down menu; select "title of slideshow." Title is listed after the day's reading. **Please note:** If you have one, bring your laptop any day MDID images accompany the reading.

Course Research Guide <http://libguides.uwb.edu/bis490bculst589shayne>

The Writing and Communication Center: <http://www.uwb.edu/wacc>



Class Schedule

Please read this carefully, and consult it regularly. All assignments and readings must be completed by the date which they immediately follow. However, assignments may change throughout the quarter so it is your responsibility to check canvas and your email daily and listen for such announcements in class.

Introduction: Culture and Resistance

Mon Jan 6: Why study culture, resistance, and the Americas?

Please read the syllabus and every handout in their entirety

Please browse the canvas page for this class

Wed Jan 8: History of Resistance

Winn, Peter. 2006. "Making Revolution." Pp. 525-583 in *Americas: The Changing Face of Latin America and the Caribbean, Third Ed.* Berkeley, Calif.: University of California Press. [You may skip the part on Peru, pp. 564-572] (E-reserves)

Wright, Thomas. 2007. "The Latin American Human Rights Crisis." Pp. 17-43 in *State Terrorism in Latin America: Chile, Argentina, and International Human Rights*. Lanham, Md: Rowman & Littlefield Publishers. (E-reserves)

Grad students: Selections from *El Salvador: Central America in the New Cold War, 2nd ed.* 1982. Eds., Marvin Gettleman, Patrick Lacefield, Louis Menashe, David Mermelstein, and Ronal Radosh. New York: Grove Press, Inc. (E-reserves)
 "Soviet Ambitions, Soviet Immorality" by Ronald Reagan and Alexander Haig (pp. 6-9)
 "Dictatorships and Double Standards" by Jeanne Kirkpatrick (pp. 15-39)
 "Some Advice for President Reagan" by Fidel Castro (pp. 347-351)
 Selected Bibliography (pp. 390-392)

Recommended reading: *The Butter Battle Book* by Dr. Seuss

Mon Jan 13: Culture and Resistance

Shayne, Julie. 2009. *They Used to Call Us Witches: Chilean Exiles, Culture, and Feminism*. Lanham, Md.: Lexington Books.

"Introduction: Theoretical and Methodological Background" (pp. xiii-xxxiv)
 Ch. Two: "Testimonies" (pp. 33-62)

Grad students: Selbin, Eric. 2010. *Revolution, Rebellion, Resistance: The Power of Story*. NY: Zed Books. (E-reserves)

Ch. One: "A prolegomenon, an apologia, and an overture" (pp. 1-22; 195-197)
 Ch. Two: "The case for stories: stories and social change" (pp. 23-47; 197-200)
 "References" (pp. 220-248)

~ Section write-up due ~

Section One: Music and Resistance

Wed Jan 15: The Chilean New Song movement

They Used to Call Us Witches

Ch. One: "Political Seeds of Exile and Resistance" (pp. 1-31)

Taffet, Jeffrey. 1997. "My Guitar is Not for the Rich': The New Chilean Song Movement and the Politics of Culture." *Journal of American Culture*. 20(2): 91-103. (Canvas)

Selected lyrics by Victor Jara (Canvas)

Grad students: *They Used to Call Us Witches*

Ch. Three: "The Chilean Solidarity Movement in Trans/national Perspective" (pp. 63-90)

Please view before class: *Machuca* (2004) [116 min]

Film, in class: *The Right to Live in Peace* (1999) [59 min]

~ Paper topic due ~

Mon Jan 20: Martin Luther King Day – No School

Wed Jan 22: Rapping resistance in Cuba

Pacini Hernandez, Deborah and Reebee Garofalo. 2004. "The emergence of rap Cubano: an historical perspective." Pp. 89-107 in *Music, Space and Place: Popular Music and Cultural Identity*. Eds., Whiteley, Bennettm and Hawkins. Burlington, Vt.: Ashgate Publishing Company. (E-reserves)

Film, in class: *Inventos: Hip Hop Cubano* (2005) [50 minutes]

Mon Jan 27: AfroReggae in Brazil

Yúdice, George. 2001. "Afro Reggae: Parlaying Culture into Social Justice." *Social Text*. 69, 19(4): 53-65. (Canvas)

