

La Compañera



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Photo: Holly Buttrey '14, OCS in Peru

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Fall 2014 Course Offerings

ECON 240.00 Microeconomics of Development

This course explores household behavior in developing countries. We will cover areas including fertility decisions, health and mortality, investment in education, the intra-household allocation of resources, household structure, and the marriage market. We will also look at the characteristics of land, labor, and credit markets, particularly technology adoption; land tenure and tenancy arrangements; the role of agrarian institutions in the development process; and the impacts of alternative politics and strategies in developing countries. The course complements Economics 241.

Prerequisite: Economics 110 and 111. 6 credits. –F. Bhuiyan

MUSC 141.00 Global Popular Music

We will study the profusion of popular musics around the globe, and also music which has become global in its reach. Genres include reggae, bhangra, tango, salsa, huayno, highlife, filmi, Afrobeat, rai, soca, merengue, and soukous. Musics will be explored in their historical, political, and social contexts, with the goal of understanding both their sounds and their meanings. Students will engage multiple forms of ethnomusicological scholarship, develop critical listening skills, and learn to convey their growing understanding of musical elements in writing and oral presentation. No musical experience necessary. 6 credits. –M. Russell

SOAN 203.00 Anthropology of Good Intentions

Is the environmental movement making progress? Do responsible products actually help local populations? Is international AID alleviating poverty and fostering development? Today there are thousands of programs with sustainable development goals yet their effectiveness is often contested at the local level. This course explores the impacts of sustainable development, conservation, and AID programs to look beyond the good intentions of those that implement them. In doing so we hope to uncover common pitfalls behind good intentions and the need for sound social analysis that recognizes, examines, and evaluates the role of cultural complexity found in populations targeted by these programs.

Prerequisite: The department strongly recommends that 110 or 111 be taken prior to enrolling in courses numbered 200 or above. 6 credits. –C. Ocampo-Raeder

SOAN 302.00 Anthropology and Indigenous Rights

This seminar examines the relationship between culture and human rights from an anthropological perspective. By asking "who are indigenous peoples?" and "what specific rights do they have?" this course introduces students to a comparative framework for understanding cultural rights discourse. Given the history of intolerance to difference, the seminar demonstrates the need to explore the determinants of violence, ethnocide, and exploitation routinely committed against the world's most marginalized peoples. At the same time, it also asks about the limits of tolerance, if human rights abuses are perpetrated under the banner of cultural pluralism. Students will analyze case studies drawn from Africa, Asia, and the Americas, as well as issues that cross-cut these regions. *Prerequisite:* Sociology and Anthropology 110, 111 or permission of the instructor; upper division coursework in anthropology, sociology, history or philosophy recommended. 6 credits. – J. Levi

SPAN 222.00 Two Voices: Gabriel García Márquez and Laura Restrepo (In Translation)

Considered one of the greatest writers of the twentieth century, Gabriel García Márquez defines magical realism. His works record the reality of his native Colombia, embedding it within the mythic patterns of Latin American cultures and histories. Like García Márquez, Laura Restrepo began her writing career as a journalist, but her lens remains firmly anchored in the reality of Colombia's encounters with political violence and drug cartels. In what she calls "report style," Restrepo, too, tells the story of Colombia. The course focuses on selected works by these two authors, a study of contexts, themes, and styles.

Prerequisite: In translation. –B. Boling

SPAN 277.00 The Poem as Artifact: Art and Work in Contemporary Spanish American Poetry

Poetry will be studied as an activity that shares a common ground with other social practices. In particular, we will examine particular moments and cases of Latin American literature in which the poem (the making of poetry and the form of the text) has been conceived in its connection with work, that is, with the process of transformation of materiality into specific "objects," involving a necessary social use of time and space. We will explore this topic starting with Modernismo and, after covering the Vanguardias, will get to some key developments from the 1960s to present.

Prerequisite: Spanish 204 or equivalent. 6 credits. –J. Cerna-Bazán

LATIN AMERICAN STUDIES SUMMER COURSE

Cultural Counterpoint: The Music of Brazil

Instructor: Danielle Kunts

In the context of Latin America, Brazil stands out as a fascinating cultural counterpoint to its geographical neighbors, developing a musical tradition that remains both distinct from and similar to proximate Spanish-speaking Latin American countries. Brazil's musical history and heritage is vast and diverse, and includes influences from Latin America, Portugal, and Africa. Today, Brazilian musical traditions of all sorts captivate and attract global audiences—from Heitor Villa-Lobos's cherished classical works infused with Brazilian indigenous folk melodies, to Caetano Veloso's 1960s *tropicália* movement that catalyzed an artistic revolution, to the infectious beats of samba and bossanova that flow through the streets of Rio de Janeiro during that city's legendary carnival festival each year. As Brazilian culture continues to gain in global popularity, Brazilian music is poised to achieve even greater worldwide reputation and visibility.

In this course, we will examine the cultural history of Brazil through the lens of its music: what are the core musical traditions of Brazil, and how do those traditions reflect Brazil's multifaceted historical and cultural narrative? In the process of this examination, students will gain a deeper understanding of the history, cultures, belief systems, and artistic traditions of Brazil. Neither advanced musical training, nor Portuguese language ability, are required for participation in the course.



