
Spanish 499
Special Topics: Visual and Material Culture in Colonial Latin America

Professor Daniela Bleichmar
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Office Hours: Weds. 1-2pm, 5-6pm, or by appointment
Office: VKC 368

Spring 2007
Weds. 2-5pm
Room WPH 400

Course description

This seminar will focus on the visual and material culture of Colonial Latin America. We will examine the role of images and objects in everyday life through the study of a wide range of materials, including paintings, drawings, furniture, textiles, maps, architecture, urban planning, and texts from the period. Throughout the course, we will investigate the connections between visual culture, material culture, and empire. Our overall goals will be: (1) to approach both images and objects historically, that is, to examine them in the specific cultural and social context in which they existed; and (2) to consider them as historical sources, investigating what they can tell us about the people who produced and consumed them.

The course will be structured as a research seminar. The first part of the course will be dedicated to extensive readings in order to establish a contextual and methodological springboard for independent research projects. In addition to studying visual and material culture in colonial Latin America, we will discuss the methods and practices of historical study—the interpretation and analysis of documents and objects, the framing of historical questions, and the construction of narrative and historical explanation—in order to prepare students for independent research work. In the second part of the course, students will conduct original historical research with primary sources and share their work with each other in polished papers and formal oral presentations.

The course will be conducted in English. All readings will be available in English. Students who wish to receive credit for the Spanish major or minor may also select Spanish readings in consultation with the instructor, and will complete selected written assignments in Spanish.

Requirements

Students will be required to carefully read primary and secondary sources, participate in discussions, serve as discussion leader in one occasion, submit materials in preparation for the final research paper, and write an extended research paper that will delve into a selected topic within the visual and material culture of the Spanish Americas in the colonial period.

The requirements of the seminar divide the student's final grade roughly equally between seminar participation, written and oral, and the final research paper project.

1. Seminar Participation

30% of final grade

The format of the course will be a discussion seminar, which means that we all need to show up to every session having studied all of the assigned materials (whether they be texts or images), having thought about them, and being ready to participate in the discussion. Come to class prepared to TALK, share IDEAS, and engage in FRIENDLY DEBATE. I cannot emphasize this enough: simply being physically present in the room will not be acceptable. We cannot have a good discussion—and therefore a good seminar—if we are not all well prepared and willing discuss the assigned materials. An active engagement with the material will be necessary for the seminar to be effective and will be expected from all participants. PLEASE do not be the person who brings the seminar down to a lesser level because of ill-preparedness or unwillingness to participate.

Attendance to the seminar is required, and a sign-up sheet will be distributed every meeting. If you know that you will have a conflict for any session, talk to me in advance so that we can prepare a make-up assignment. You will forfeit this portion of the grade if you miss more than one class without acceptable documentation (letter from physician, health center, or the Dean, etc.).

2. *Oral presentations* 15% of final grade

In addition to the regular oral participation as part of every class, there will be three oral presentations (each worth 5% of the final grade):

- i. On a previously scheduled date at one point during the semester, each student will serve as discussion leader for the meeting. Your duties as discussion leader will consist of
 - (a) presenting a very brief (5- to 10-minute) overview of the readings for the session, focusing not in summarizing the content of each text but rather in addressing the main themes (“the author argues...” rather than “the author says...”); and
 - (b) posing a set of questions that will lead us into discussion, based on your own reactions to the readings and the other students’ short written assignments. These questions can address the main argument, the type of material discussed as evidence to make that argument, the issues it raises, anything that was unclear or problematic, etc. Since your role is to get us going, try to be exciting and provocative in order to arouse discussion.
- ii. On a previously scheduled date at one point during the semester, each student will provide a short presentation (5- to 10-minutes) on additional material related to the week’s topic. These presentations can be based on material suggested by the professor, or selected by the student independently and approved by the professor. Students should plan on discussing at least one image or object connected to the week’s theme as part of this presentation.
- iii. The last week of term will be entirely dedicated to students’ presentations of their final research papers. Each student will give a short presentation describing the topic of their paper and share questions and findings from their research. All students will be responsible for circulating an abstract of their paper the prior week, reading their classmates’ abstracts, and giving feedback to each presenter.

3. *Short Written Assignments* 30% of final grade

These assignments will help structure your work throughout the semester, and provide guidance and feedback in the preparation of a research paper. The following assignments must be appropriately completed to account for this portion of the grade. (Each is worth 5% of the final grade.)