Selections from Neate, Patrick and Damian Platt. 2006. *Culture is Our Weapon: Making Music and Changing Lives in Rio de Janeiro*. NY: Penguin Books. (E-reserves)

Ch. 2 "The Cradle of Crime" (pp. 10-17)

Ch. 3 "First Moves" (pp. 18-25)

Ch. 16 "Junior" (pp. 154-161)

Ch. 17 "A Different Way" (pp. 162-174)

"People and Places & Further Information" (pp. 199-205)

Recommended film: *Waste Land* (2010) [99 minutes]

Wed Jan 29: Salvadoran guerrilla rock

Review: Pp. 554-564 in "Making Revolution" by Peter Winn. (Originally assigned, Jan 8)

Almeida, Paul and Rubén Urbizagástegui. 1999. "Cutumay Camones: Popular Music in El Salvador's Liberation Movement." *Latin American Perspectives*. 105, 26(2): 13-42. (Canvas)

Before class, view accompanying images and captions at <http://mdid.uwb.edu> ("No Hay Guerra")

Grad students: López Vigil, José Ignacio, 1995. *Rebel Radio: The Story of El Salvador's Radio Venceremos*. London: Latin American Bureau. (E-reserves)

"Introduction" (pp. 1-2)

Section 1: "The General Offensive" (pp. 3-29)

Section V: "On to the Cities" (pp. 189-235)

Film, in class: *María's Story* (1990) [53 min]

~ **Section write-up due** ~

Section Two: Visual Resistance

Mon Feb 3: Mexican art, place, and protest

Caplow, Deborah. 2008. "Street Art in Contemporary Oaxaca in a Mexican Context." Pp. 30-41 in *Alcaraván: El Revista del Instituto de Artes Gráficas de Oaxaca*. Nueva Época, Num. 1, Diciembre. [English translation]. **Note:** Please also download file titled "Caplow_Images." (Canvas)

Selections from *Teaching Rebellion: Stories from the Grassroots Mobilization in Oaxaca*. 2008. Eds., Diana Denham & C.A.S.A Collective. Oakland, CA.: PM Press. (E-reserves/e-book)

"Chronology of the Popular Uprising" (pp. 356-365)

"Tonia" (pp. 130-141)

"Hugo" (pp. 164-182)

"Jenny" (pp. 274-287)

"Glossary" (pp. 378-380)

Grad students: McCaughan, Edward J. 2012. *Art and Social Movements: Cultural Politics in Mexico and Aztlán*. Durham, NC: Duke University Press. (E-reserves)

One "Signs of the Times" (pp. 1-19; 171-172)

Five "Creative Spaces" (pp. 135-151; 176-177)

"References" (pp. 179-195)

Guest speaker: Professor Deborah Caplow, Interdisciplinary Arts and Sciences

Wed Feb 5: Revolutionary murals in Nicaragua

Review: Pp. 542-549 in "Making Revolution" by Peter Winn. (Originally assigned, Jan 8)

Kunzle, David. 1995. *The Murals of Revolutionary Nicaragua, 1979-1992*. (Pp. 1-43). Berkeley: University of California Press. (E-reserves)

Selections from Bragg, Wayne G, ed. 1991. *Sandino in the Streets*. (Photographs and essay by Joel C. Sheesley.) Bloomington: Indiana University Press. (E-reserves)

"Prologue" by Ernesto Cardenal (pp. x-xii)

"Nicaragua: The Context of the Revolution" by Jack. W. Hopkins (pp. xiii-xix)

"Documentary Sources" (pp. 116-117)

View two sets of accompanying images and captions at <http://mdid.uwb.edu> ("Nicaraguan murals" and "Sandino")

Mon Feb 10: Chilean muralistas

Review: Chapter one in *They Used to Call Us Witches* (Originally assigned, Jan 15)

Palmer, Rod. 2008. "Introduction." Pp. 6-19; 140-141 in *Street art Chile*. Corte Madera CA: Gingko Press. (E-reserves)

Matsudaira, Ken. 2011. "*Pintaremos Hasta el Cielo, We Paint To the Sky: The Brigada Ramona Parra.*" Unpublished paper. (Canvas)

