

SYLLABUS

Dress in Latin America

Spring 2019, T period 7 (1:55-2:45) & TH periods 6-7 (12:50-2:45)

Instructor: Eleanor Laughlin, Adjunct Assistant Professor

Location: FAC 201

Email: elaughlin@arts.ufl.edu

Office hours: TH period 8 (3-3:50) or by appointment

Office: TBD

Course Description

This course examines the roles of costume and textiles in displaying individual and group identity during the colonial and independence periods in Mexico, Peru, the Caribbean, and additional selected regions of Latin America when possible. Although fashion has often been dismissed as ephemeral, this course posits that clothing played an important role in society; as a means of colonial control, as a form of resistance, and as an expression of identity in the public forum. Within the Latin American context, questions about costume raise important issues associated with modernity itself including those surrounding class, gender, consumer culture in an era of global capitalism, and the rise of resistance to royal authority based upon Enlightenment principles.

This course will explore the following questions: How was class defined visually in the colonial period in Latin America? What role did costume play in the stratification of the classes? How was it used to express power both before and after the Wars of Independence? How has clothing been studied by scholars? How have artists and moderns engaged with costume?

We will examine clothing as a form of visual culture and visual language, which lends itself to conscious revival. We will consider evidence of repeated allusions to previous eras/issues through costume and explore the social and historical settings of these examples. Costume will be addressed as a cultural marker that speaks to the politics of race and gender. Ways in which people play with/challenge socially accepted and established notions of race and gender through clothing choice will also be considered.

Assigned readings will focus on Latin American, and some Caribbean, paintings, prints, and photographs. Although the course will begin with and repeatedly return to an art historical foundation, some reading from the fields of philosophy, history, gender/cultural studies, in addition to those from art history will be required.

Course Objectives

To be conversant on the social issues of colonial and post-colonial Latin America, through the ways in which non-dominant groups chose to embody their own identities. In this course, there will be an emphasis on the discussion of assigned readings and the concepts presented therein, and on close examination of visual examples.

Required Readings & Reserves (Electronic and otherwise)

Readings will be available in a variety of forms. One book requires purchase:

- Root, Regina. *The Latin American Fashion Reader*. Oxford, UK: Berg, 2005.

One book purchase is recommended:

- Moriuchi, Mey Yen, *Mexican Costumbrismo: Race, Society, and Identity, in Nineteenth-Century Art*. Penn State University Press, 2018.

Some articles/chapters will be available online via electronic reserve (ARES) (<https://ares.uflib.ufl.edu/>), and/or through UF's Canvas interface. Some texts may also be on reserve in the Fine Arts Library.

Course Format

Our time together will be spent in a variety of ways. There will be a traditional lecture component during which I will introduce new images and ideas that enhance or further extend those presented through readings. There will also be a field trip and small, as well as large, group discussions of the assigned readings and selected images. It is essential that students keep up with the assigned readings in order to participate appropriately. If I find that students are not reading the material assigned, I reserve the right to add additional written summaries to be completed on a weekly basis and to become part of the final grade.

Requirements:

A passing grade requires completion all of the requirements of the course listed below. The final grade is comprised of the following elements:

Grading

| | |
|------------------------------|-----|
| Attendance and Participation | 15% |
| Visual Analysis Paper | 20% |
| Critical Responses* | 20% |
| Midterm Exam | 20% |
| Final Exam | 25% |

*In lieu of article analyses, graduate students will be assigned a final paper.

Graduate Students:

| | |
|-------------|-----|
| Final Paper | 20% |
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Attendance and Participation (15%)

In this course, emphasis is placed on participation in the discussion of readings, and therefore attendance is required and worth a percentage of your grade (15%). You will be asked to sign in at each session. After two unexcused absences, your final grade will be dropped with each additional absence. Readings should be completed for participation in discussion.

