Humanities 214: Visualizing Latin America Syllabus
Wright College / DePaul University Bridge Course
Humanities (41-214 and AI 234)
Winter 2017

CCC: Humanities 214 (= IAI HF 901)
SNL: A5, H5, A1X, S1X
Winter 2017

Faculty: Polly Hoover, PhD
Professor Wright College
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Michael Reynolds, PhD
Adjunct Professor DePaul School for New Learning/ University of Chicago
NORC
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Schedule:
Meets 1/28, 2/11, 2/25, 3/11 (DePaul Loop Campus) from 9 am - 4 pm;
Online learning activity weeks 2/14, 2/18, 3/4.

Hybrid course: 75% face2face and 25%

Online: Course bliki: http://visualiizinglatinamerica.pbworks.com
Wright Blackboard: http://ccc.blackboard.com
DePaul D2L: http://d2l.depaul.com

Office hours: Michael and Polly: 2 -3 pm alternative Saturdays (after class)
Polly: 9.30 – 10.50 am, 12.30 – 2 pm  TTH or by appointment

Other Important Information:

Course Title: Visualizing Latin America
Length of Course: 10 weeks alternative Saturdays
Credit Hours: 3
Contact Hours: Equivalent to 3 per week

Course Catalog Description:

An interdisciplinary survey of significant intellectual and artistic achievements of Hispano-American
cultures through selected works of literature, philosophy, visual arts, music and other performing arts in
the modern era from 1880s to the present. Writing assignments as appropriate to the discipline are part
of the course. 3 credit hours.
Course Description:

This course is an introduction to modern Latin American visual arts, literature, music, philosophy, and other performing arts through the study of selected works. This course also introduces methods of engagement with different forms of informational literacy, including digital discourse. In the context of learning about modern Latin American humanities, you will also develop skills in new modes of digital communication and research; this includes some techniques of digital humanities such as Data visualization (using excel files), elemental GPS Story mapping, creating simple webpages and wiki spaces, producing arguments in PowerPoint, Prezi, and Thinglink assignments, and learning about remote reading. Competencies for this class are: A1X, A5, H5, S1X.

Prerequisites: Eligibility for English 101, with completion highly recommended

Students Course Is Expected to Serve:

For City Colleges of Chicago students: this course fulfills three credits toward the General Education Humanities/Fine Arts requirement for the A.A., A.S., A.F.A, A.E.S.,A.A.S., or A.G. S. and transfers as IAI HF 901. It also fulfills the human diversity requirement for Wright College students. This course, in particular, would appeal to students interested in Latin American studies, Latino studies, and the Great Books curriculum.

For DePaul University SNL students: this course can be taken for up to three competencies including the required A5, H5, and S5 competencies in one quarter.

Audience for the course:

The audience for this course is adult students (24 years or older) who intend to transfer to DePaul School for New Learning and/or are considering the DePaul Bridge Program, which is a pipeline to the DePaul School for New Learning.

For DePaul students, students can enroll for three competencies. For CCC students, once the student has transitioned to DePaul, two competencies are awarded.

This course also transfers to any IAI affiliated institution as HF 901 and fulfills three humanities credits towards the humanities requirement for the GECC Humanities/Fine Arts general education course and fulfills the Human Diversity requirement for graduation from the City Colleges of Chicago.

About the Bridge Program:

The Bridge Program is a result of a shared commitment to the success of adult students held by Wilbur Wright College, Truman College and DePaul University's School for New Learning (SNL). The Bridge Program offers students a unique learning experience that couples the City Colleges of Chicago (CCC) and DePaul resources, allows students an opportunity to experience the university environment at their own pace, and helps adult students transition smoothly to SNL. Bridge classes are team taught by professors from the CCC and SNL. Bridge students receive extensive advising from both institutions. CCC students pay CCC tuition and earn both CCC and DePaul credit hours (see above). All students must follow the DePaul Adult Bridge competencies when completing the coursework for this class.
Hybrid Class:

This course is a 75/25% hybrid class, which means that the class meets for 75% of the time face2face and 25% of the class is work down outside the class. It meets alternative Saturdays from 9 to 2 pm on the following dates: January 17 (WR), Jan. 31 (WR), Feb. 14 (DePaul), Feb. 28 (DePaul), March 14 (DePaul). You do not need to feel comfortable with all of the technology introduced in this class; that is our job as instructors. However, you do need to be somewhat adventuresome in how you approach your learning.