Guest speaker: Ken Matsudaira, MACS alum, 2011

~ **Section write-up due** ~

Section Three: Story Telling and Resistance

Wed Feb 12: Jamaican political theater and the performance of stories

Green, Sharon L. 2006. "On a Knife Edge: Sistren Theatre Collective, Grassroots Theatre, and Globalization." *Small Axe* 21: 111-124. (Canvas)

Sistren. 1986. *Lionheart Gal: Life Stories of Jamaican Women*. London: The Women's Press Limited. (E-reserves)

"Introduction" (pp. xiii-xxxi)

"Country Mada Legacy" (pp. 59-71)

"Glossary and Notes" (pp. 283-298)

~ **Early Thoughts and Annotated Bibliography due** ~

Mon Feb 17: Presidents' day – No school

Wed Feb 19: Exposing the Juarez murders

Marín, Christina. 2014 (forthcoming). "Echoes of Injustice: Performative Activism and the Femicide Plaguing Ciudad Juárez," pp. 299-322 in *Taking Risks: Feminist Activism and Research in the Americas*. Ed. Julie Shayne. Albany, NY: SUNY Press. (Canvas)

Arce, Eva. 2010. "Testimonio," pp. 45-48 in *Terrorizing Women: Femicide in the Américas*. Eds., Rosa-Linda Fregoso and Cynthia Bejarano. Durham, NC: Duke University Press. (E-reserves/e-book)

N/A. 2010. "Photo Essay: Images from the Justice Movement in Chihuahua, Mexico," pp. 263-269 in *Terrorizing Women*. (E-reserves/e-book)

Grad students: Simmons, William Paul and Rebecca Coplan. 2010. "Innovative Transnational Remedies for the Women of Ciudad Juárez," pp. 197-224 in *Terrorizing Women*. (E-reserves/e-book)

Mon Feb 24: Chilean exiles and feminist stories

They Used to Call Us Witches

"Chapter Six: Exile and Feminism" (pp. 157-205)

Aquelarre Collective. 1989. *Aquelarre: A Magazine for Latin American Women* (inaugural issue.) July/August/September. [Link for collection on e-reserves] (E-reserve)

Wed Feb 26: Stories of Argentine torture

Bunster, Ximena. 1993 [1985]. "Surviving Beyond Fear: Women and Torture in Latin America." Pp. 98-125 in *Surviving Beyond Fear: Children and Human Rights in Latin America*. Ed. Marjorie Agosin. New York: White Pine Press. (E-reserve)

Partnoy, Alicia. 1998. *The Little School: Tales of Disappearance and Survival*. SF, Calif.: Midnight Editions.

Film, in class: *Las Abuelas de Plaza de Mayo and the Search for Identity* (2012) [60 min]

Recommended film: *Las Madres: The Mothers of Plaza de Mayo* (1985) [64 min]

~ Section write-up due ~

Section Four: Memories and Resistance**Mon Mar 3: Experiencing memories in Argentina**

Lettvin, Mahala. 2014 (forthcoming). "Absence in Memories: Reading Stories of Survival in Argentina," pp. 72-93 in *Taking Risks: Feminist Activism and Research in the Americas*. Ed. Julie Shayne. Albany, NY: SUNY Press. (Canvas)

Kaiser, Susana. 2011. "Memory Inventory: The Production and Consumption of Memory Goods in Argentina," pp. 313-337 in *Accounting for Violence: Marketing Memory in Latin America*. Eds., Ksenija Bilbija and Leigh Payne. Durham, NC: Duke University Press. (E-reserve)

Barrionuevo, Alexei. 2011. "Daughter of 'Dirty War,' Raised by Man Who Killed Her Parents." October 8. *New York Times*. (Canvas)

Guest speaker: Mahala Lettvin, IAS/American Studies alum (2012); MACS student

Wed Mar 5: Salvadoran guerrilla testimonios

Review: Pp. 554-564 in "Making Revolution" by Peter Winn. (Originally assigned, Jan 8)

Padilla, Yajaira M. 2012. "Making Militants and Mothers: Rethinking the Image of the *Guerrillera* in Women's Revolutionary Testimonios." Pp. 43-70; 161-163, and 171-182 in *Changing Women, Changing Nation: Female Agency, Nationhood, & Identity in Trans-Salvadoran Narratives*. Albany: SUNY Press. (E-reserve)