1. Report on museum visit
2. A 1-page statement of research idea for final paper, DUE FRIDAY 02/23
3. A 3- to 4-page preliminary annotated bibliography for final paper, DUE FRIDAY 03/09
4. A 5-page outline and research plan for final paper, DUE FRIDAY 03/23
5. A 7- to 10-page draft of final paper, DUE FRIDAY 04/13
6. Written feedback to a classmate on their paper draft

4. *Final Paper* 25% of final grade

The capstone of your work in the seminar will be a research paper on an original topic related to the content of the class. We will be working together on this major research project for much of the semester. The paper should be 18-20 pages long, including footnotes, and in addition to that length include an annotated bibliography of works consulted and images of the images or objects discussed.

For this paper, you will be asked to analyze and interpret AT LEAST three primary sources—and you must initially consult at least five to narrow down those sources. Primary sources include (but are not limited to) visual images, music, material objects, architecture, published texts, and manuscript texts from the colonial period. Appropriate

secondary sources are also required, and must go beyond the texts that we will read during the course of the semester. The bibliographies of our readings will help you locate appropriate secondary sources. I will also distribute a general bibliography of primary and secondary sources, and will be more than happy to make suggestions.

Finding and selecting primary sources can be a challenge for historians working on the early modern period (*ca.* 1500-1800). I will lead a presentation of general research resources, and we will also be calling on the expertise of Barbara Robinson, Librarian of the Boeckmann Center for Iberian and Latin American Studies, who will highlight USC library collections that will be of use to you in your research paper. For more information on the Boeckmann Center, see: <http://www.usc.edu/libraries/archives/arc/libraries/boeckmann/index.html>

All written assignments should be well written and researched with appropriate documentation (footnotes, bibliography, reproductions of images). They should not be preliminary drafts but finished pieces of research and writing, with well-developed ideas, argument, structure, and tone, and demonstrate both independent thought and a thoughtful engagement with the materials and issues discussed throughout the seminar. *Your work should always be spell-checked and proofread.*

Proper citation is required in all papers. You can review citation norms in either of the following titles:

- Gibaldi, Joseph, *MLA style manual and guide to scholarly publishing* (New York: Modern Language Association of America, 2nd ed. 1998)
Available at Doheny Reference, Leavey Commons Desk, and Leavey Lower Commons.
Call number: PN147.G444 1998

- *The Chicago manual of style* (Chicago: University of Chicago Press, 15th ed. 2003)
Available at AFA Reference, Doheny Reference, and Leavey Commons Desk.
Call number: Z253.U69 2003

Either MLA or Chicago Manual citation style is appropriate to use provided you are consistent throughout your paper. Choose the one you prefer, and stick to it. In addition, the following reference work is an extremely useful guide for paper writers in general:

- Turabian, Kate L., *A manual for writers of term papers, theses, and dissertations* (Chicago: University of Chicago Press, 5th ed. 1987)
Available at Leavey Lower Commons. Call Number: LB2369.T8 1987

All written assignments must be printed in standard fonts and type size (no larger than 12), double-spaced, on 8½" x 11" paper, with 1" margins. All written assignments must also be posted on Blackboard, as will be discussed in class. Deadlines are firm; written assignments will be marked down a step of a letter grade per day (so, an A paper will be marked down to an A- if handed in one day late, to a B+ if handed in two days late, etc.). Deviating from these guidelines will adversely affect your grade. If you have any questions about paper format or methods, please let me know, and I will be very happy to review them with you.

Academic Integrity

Students are expected to submit their own original work for all assignments. Breaches of academic integrity include turning in a paper that has been written by anyone other than yourself or contains portions that have been written by someone other than yourself and copied into the paper from the internet, an electronic database, or a local source such as another student; as well as improper citation practices, such as copying exactly an author's words without using quotation marks and citing the source, paraphrasing in your own words an author's work without citing it, or faking a citation. The person who plagiarizes is stealing somebody else's words and also lying by claiming that they are their own. They show contempt not only for the author who they plagiarized but also for me as a professor, for

other students who are fulfilling the assignment with honesty, and for the entire academic enterprise. Most importantly, they are cheating themselves of the very point of getting a college education, which is to learn valuable skills such as conducting research, thinking and analyzing, organizing, writing, planning, and managing time.

Any breach of academic integrity will be treated with the utmost seriousness. The student will receive an "F" for that assignment; based on the seriousness of the offense, he or she could receive an "F" for the course and be brought to disciplinary action by the Office of Student Judicial Affairs and Community Standards.