Texts, Materials and Resources:

Additional readings may be supplied electronically on Blackboard or the class wiki.

Required reading, but any translation is okay:

Carlos Fuentes, *The Death of Artemio Cruz*. ISBN 0374531803
Gabriel Garcia Marquez, *100 Years of Solitude*. ISBN 0060883286

The following may be supplied by the instructors
Machao de Assis, short stories (selections supplied by instructors)
Jose Enrique Rodo, *Ariel* (supplied by instructors)
Cesar Vallejo’s and Pablo Neruda’s war poetry (supplied by instructors)
Jorge Luis Borges, *Ficciones* (selections supplied by instructors)

Course Objectives:

This course covers:

1. A topical review of Hispano-American humanities, such as modernity in Latin American humanities, the relationship between art and political engagement during the Mexican and Cuban revolution, magical realism, the Boom in Latin American literature in the 1960s, the cultural consequences of the military dictatorships of the 1970s, challenges to gender and migration in the late twentieth century;
2. Hispano-American narratives, musical forms, philosophical arguments, and visual representations from a multiplicity of perspectives;
3. Diversity and pluralism in a world community (including racial, ethnic and gender differences);
4. The modern Latin American humanities after the foundational period of national formation;

Student Learning Outcomes for City Colleges of Chicago:

Upon successful completion of the course, students will be able to:

1. Analyze and evaluate Hispano-American narratives, musical forms, philosophical arguments, and visual representations from a multiplicity of perspectives and historical contexts;
2. Develop a sustained argument in written and oral forms and through traditional and digital modes;
3. Articulate the diversity and the pluralism of Hispano-American cultures and the contributions and interplay among the different groups;
4. Evaluate the historical, geographical, political, and cultural contexts of Hispano-American humanities;
5. Articulate how different agents (writers, artists, musicians) negotiated the notions of Hispano-American culture at certain historical periods.

Competencies for transfer to DePaul University:

City College students pick two competencies when they are encoding their grid. DePaul students enroll in up to three competencies. If you are a DePaul student, be sure to enroll in three competencies that you need at the beginning of the quarter; it is difficult to switch after the class has begun.

S-1-X: Written by student/faculty. This competence allows students to create statements that meet their specific learning needs around the questions of technology and their integration into problem solving.

Students demonstrate this competence by completing all technology assignments and writing at least one reflection paper on a technology question. Technology assignments are designated with a T. The technology assignments for this course include: an overview of PowerPoint and Prezi presentations, Excel files for use in data mining and visualization, an introduction to simple GPS mapping with StoryMaps and digital arguments with Thinklink. Please consult the competency sheet to help you determine how to write this competency at http://snl.depaul.edu/StudentResources/Forms/index.asp.

A-1-X: Written by student/faculty. This competence allows students to create statements that meet their specific learning needs. This category includes competence in the arts, philosophy, theology, literature, and other fields that focus on expression of values and aesthetics. The three subcategories in the A area are: Interpreting the Arts, Creative Expression, and Reflection and Meaning.

Students demonstrate this competence by choosing one or more works of art (music, literature, visual art, etc.) to study and discuss. Please consult the competency sheet to help you determine how to write this competency at http://snl.depaul.edu/StudentResources/Forms/index.asp. This competency can be fulfilled through at least two assignments and can be combined with the H5 and/ or S-1-X assignments.

Creativity

A-5: Can define and analyze a creative process. School for New Learning also requires this competency for graduation.

1. Can define the concept of creativity.
2. Can identify, analyze, and describe the components of a creative process in one or more fields of human endeavor.
3. Can explain how engaging in a creative process affects one’s perception of the world.