Díaz, Nidia. 1992. *I Was Never Alone: A prison diary from El Salvador*. (Pp. 13-35). Melbourne, Australia: Ocean Press. (E-reserve)

Mon Mar 10: Memorializing resistance

Gómez-Barris, Macarena. 2009. *Where Memory Dwells: Culture and State Violence in Chile*. Berkeley: University of California Press. (E-reserves)

Ch. 2: "Searching for Villa Grimaldi: Memory's Democratic Promise" (pp. 37-73; 169-172)

Ch. 3: "Making Torture Visible: The Art of Guillermo Núñez in Chile's Transition" (pp. 74-102; 172-175)

"Bibliography" (pp. 183-202)

Film, in class: *Archeology of Memory: Villa Grimaldi* (2009) [57 min]

Recommended film: *The Judge and the General* (2008) [90 min]

~ **Section write-up due** ~

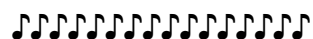
Wed Mar 12: Writing, voice, and activism

Rodríguez, Carmen. 2014 (forthcoming). "Writing and Activism," pp. 49-71 in *Taking Risks: Feminist Activism and Research in the Americas*. Ed. Julie Shayne. Albany, NY: SUNY Press. (Canvas)

Recommended reading: *Retribution*. By Carmen Rodríguez.

~ **Final reflection essay due in your portfolio by 5:45 pm** ~

Final paper due Mon Mar 17th at 10:00 am in my office Uw1-142



Evaluation and Grading:

Active contribution: **5%**

Section write-ups: **45%**

Research paper: **40% total**

Early thoughts & annotated biblio [**10%**]

Final paper [**30%**]

Reflective essay: **10%**

Total: 100%

Reading and active contribution (5%): Active contribution is fundamental to the success of this class. You will be expected to come to class prepared to thoughtfully discuss the readings. Your contribution grade will be based on how much you engage in the class discussions **based on doing the reading**. Needless to say, you cannot contribute to class discussions if you are not present. Because this class is so small everyone's regular attendance is fundamental to the collective success of the course.

Section write-ups (45%): At the end of each section you will be expected to turn in a two-to-three page paper that addresses the question: How did the cultural production of said section articulate resistance? You will need to provide an example from each of the section's cases, explaining what messages the activists convey and why they chose the cultural form they did. (**Please note:** The introductory section's question will be slightly different.) Papers should: 1) Answer the question clearly and directly, 2) demonstrate you did and understood the readings, and 3) be well written: this means grammatically correct and clearly organized. Papers are due at the beginning of class on: **Mon Jan 13, Wed Jan 29, Mon Feb 10, Wed Feb 26, and Mon Mar 10.**

Research paper (40%): For this assignment you will write a **ten-to-fifteen page** research paper connected to culture and resistance in the Americas. Your topic must be chosen in consultation with me. Your proposed topic is due by **Wed Jan 15.**

Individual assignments for the paper:

- **Paper topic.** Minimum one-sentence description of your proposed topic. Due **Wed Jan 15.**
- **Early Thoughts and Annotated Bibliography [10%].** The Early Thoughts part of the assignment will include your specific research question, your proposed thesis, and, based on your research, your preliminary ideas about the topic. The Annotated Bibliography must include at least five acceptable sources with brief summaries, based on your reading. Due **Wed Feb 12.**
- **Research Paper [30%].** Your final paper must be between ten and fifteen pages with a minimum of nine acceptable sources. Papers are due **Mon March 17th at 10:00 am** in my office; Uw1-142.

~ See research paper guidelines for detail re individual assignments ~

Reflective essay (10%): Undergraduates will write an essay reflecting on the process of Interdisciplinary Research and Inquiry and graduate students will apply the specific content of our course to the larger cultural studies or policy studies themes and theorists you have studied in your core classes. Specific writing prompts are forthcoming. Due to your IAS or MACS portfolio **Wed Mar 12.**

Grade scale:

A+	100-98 (4.0)	C	79-75 (2.6-2.2)
A	97-94 (3.9-3.8)	C-	74-72 (2.1-1.9)
A-	93-91 (3.7-3.6)	D+	71-68 (1.8-1.5)
B+	90-87 (3.5-3.4)	D	67-65 (1.4-1.2)
B	86-83 (3.3-3.0)	D-	64-60 (1.1-0.7)
B-	82-81 (2.9-2.8)	E	59 and below (0.0)
C+	80 (2.7)		