Visual Analysis Paper (20%)

The visual analysis consists of just that: a close looking examination of ONE object or image in person. Sylvan Barnet outlines excellent questions for consideration in analysis in his second chapter and his chapter on photography (see required reading: *A Short Guide to Writing about Art*). The paper should be double-spaced, typed in 12-point font, and three to four pages in length.

Midterm (20%) and Final Examinations (25%)

Students will take one essay exam in class in the middle of the semester and one at the end of the semester. The midterm and the final will consist of three sections: slide identification (who, what, when, where, why important), a short essay comparing two slides, and a longer, broad-based essay question for which students will be required to recall their own examples from memory to respond to the question. Exam content will be drawn from readings, terms, and examples discussed in class. A study guide will be provided.

Critical Responses (20%) – UNDERgrads only

Students will be required to select TWO scholarly articles, essays or chapters with a topic that falls under the parameters (subject matter, region, and period) of this course for critical review. The students should do a close reading of the article, then write a three-page critical response for each. The response content should include information about the article's scope, argument, approach, publication context, and interest or relevance to his/her own work. The student should critique the article within the context of other scholarship on the topic, as understood through previous scholarly research and/or readings assigned in class.

Final Paper (25%) – GRADS only

The final paper should be at least 15 pages in length, double-spaced, 12-point font, with one-inch margins. It should present an original argument, supported by secondary research, on a work of art related to the content of this course. Images should be analyzed in detail and copies should be numbered, referenced by number in the paper, and attached to the back of the document. References may be entered in whichever format you find most comfortable, but should be in that same format *consistently* throughout the document. Also, please attach a bibliography.

Grading Policy

For information on current UF grading policies and grade point averages, please visit:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Additional information

Students with special needs applicable to the requirements for this course should notify me as soon as possible either after class or via email. The student must also be registered with the Office for Student Services, P202 Peabody Hall, (352) 392-1261, in order to determine appropriate accommodations.

If you find yourself experiencing a high degree of stress or struggling with personal issues, please be aware that counseling services are available on campus:

University Counseling Services/ Counseling Center
301 Peabody Hall
P.O. Box 114100, University of Florida
Gainesville, FL 32611-4100
Phone: 352-392-1575
Web: <http://www.counsel.ufl.edu>

Evaluations

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Words of Caution

Assignments turned in late will be marked down one letter grade each week. Papers turned in late will be marked down one letter grade for each day, unless I have approved – in advance – your extenuating circumstance. Plagiarism will result in a failing grade. Passing requires completion all of the requirements of the course listed above.

Dates

February 19: Midterm Exam
March 2-9: Spring Break – NO SCHOOL
March 26: Visual Analysis Paper Due
March 28: HESCAH Talk
April 16: Critical Response & Final Papers Due
April 23: Final Exam in class

Assignment Schedule

Week 1: January 8: Introductions, course overview, regions, and sources
January 10: Readings

Week 2: January 15 & 17: Some Background
Readings

Week 3: Panamanian Molas as Markers of Tradition and Transition
January 22: Trip to see the molas
January 24: Visual Analysis Discussion
Reading

Week 4: January 29 & 30
Readings

Week 5: February 5 & 7: Textiles in the Early Colonies
Readings

Week 6: February 12 & 14: Costume in Casta Paintings and Colonial Mexico
Readings

Week 7: February 19 & 21: Costume in Colonial Peru, Mexico, and New Orleans
Reading

Week 8: February 26: Midterm Review
February 28: MIDTERM EXAM

Week 9: March 2-9: Spring Break, NO SCHOOL

Week 10: March 12 & 14: Adorned Statues and Adored Nuns
Readings

Week 11: March 19 & 21: Independence and Re-vision
Readings

Week 12: March 26 & 28: Costumbrismo
Readings

March 28: HESCAH Talk at the Harn

Week 13: April 2 & 4: Nationalism and the Rotating Gaze: China Poblana and Gaucho
Readings

Week 14: April 9 & 11: Frida and Evita
Readings

Week 15: April 16 & 18: Cuban Masculinisms and Final Review
Readings

Week 16: April 23: FINAL EXAM IN CLASS