Creativity is often associated with forms of human expression in the literary, fine, and applied arts. Because it involves the development of innovative ideas and fresh approaches to problems, however, the practice of creativity is no less integral a component of the social, physical, and technological sciences. In any field of human endeavor, the creative process requires ability to question accepted and “acceptable” ways of perceiving and thinking, as well as a willingness to forge connections and refine knowledge through doubt, curiosity, and imagination. Through engagement, reflection, and analysis, this competence invites the student to understand how a creative process is born, how it functions, and how it changes our perception and experience of the world. Such insights may develop, for example, by analyzing the creative process in the writing of a poem, the production of a visual narrative, the planning of a city, the design of a web site, or the development of an innovative way of perceiving and explaining a natural phenomenon.

The assignments that fulfill this competency are designated with C; this can be combined with other competencies. For instance, some creative assignments require that the student produce a three-dimensional object, but others may be combined with the technology assignments. Please discuss with us about how to do that.

Global Perspectives

H-5: Can analyze issues and problems from a global perspective.

1. Analyzes one or more global issues, problems, or opportunities facing the human race.
2. Explains how these issues affect individuals or societies in both positive and negative ways.

Students demonstrate competence by discussing such issues as how local communities (in the U.S and elsewhere) deal with global concerns such as hunger, health, education, welfare, illiteracy, environmental issues, or infectious diseases. Or they might explore the impact of science and technology on people's lives worldwide. They may study world religions, literature or the arts as a means of better understanding other cultures. Students can fulfill the competence through courses and independent learning pursuits that analyze one or more aspects of global competence. International travel and work may also be helpful.

Global connections affect our lives in many ways. Many local issues have worldwide implications, and none are merely matters of science or of economics or of politics. Some may have cultural or ethical or religious components as well. This competence invites students to explore and demonstrate these connections bearing in mind that if an issue is big enough to cross geographical borders, it is complex enough to cross disciplinary borders. This competency can be fulfilled in assignments that also reflect other competencies.
About your instructors:

Michael Reynolds is a sociologist and researcher at the National Opinion Research Center at the University of Chicago. His PhD is in Sociology from the University of Chicago, and his dissertation research explored issues surrounding migrant communities, multiculturalism, race and ethnicity, and socioeconomic development in Brazil, particularly in the Amazon region. He lived in Brazil first in the mid-1980s and then again for 6 years in the mid-1990s. He returns to Brazil annually and just visited Sao Paulo and the Amazon. He is a multicultural traveler: recently, his work has taken him to Morocco, Benin, Honduras, Sri Lanka and Brazil.

Polly Hoover is a Professor of Humanities at Wright College and an adjunct instructor in the School for New Learning at DePaul University. She has taught at Wright for almost fifteen years and at DePaul for ten years. She has also taught at the University of Chicago, the University of Wisconsin at Madison, and the Ohio State University. Her Ph.D. is in Classics from the University of Wisconsin at Madison. Her current research interests include film and literature, technology in the classroom (both theory and practice), and ekphrasis (how art appears in literature).

They both love teaching and teaching together.

Course Outline: This is a tentative outline and is subject to change (Assignments will be available from the interactive syllabus)