Academic integrity practices, especially citation and plagiarism, are discussed in helpful detail in the following USC documents, which will be distributed in the first day of class and are also available online:

- "Trojan Integrity: A Guide Avoiding Plagiarism."
<http://www.usc.edu/student-affairs/SJACS/docs/tig.pdf>
- "Trojan Integrity: A Guide to Understanding and Avoiding Academic Dishonesty"
<http://www.usc.edu/student-affairs/SJACS/docs/tio.pdf>
- "Academic Integrity Overview"
<http://www.usc.edu/student-affairs/SJACS/docs/AcademicIntegrityOverview.pdf>

Please read these documents carefully. If you have any questions about what is acceptable and unacceptable academic practice, please consult the Writing Center or come see me—I will be very happy to clarify information or discuss specific questions and examples.

Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m. – 5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

Email Etiquette

I am always willing to help you as best I can. Email is the best way of reaching me if you need my help with a question or concern that cannot wait till my office hours or the next meeting. I will be happy to respond to your email as promptly as I can, typically the same day and at most within twenty-four hours (unless I am traveling or there is an unforeseen circumstance). Please treat email as a privilege that should not be abused: if you can find the answer to your question by yourself (as for simple reference questions) or by asking a classmate (for example, if you cannot find a reading assignment or do not know where a library is located), then there is no need to email your professor. Also, always observe proper email etiquette when contacting any professor: have a proper subject heading ("Question about SPAN499 paper topic" rather than "Hello!") and use a proper and polite greeting ("Dear Professor So-and-so," not "Hi prof!"). Write in standard English and in full sentences, with proper capitalization and punctuation—think of an email to a professor as a work communication, not a text message to a friend. Aim for politeness, consideration, and a professional attitude; all your professors will greatly appreciate this.

Readings

A Course Reader with most readings is available for purchase at Magic Machine.

The following books are available for purchase at the Campus Bookstore:

- Bailey, Gauvin Alexander, *Art of Colonial Latin America* (New York: Phaidon, 2005)
- Katzew, Ilona, *Casta Painting. Images of Race in Eighteenth-Century Mexico* (New Haven: Yale University Press, 2004)

- Lockhart, James and Stuart B. Schwartz, *Early Latin America: A History of Colonial Spanish America and Brazil* (New York: Cambridge University Press, 1983)
This general textbook on the history of colonial Latin America is highly recommended as a reference source to any student without a strong background on the history of colonial Latin America.

All books used in the course will also be available on reserve at Leavey Library. In addition, the following reference books are also on reserve at Leavey Library and may be consulted during the course of the seminar or used in preparation for the research paper:

- Bailey, Joyce Waddell (gen. ed.), *Handbook of Latin American art: a bibliographic compilation*, 3 vols. (Santa Barbara, Calif.: ABC-Clio Information Services, 1984-)
- Boyer, Richard and Geoffrey Spurling (eds.), *Colonial lives: documents on Latin American history, 1550-1850* (New York: Oxford University Press, 2000)
- Mills, Kenneth, William B. Taylor and Sandra Lauderdale Graham (eds.), *Colonial Latin America: A Documentary History* (Wilmington, Del.: S.R. Books, 2002)

I will also provide students in the seminar with an extensive bibliography of primary and secondary sources on colonial Latin America, which will be useful for the research paper.

Seminar schedule

January 10: Introduction to the Course

- Discussion of course aims, seminar mechanics, and syllabus.
- Selection of discussion leaders.
- Why "visual and material culture" rather than "art"?
- In-Class Exercise: Examination of catalogue and textbook in preparation for next meeting.

January 17: Overview of Visual and Material Culture in Colonial Latin America

Each student will be responsible for reviewing some of the following books—the vast majority of which are exhibition catalogues—and presenting a report about them to the class, based on a set of questions that will be provided by the professor. Every student will select one image or object to talk about to the class.