Policies:

- **Classroom conduct and respect for diversity:** Diverse backgrounds, embodiments and experiences are essential to the critical thinking endeavor at the heart of university education. In IAS/MACS and at UW Bothell, students are expected to: 1) Respect individual differences which may include, but are not limited to, age, cultural background, disability, ethnicity, family status, gender presentation, immigration status, national origin, race, religion, sex, sexual orientation, socioeconomic status, and veteran status. 2) Engage respectfully in discussion of diverse worldviews and ideologies embedded in course readings, presentations, and artifacts, including those course materials that are at odds with personal beliefs and values.
 - Students seeking support around these issues can find more information and resources at <http://www.uwb.edu/diversity>.
 - See the UW conduct code at: <http://apps.leg.wa.gov/WAC/default.aspx?cite=478-120>.
- **Disability accommodation:** UW Bothell provides individuals with disabilities reasonable accommodations to participate in education programs, activities, and services. Students with disabilities requiring accommodation to participate in class activities or to meet course requirements should contact the Disability Resources for Students (DRS) at (425) 352-5307. For further information on UW Bothell policy on accommodation, please consult: <http://www.uwb.edu/studentervices/drs>. If you have a letter from DRS indicating that you require accommodations, please provide me with a copy as soon as possible so I can make necessary arrangements.
- **Attendance policy:** Since participation is vital for a successful experience, please arrive on time for class. Late arrivals interrupt our in-progress activities and discussions. If you must miss a class session, let me know as soon as possible; it is your responsibility to get the notes from someone and check canvas for relevant handouts and announcements.
- **Check your email and canvas announcement page at least once daily:** If your UW email address is not your main one please go into MyUW and set your account to forward your UW email to your primary email account.
- **Assignment format:** All assignments must be double-spaced, 1-inch size margins, pages numbered, **stapled**, and no smaller than 11-point font size.
- **Late assignments:** Unless otherwise noted, all assignments are due at the BEGINNING of class. Section write-ups, annotated bibliography, and final reflection essay will be graded down by ONE-HALF of a letter grade for every day they are late. I will not accept the final paper late. "Late" begins at 5:46 pm on the due date. If I do not receive a hard copy of your paper by the class after it is due it will become an automatic zero. I will waive the penalty in the case of legitimate and documented emergency.
- **Absence the day an assignment is due:** If you are not in class the day an assignment is due it is your responsibility to submit it to your UW Google site as a word doc in a folder you will create called "Assignments I was absent for." The assignment must be submitted by 5:45 pm the day it is due so I can see you did it on time. You must also bring me a hard copy when you return to class. If I do not receive the hard copy by **one class after the due date** it will become an automatic zero. If you are not able to hand deliver your final paper it is your responsibility to get it to a friend so s/he can deliver it for you.
- **Incompletes:** University rules state that "an incomplete is given only when the student has been in attendance and has done satisfactory work until within two weeks at the end of the

quarter and has furnished proof satisfactory to the instructor that the work cannot be completed because of illness or other circumstances beyond the student's control."

- **Grade discrepancies:** Except in cases of miscalculation or other error, your course grade is final and non-negotiable. You MUST keep all graded material until you have received your final grades. If there are any grade discrepancies at the end of the quarter, and you are missing any of your graded originals I will not recalculate your grade. You should feel free to come discuss your grades with me throughout the quarter to gather feedback for future assignments.
- **Academic integrity:** Please be aware that any act of plagiarism or academic dishonesty will result in a grade of ZERO for the assignment in question, and may result in a FAILING GRADE FOR THE ENTIRE COURSE. Per University policy, all allegations of plagiarism and academic dishonesty are subject to formal investigation and possible sanction by the Vice Chancellor for Academic Affairs.

For additional information: <http://library.uwb.edu/guides/research/plagiarism.html>



Going to school was forbidden
 going to university was forbidden
 constitutional rights were forbidden
 all sciences, except for military science, were forbidden
 the right to protest was forbidden
 the right to question was forbidden
 that's why today,
 so that it never happens again
 I say to you, brothers and sisters,
 forgetting is forbidden!

-- Rubén Blades; Panamanian musician, lawyer, actor, and politician