<table>
<thead>
<tr>
<th>Class Units</th>
<th>Topic</th>
<th>Agenda</th>
<th>Assignments (see due date on assignment)</th>
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</thead>
<tbody>
<tr>
<td>Session 1</td>
<td>Modernismo/Modernity</td>
<td>1. Introductions</td>
<td>1. Read, <em>Death of Artemio Cruz</em> and readings from the website</td>
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<tr>
<td></td>
<td>Nation and Narrative: What is a story and how is it related to nation building?</td>
<td>2. Introduction to DePaul SNL and competencies</td>
<td>2. Create bliki page (T) *required</td>
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<tr>
<td></td>
<td>Latin American modernity; Positivism in Brazil; Rodo's Ariel and the theories of imperialism and language politics</td>
<td>3. Overview of course</td>
<td>3. Design own mini-game (C)</td>
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<td>4. Telling Stories – game “Once upon a time…”</td>
<td>4. Write and post first reflection paper</td>
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<td></td>
<td>5. Introduction to Class Bliki; brief overview of the digital components of the course (computer lab room TBA)</td>
<td>5. Game app - Goose-chase (T)</td>
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<td>6. View <em>Like Water for Chocolate</em></td>
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</tbody>
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| Session 2 | Mexican Revolution and its Aftermath  
Writing history as fiction; land disputes; the revolution and its impact on arts and education; the Mexican muralists (Rivera, Orozco, Siqueiros); music of rebellion | 1. Discussion of *Artemio Cruz*  
2. Discussion of digital humanities  
3. Pamphlets of the revolution; blogging versus pamphlets; the political in art  
4. Mexican muralists and Frida Kahlo: political and personal  
5. Computer lab: intro to PowerPoint and Prezi and how to present an argument, and intro to StoryMap assignments | 1. Read Lispector, *The Hour of the Star*, selections from instructors  
2. Read selections from instructors  
3. StoryMap assignment (T)  
4. Creative maps of own history (C)  
5. Prezi vs. PowerPoint assignment (T)  
6. Write and post second reflection paper  
7. View *How Tasty was My Frenchman* |
| Session 3 | Avant-Garde Movements  
Aesthetic innovation and political engagement; Cannibalistic Manifesto; Modernist women and early feminism; Afro-Caribbean poetry and music; Latin American poets in the Spanish Civil War | 1. Discussion of *Hour of the Star*  
2. Short student presentations of StoryMaps, Prezi/PowerPoints  
3. Latin American artists in Paris and introduction of network analysis  
4. If time, *How Tasty was my Frenchman* and the question of cannibalistic culture  
5. Introduction to Thinglink annotations, text annotations, visualizing data | 1. Read Marquez, *One Hundred Years of Solitude*  
2. Selections from Borges, others (from instructors)  
3. Thinglink assignment or Text annotation (T)  
4. Write and post third reflection paper  
5. Cannibalistic collage (C)  
6. Preparing excel files for visualizing data; Visualizing Data assignment (T) |
| Session 4 | Magical Realism  
Surrealism and the Haitian revolution; Carpentier, Borges, Garcia Marquez and the theories of magical realism; the globalization of the Latin American novel | 1. Discussion of Marquez and other readings  
2. Short student presentations of annotations, Thinglink, or visualizing data  
3. Discussion of technology, digital humanities, and the hands-on projects | 1. Read Puig, *The Kiss of the Spider Woman*  
2. Revised digital assignment: Thinglink, StoryMap, Annotation, Visualizing Data (T)  
3. Fourth reflection paper written and posted  
4. Mapping the novel (C) |
| Session 5 | Negotiating Gender in Latin America; Nation and narrative revised; Dictatorship in the 1970s; The Amazon and geography; art of the favela | 1. Discussion of Puig  
2. Short student presentations of revised digital assignment  
3. Individual meetings about final paper | 1. Complete final paper and final digital project, and post on wiki page (by midnight, March 27th) |

### Methods of Instruction:

This course is conducted primarily through hands-on projects, discussion of material, student presentation of work, peer-to-peer mentoring and digital assignments. There may be short lectures, films, and visits to cultural events in the city.

### Methods of Evaluation

The instructors evaluate short reflection papers, digital assignments, a longer, substantive essay, which incorporates an earlier reflection paper, group and individual presentations of creative and digital products to determine the growth of student learning as well as the final grade. There are also rubrics for each kind of assignment attached to the original assignment.

At least, 60% of the grade will be determined through written assignments; this may be short response papers, longer research papers, bliki postings, or some other work submitted in standard edited English that illustrates a student’s ability to write a sustained argument.
**Active Learning:**

In this course the following teaching and learning techniques are used: workshops, discussions, short lectures, small group work, collaborative learning, creative projects, conferences, at home and in class assignments, critical reading, learning from others through peer editing, and lots of writing.