ALL STUDENTS MUST CAREFULLY REVIEW AT THE FOLLOWING SOURCES:

- Bailey, Gauvin Alexander, *Art of Colonial Latin America* (New York: Phaidon, 2005): read "Introduction," pp. 4-16, and look through the entire book in an analytical fashion
- Look carefully at the following online collection of materials from colonial Latin America:
<http://www.smith.edu/vistas/index.html>
- Look through: Fane, Diana (ed.), *Converging Cultures: Art and Identity in Spanish America* (New York: The Brooklyn Museum, 1996)

OF THE FOLLOWING SOURCES, STUDENTS MUST CAREFULLY REVIEW AT LEAST ONE ITEM FROM EACH GEOGRAPHICAL AREA:

General Latin America

- Rishel, Joseph (ed.), *The Arts in Latin America, 1492-1820* (New Haven, CT: Yale University Press, 2006)

Mexico

- Borrell Miranda, Héctor Rivero, et al., *The grandeur of Viceregal Mexico: treasures from the Museo Franz Mayer = La grandeza del México virreinal: tesoros del Museo Franz Mayer* (Houston, Tex.: Museum of Fine Arts; Mexico: Museo Franz Mayer, 2002)

- *Dones y promesas: 500 años de arte ofrenda (exvotos mexicanos)* (México, D.F.: Centro Cultural/Arte Contemporáneo; Fundación Cultural Televisa, 1996)
- *Imágenes guadalupanas, cuatro siglos* (México: Centro Cultural/Arte Contemporáneo, 1987)
- *Boeckmann Collection: Must be consulted in the library (Doheny 2nd. floor).*
- *Mexico: Splendors of Thirty Centuries* (New York: Metropolitan Museum of Art, 1990)
- Hammer, Olga and Jeanne D'Andrea (eds.), *Treasures of Mexico from the Mexican national museums = Tesoros de México de los museos nacionales mexicanos*, catalogue of an exhibition at the Armand Hammer Foundation (Los Angeles: Los Angeles County Museum of Art, 1978)
- *Masterworks of Mexican art, from pre-Columbian times to the present* (Los Angeles: Los Angeles County Museum of Art, 1963)
- *Twenty centuries of Mexican art* (New York: The Museum of Modern Art, 1940)

The Andes

- Majluf, Natalia, Cristóbal Makowski, Francisco Stastny, *Art in Peru: Works from the Collection of the Museo de Arte de Lima* (Lima, Peru: Museo de Arte de Lima/Promperú, 2001)
- Phipps, Elena, Johanna Hecht, and Cristina Esteras Martín (eds.), *The Colonial Andes: Tapestries and Silverwork, 1530-1830* (New Haven: Yale University Press, 2004)
- Querejazu, Pedro and Elizabeth Ferrer, *Potosí: Colonial Treasures and the Bolivian City of Silver* (New York: Americas Society, 1997)

Brazil

- Sullivan, Edward J., (ed.), *Brazil: Body and Soul* (New York: Guggenheim Museum, 2001)
- Whistler, Catherine (ed.), *Opulence and Devotion: Brazilian Baroque Art* (Oxford: Ashmolean Museum, 2001)
- Berth, Fatima, et al., *House of Miracles: Votive Sculpture from Northeastern Brazil*, catalogue of an exhibition at the Americas Society, New York, N.Y., September 15-December 31, 1989 (New York: Americas Society, 1989)
- Lemos, Carlos, et al., *The Art of Brazil* (New York: Harper and Row, 1993)
- *Brazilian Baroque. Decorative and Religious Objects of the Seventeenth and Eighteenth Century, from the Museum of Sacred Art of São Paulo, Brazil* (São Paulo: Secretaria de Cultura, Esportes e Turismo do Estado de São Paulo, 1972?)

Other Regions

- Kennedy, Alexandra and Marta Fajardo de Rueda (eds.), *Barroco de la Nueva Granada: Colonial Art from Colombia and Ecuador* (New York: Americas Society, 1992)

January 24: Pre-Contact Traditions, Conquest and its Aftermath

- Bailey, Gauvin Alexander, *Art of Colonial Latin America* (New York: Phaidon, 2005), ch. 1, "First Encounters: The Pre-Hispanic World and the Colonial Scene," pp. 19-68
- Gruzinski, Serge, *Images at War: Mexico from Columbus to Blade Runner (1492-2019)*, ch. 2-3, pp. 30-95
- Elizabeth Boone, "Pictorial Documents and Visual Thinking in Postconquest Mexico," in *Native Traditions in the Postconquest World*, pp. 149-199

Student Presentation: Native Traditions

- Pasztory, Esther, *Aztec Art* (New York: Harry N. Abrams, 1983), Ch. 2, "A Definition of Aztec Art," pp. 70-94
- Clendinnen, Inga, *Aztecs* (New York: Cambridge University Press, 1991), Ch. 9 "Aesthetics," pp. 213-235
- D'Altroy, Terence, *The Incas* (Malden, Mass: Blackwell Publishers, 2002), ch. 12, "Artisans and Artistry," pp. 287-310