Getting the Most Out of Latin American Studies

Consejos from Holly Buttrey, '14



How can majors, concentrators, and others interested students make the most of the program?

Holly Buttrey, senior LTAM major and SDA, shared five pieces of advice with us:

1. Revel in the program's interdisciplinary coursework.

Take classes in many different disciplines... history, religion, sociology, economics, Spanish, political science!

2. Study abroad.

Studying abroad in Cuba and Peru has allowed me to place myself globally. I now know the reasons I am proud to be an American, and the reasons that I am not proud. It was powerful to act as a bridge or an ambassador between these different regions.

3. Never be too proud to question what's happening.

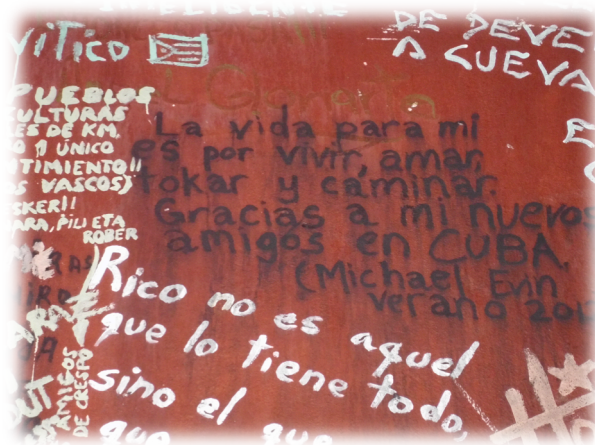
On my trip home from Cuba, I was held in an airport in Miami as a suspected terrorist. Experiences like these have called me to question Americans' perceptions about Cuba and about Americans who want to travel to Cuba.

4. Engage with topics that make you uncomfortable.

I am a white, American woman learning about topics I *don't* understand firsthand. Every time I am in a class, I'm uncomfortable. Being uncomfortable is a phenomenally important way to grow as a thinker.

5. Talk to your professors.

We have many people rooting for us. In fact, we have three times the number of professors than majors. Utilize this incredible support system, especially for Comps and other research projects.



Photos: Holly Buttrey OCS in Cuba

Career Corner

Alumna Profile: Amber Shields, '08

Catherine Berman talked with Amber Shields about her decision to become a Latin American Studies Major.



CB: What inspired you to declare LTAM Studies?

AS: *I had come to Carleton convinced that I would major in IR, but freshman year I took one LTAM class with Professor López and was so enthralled that I decided this was the major for me.*

CB: What was your most memorable academic moment, course, or study abroad experience in LTAM Studies?

AS: *My senior year I participated in the Brazil Research Seminar with Professor López and Professor Montero. Not only was the class at Carleton one of the most stimulating courses I had taken, but it was especially memorable for the two weeks we spent in Brazil with a great group of people and so many fantastic experiences.*

CB: Where have you gone professionally since Carleton and where do you hope to go?

AS: *I am currently undertaking my PhD in Film Studies at the University of St Andrews (don't worry, LTAM films are included in my dissertation!). After I complete my PhD I would love to teach at a liberal arts college like Carleton and hopefully generate in my students the same levels of enthusiasm I experienced as a student.*

CB: What skills did you acquire through the LTAM Studies Program and how were they relevant for your life after Carleton?

AS: *I would say the most valuable skill I learned from LTAM is to approach all situations from a variety of angles. This I think has really led me to seek and embrace different opinions and ways of thinking which has contributed to my experiences after Carleton.*

CB: Any advice or anything else you want to share?

AS: *Hmmm, advice. There are so many wonderful professors, courses, speakers, and events taking place in the department and I would just encourage everybody to take advantage of them all!*

Christopher Light Lecturer

Alan Pauls



Argentine novelist, screenwriter and critic Alan Pauls delivered the Christopher Light Lecture on Monday, May 12 in Gould Library Athenaeum. Carleton was tremendously privileged to honor Pauls, called “one of the best living Latin American writers” by Roberto Bolaño.

Pauls’s talk, “The Depth of My Depths,” analyzed the personal diary as an academic text, as well as an object of “the Intimate.” Pauls proposed, “that which is truly intimate...is in some way too close to or too far from the scope of language...[T]his chronic silence, this resistance to verbal expression, is less a shortcoming than a powerful virtue.”* Through close readings of Alejandra Pizarnik’s *Diaries* and analyses of critical essays by Roland Barthes and other theorists, Pauls explored the

powers and limits of language, style, literary convention, and sound to express an inner experience. Pauls is fascinated by genres such as the epistolary novel and the personal diary, which place literature at its limit and call us to question the singularity of many genres, including fiction. Students interested in studying these topics more deeply should consider enrolling in *SPAN. 371: Yours Truly: The Body of the Letter*, offered next spring by Prof. Silvia López.

The transcript of Pauls’ talk was translated in an independent study project by Paul Mains ’14 and Lindsay Szper ’15, under the supervision of Prof. Beatriz Pariente-Beltrán. Their generous efforts made the talk accessible to English speakers in the audience, who were provided with an English copy of Pauls’s remarks.

*Translation by Paul Mains and Lindsay Szper.