The term “active learning” frames our teaching philosophy. Active learning begins with the premise that students are responsible for their own learning, in collaboration with their peers and their instructors. It is our job as your instructors to facilitate your learning by providing information or access to information, helping you to hone your skills, and providing an evaluation of your progress, culminating in a final grade. It is your responsibility as a student to thoroughly and thoughtfully read course materials **before** our scheduled discussion, to participate in the in-class and out-of-class assignments and to hand in course assignments on time.

**Grading:**

Grading is based on a **point system**, with each assignment worth a certain amount of points. The grading scale is:

- 90 and higher: A
- 89 – 80 points: B
- 79 – 70 points: C
- 69 – 60 points: D
- 59 points and lower: F

We will post your points on the Blackboard or D2L web site, so that you always have access 24/7 to your grades in this class as well as the grading rubric for each type of assignment.

The grade distribution for this class for DePaul students depends on competencies chosen:
- If you have chosen S5, then all technology assignments and at least one reflection paper.
- If you have chosen A5, then all creative projects and at least one reflection paper.
- If you have chosen H5, then at least two reflection papers with a global element.
- If you have chosen A1X, then at least two reflection papers with this competency explicit.

The grade distribution for this class for CCC students:

<table>
<thead>
<tr>
<th>Assignment Type</th>
<th>Points</th>
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</thead>
<tbody>
<tr>
<td>Technology assignments (5 pts each x 6)</td>
<td>30</td>
</tr>
<tr>
<td>Reflection papers (10 pts each x 4)</td>
<td>40</td>
</tr>
<tr>
<td>Final Paper (revision of earlier reflection paper)</td>
<td>20</td>
</tr>
<tr>
<td>Final Project (includes earlier presentation and revisions)</td>
<td>15</td>
</tr>
<tr>
<td>Creative Projects (2 pts each x 4; 2 pts for completing all)</td>
<td>10</td>
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</table>

**Total points possible** 115
ALL ASSIGNMENTS ARE POSTED ON THE CLASS WIKI AND MAY BE TWEAKED DURING THE PERIOD OF THE COURSE

TYPES OF ASSIGNMENTS:

Reflection papers:

These are papers ask you to respond to the topic of the week in a sustained argument. This writing assignment provides you an opportunity to show me your ability to analyze, to judge and to synthesize material from the class; they are meant to push your thinking and are NOT regurgitation of the material. Replicating the discussion in the class will NOT give you more points; in other words, I encourage critical and creative thinking in your written work. You will have the opportunity to rewrite your papers IF YOU VISIT THE WRITING CENTER and possibly get MORE POINTS.

All writing assignments must be produced on a computer (or typewriter), with reasonable margins and double-spaced. The assignments must also complete the assignment specifics; you will not receive credit for downloading someone else's essay from the Internet (or Susie's A-paper from another class) or for ignoring the question of the assignment.

We have a rubric for the assignments that should help you in your writing and an opportunity for peer-reviewing at select times during the semester.

Final Paper:

For the final paper, you are asked to rewrite one of your earlier reflection papers by incorporating the suggestions made by both fellow students and teachers; it should indicate that you have reconsidered your argument and strengthened it according to the feedback that you have received on it. This should be a substantially rewritten essay in light of the things that you’ve learned throughout the semester and not a superficial correction of grammar.

Technology Assignments:

The purpose of these assignments is to increase your technological and information literacy and to begin to address the different means by which information is presented and conveyed within the context of the humanities. It is not enough to “know” how to use modes of communication (Facebook, Twitter, Powerpoint, Prezi); it is also important to know how to evaluate how these modes convey information, how to use the newer multimedia tools in the presentation of an argument, and how to engage more actively with the tools of digital communications. These assignments are marked with a T and there is a rubric for these types of assignments.

Creative Assignments:

The purpose of these assignments is to push you to consider another mode of communicating your ideas, to compare what digital assignments and DIY assignments can communicate, and to think in ways not usually expected in traditional courses. These assignments are marked with a C. In some cases, the assignments are intended to be completed in conjunction with the technology assignment.
**Presentations:**

Each student will be assigned one date for the presentation for the course on our first meeting; if you cannot present on that day, you must negotiate another date prior to your assigned date. The purpose of these presentations is to share your work with other students, to engage other students in meaningful dialogue about the topic, and to show your expertise on the topic of the presentation. The assignments associated with your presentation should also appear on your bliki site.