January 31: Mestizaje, Hybridity, Persistence, Transformation: Emerging Colonial Traditions. Part 1: Mexico

- Bailey, *Art of Colonial Latin America*, ch. 2, "Eyeing the Other: The Indigenous Response," pp. 69-108
- Gruzinski, Serge, *The Mestizo Mind. The Intellectual Dynamics of Colonization and Globalization* (New York: Routledge, 2002), ch. 4-6, pp. 53-106
- Dean, Carolyn and Dana Leibsohn, "Hybridity and Its Discontents: Considering Visual Culture in Colonial Spanish America," *Colonial Latin American Review*, vol. 12 (2003), no. 1, pp. 5-35
- Peterson, Jeanette Favrot, *The Paradise Garden Murals of Malinalco* (Austin: University of Texas Press, 1993), pp. 1-82

Student Presentation: Native Responses

- Gruzinski, Serge, *Painting the Conquest: the Mexican Indians and the European Renaissance*, translated by Deke Dusinberre (Paris: Flammarion, 1992) (Especially discussion of the Florentine Codex)
- Early writings: Bernardino de Sahagún, Diego Durán, etc.

February 7: Mestizaje, Hybridity, Persistence, Transformation: Emerging Colonial Traditions. Part 2: The Andes

- Cummins, Tom, "Representation in the sixteenth-Century and the Colonial Image of the Inca," in Elizabeth Hill Boone and Walter Mignolo (eds.), *Writing Without Words: Alternative Literacies* (Durham: Duke University Press, 1994), pp. 188-219
- Rolena Adorno, "The Depiction of Self and Other in Colonial Peru." *49:2 Art Journal* (1990): 110-118
- Adorno, Rolena, "Guaman Poma and His Illustrated Chronicle from Colonial Peru: From a Century of Scholarship to a New Era of Reading," manuscript available online, printed out in Course Reader. Guaman Poma's entire manuscript is available online from the Royal Danish Library: <http://www.kb.dk/elib/mss/poma/>. The site also has a thorough bibliography of primary and secondary sources, all of which have been digitized and are available electronically: <http://www.kb.dk/elib/mss/poma/docs/index.htm>
- Tom Cummins, "Let Me See! Reading Is for Them: Colonial Andean Images and Objects 'como es costumbre tener los caciques Señores'," in *Native Traditions in the Post Conquest World*. Elizabeth Hill Boone and Tom Cummins, eds. Washington D.C.: Dumbarton Oaks Research Library and Collection, 1998, pp. 91-148
- Phipps, Elena, "Cumbi to Tapestry: Collection, Innovation, and Transformation of the Colonial Andean Tapestry Tradition," in Elena Phipps *et al.* (eds.) *The Colonial Andes: Tapestries and Silverwork, 1530-1830* (New Haven: Yale University Press, 2004), pp. 73-79

Student Presentation: Native Responses

- Felipe Guaman Poma de Ayala, *El primer nueva corónica y buen gobierno* (1615/1616) <http://www.kb.dk/elib/mss/poma/>

-----Presentation by Professor Bleichmar on research resources at USC-----

February 14: Assignment: Museum Visit

Students will visit the Los Angeles County Museum of Art in order to examine first-hand colonial Latin American materials, and prepare a report on the visit addressing historiographical and museographical issues. A detailed description of the assignment will be handed out in the previous seminar meeting. The assignment is due next meeting (02/21). The visit and the assignment are designed to help students think about potential topics for their final research papers.

February 21: Organizing and Seeing Colonial Space: Urbanism and Cartography

- Kubler, *Mexican Architecture of the Sixteenth Century* (New Haven: Yale University Press, 1948), ch. 2: "Urbanism," pp. 68-102

- Valerie Fraser, *The Architecture of Conquest: Building in the Viceroyalty of Peru, 1535-1635* (New York: Cambridge University Press, 1990), pp. 109-153
- Kagan, Richard, *Urban Images of the Hispanic World, 1493-1793* (New Haven: Yale University Press, 2000), pp. 151-198
- Mundy, Barbara The Mapping of New Spain. Indigenous Cartography and the Maps of the Relaciones Geográficas (Chicago: The University of Chicago Press, 1996), pp. 1-133

Student Presentation: Colonial Cities

- Querejazu, Pedro and Elizabeth Ferrer, *Potosí: Colonial Treasures and the Bolivian City of Silver* (New York: Americas Society, 1997), pp. 14-70