**Reading assignments:**

Reading assignments are to be completed before class and are part of the discussion. There will also be PowerPoint presentations that I will refer to in class; I recommend that you download the notes pages and annotate those to help with the weekly quizzes/assignments.

**Class Participation:**

This is your class, and participation is very important both in person and online.

Meaningful class participation means that you have prepared for class by completing the assignments, by considering the questions for the class, and by jotting down any questions, challenges or debates that you might have for the class. It also means asking questions and sharing insights in class; we encourage debate, differences of opinions and spirited discussion. You will not be penalized for disagreeing with us if you can support your argument.

It does not mean poor attendance, chronic lateness or leaving early. This class only meets for five meetings; you will miss most of the sense of the class and the flow of the discussions if your attendance is sporadic and attention unfocused. This will hurt your grade because much of what goes on in class is meant to help you organize and understand the material. We cannot emphasize this enough: attendance is very, very important.

**Academic Policies:**

**Academic Integrity Policy:**

As a Bridge course, we adhere to the policies of both DePaul University and the City Colleges of Chicago.

For the Academic Integrity Policy for CCC, go to section 8.17 of the CCC Academic Policy Manual. For the Academic Integrity Policy for DePaul, go to this website.

**DePaul Incomplete Policy**

**Withdrawal Policy for CCC students:**

Students, who miss the first classes, without contacting us, will automatically be withdrawn; this follows school policy.
At the midterm, if you have not been attending regularly and doing the required work, I will withdraw you from class (ADW). If you stop attending class after the midterm, you must officially withdraw by the withdrawal date. You can get the forms from your counselor. If you do not do this, you will receive an F in the course.

Withdrawal Schedule for DePaul Students

**Definition of Active Pursuit of the Course: Definition / Statement of Active Pursuit of the Course:**

We follow the District and College attendance policies in the college catalog and the Student Policy Manual, which is as follows:

City College’s policy requires that instructors document each student’s course pursuit at midterm. Proof must be provided that students who are retained in the class are, indeed, active course pursuers, as evidenced by their performance in achieving student learning outcomes. Otherwise, instructors are required to administratively withdraw students who are no longer actively pursuing the course.

You will be considered actively pursuing this course if you meet all of the requirements of the course, including turning in assignments (papers, projects, and assignments) on time, taking the midterm exams, and fully participating in the course (class discussions, activities, and presentations). Remember, you cannot fully participate in the course if you do not attend.

We consider active pursuit to be shown through the completion of the weekly assignments and in-class projects; if by midterm you have not completed at least five of the weekly assignments, you will be dropped from the class. Moreover, we will not re-admit any student who has not completely caught up with all the assignments.

**Students with Disabilities:**

Students who feel they may need an accommodation based on the impact of a disability should contact either of us privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate accommodation based on your needs, contact us as early as possible in the quarter (preferably within the first week of class).

**Disability Access Center for DePaul**

For Wright College, the Disability Access Center located in room L135, Learning Resource Center of the Wright North Campus or call (773) 481-8016 as soon as possible.

Protection of Human Resource Participants at DePaul University
Support Services:

For DePaul University:

University Center for Writing-Based Learning
SNL Writing Guide
DePaul Dean of Students Office

For Wright College:

Academic Support Center (Tutoring) Room A-245
Center for Academic Success (Advising) Room A-120
Writing Center (for help with papers) Room L-212
Wright in Your Corner (Student Center) Room S-100
Financial Aid Room A-128
Business Services Room A-138
Math Tutoring Room L-125 or L-300

Cell phone use and other digital implements:

In this class, it is useful to have a cell phone or other digital implement such as an IPad and some of the assignments ask you to take pictures of your work or look up things on your phone/Ipad. It is not acceptable, however, to answer a phone call or play games during class. If you disrupt the class, you will be asked to bring in a treat for the next class.