-----Meeting with Barbara Robinson, Boeckmann Center Librarian, Doheny Library-----

ONE-PAGE STATEMENT OF RESEARCH IDEA DUE FRIDAY 02/23, 5pm
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February 28: The Visual and Material Culture of Religion: Devotion & Identity

- Bailey, *Art of Colonial Latin America*, ch. 5, "Idols and Altars: Missions and Country Churches" and ch. 6, "A Divine Splendour: Metropolitan Churches," pp. 207-310
- Dean, Carolyn, *Inka Bodies and the Body of Christ: Corpus Christi in Colonial Cuzco, Peru* (Durham: Duke University Press, 1999), pp. 7-121

Student Presentation: Miraculous Aparitions

- Jeanette Favrot Peterson, "The Virgin of Guadalupe: Symbol of Conquest or Liberation?" *Art Journal* 51:4 (Winter 1992): 39-47
- Cummins, Tom, "On the Colonial Formation of Comparison: The Virgin of Chiquinquirá, The Virgin of Guadalupe and Cloth," *Anales del Instituto de Investigaciones Estéticas* 74-75 (1999), pp. 51-77

Friday, 03/02: Students in the class will be allowed to attend the international workshop "Collecting the Americas / American Collecting ca. 1500-1800," organized by Professors Megan O'Neil and Daniela Bleichmar of the USC Art History Department. Experts from Spain, Mexico, and the U.S. will meet in a small, informal workshop setting to present current research on the topic.

March 7: Political Power, Displayed and Enacted

- Bailey, *Art of Colonial Latin America*, ch. 3, "The Image of Empire: Arts of the Viceroy," pp. 109-166; ch. 4, "Making Art: Guilds and Academies," pp. 167-206; and ch. 7, "Town and Country: Arts of the Colonial Aristocracy," pp. 311-354

Student Presentation: Festivals and Entries

- Cucio-Nagy, Linda, *The Great Festivals of Colonial Mexico City: Performing Power and Identity* (Albuquerque: University of New Mexico Press, 2004)

3- to 4-PAGE PRELIMINARY ANNOTATED BIBLIOGRAPHY DUE —MUST INCLUDE AT LEAST 5 PRIMARY SOURCES— DUE FRIDAY 03/09, by 5pm

March 14: NO CLASS, Happy Spring Break!

March 21: Depicting the Social Order

- Ilona Katzew, *Casta Painting. Images of Race in Eighteenth-Century Mexico* (New Haven: Yale University Press, 2004), 63-165

Student Presentation: Race and Gender in the Colonial Americas

- TBD

<p style="text-align: center;">5-PAGE OUTLINE AND RESEARCH PLAN DUE DUE FRIDAY 03/23, by 5pm</p>
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March 28: Exhibiting Colonial Latin America

We will visit the Los Angeles County Museum of Art and meet with Ilona Katzew, author, Senior Curator of Latin American Art at LACMA and co-curator of *TESOROS*, a major exhibit of colonial Latin American art on view at LACMA in Summer 2007, to discuss research and museographical approaches to the topic.

April 4

Individual meetings with Professor Bleichmar

April 11

Oral presentations of research project (hand-out one-paragraph thesis statement to each classmate). Group discussion.

<p style="text-align: center;">7- TO 10-PAGE PAPER DRAFT DUE DUE FRIDAY 04/13, by 5pm</p>

April 18

Writing workshop in class: Each student will have read a classmate's draft and will bring written feedback to discuss in small groups and as a seminar.

April 25

Course Wrap Up and **Final Paper Due**

STUDENT SIGN-UP SHEET

Date / Topic	Discussion leaders	Student Presentations
01/24: Pre-Contact Traditions, Conquest and its Aftermath	1.	1.
	2.	2.
01/31: Mestizaje, Hybridity, Persistence, Transformation: Emerging Colonial Traditions. Part 1: Mexico	1.	1.
	2.	2.
02/07: Mestizaje, Hybridity, Persistence, Transformation: Emerging Colonial Traditions. Part 2: The Andes	1.	1.
	2.	2.
02/21: Organizing and Seeing Colonial Space: Urbanism and Cartography	1.	1.
	2.	2.
02/28: The Visual and Material Culture of Religion: Devotion & Identity	1.	1.
	2.	2.
03/07: Political Power, Displayed and Enacted	1.	1.
	2.	2.
03/21: Depicting the Social Order	1.	1.
	2.	2.

