



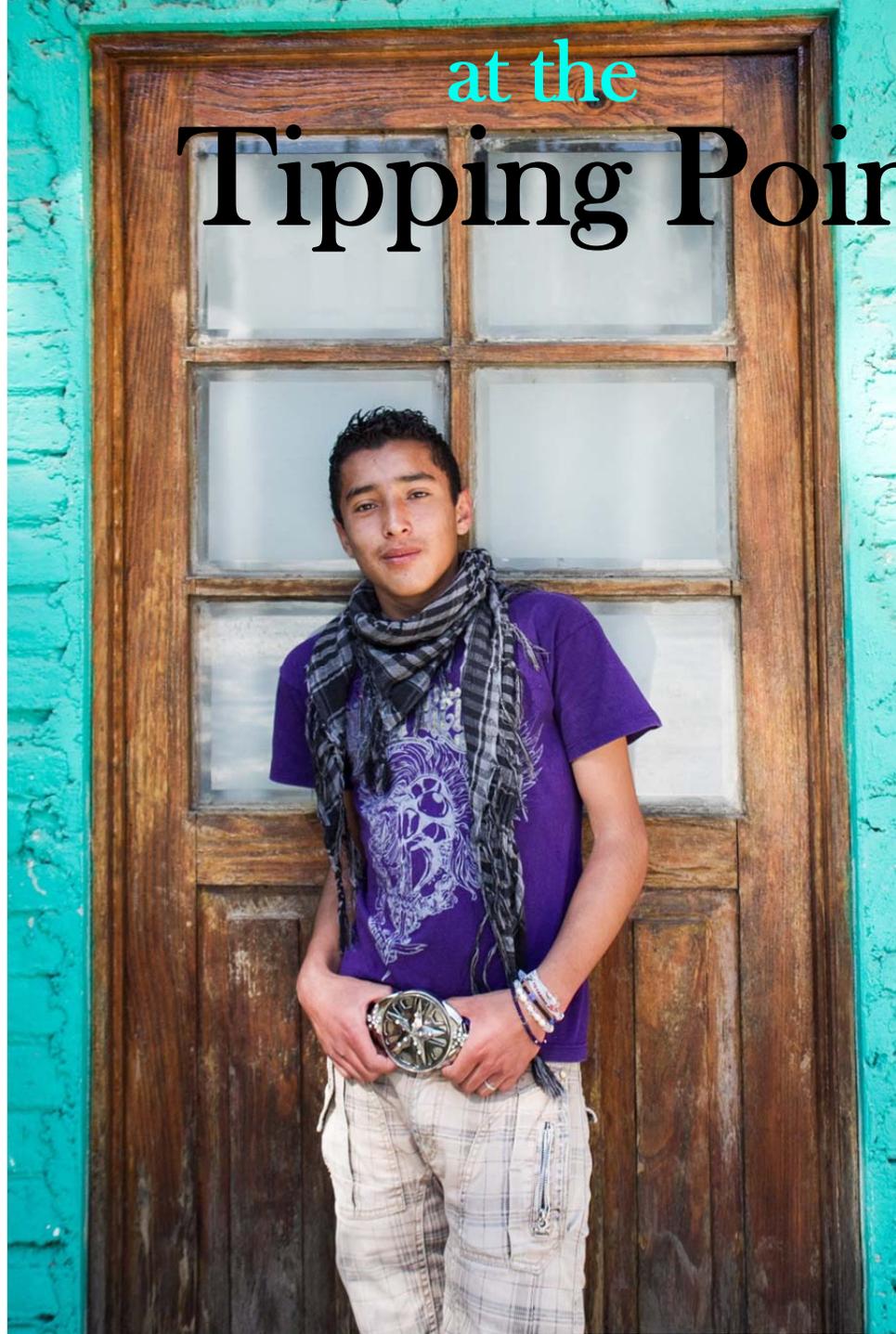
International Agenda

Magazine of the Schoolcraft College International Institute (SCII) Volume 11, Number 2 September 2012

Latin America

at the

Tipping Point



This young man is one of the 21.2 million people who live in Mexico City, the largest metropolis in the Western hemisphere. Today, Latin America is the most highly urbanized region in the world. Now it must find a way to curb the gaping inequalities that exist within its cities.

The photo was taken in 2011 by Chris Cavaliere, a freelance photographer in Farmington Hills, Michigan. Read more about Chris and his work on page 19.

**¡Suscribirse!
Subscribe!**

International Agenda

Published once per semester by the International Institute (SCII)

Editorial Committee:

- Chair: Randy K. Schwartz (Mathematics Dept.)
- Sumita Chaudhery (English Dept.)
- Helen Ditouras Gordy (English Dept.)
- Wayne Glass (Director of Grants)
- Linda Vesely-Gutierrez (Sociology Dept.)
- Josselyn Moore (Anthropology/ Sociology Depts.)
- Padmaja Nandigama (Psychology Dept.)
- Sandy Roney-Hays (Anthropology/ Sociology Depts.)
- Karen Schaumann-Beltrán (Sociology Dept.)
- Anita Süess Kaushik (French/ German/ Italian Depts.)

e-mail: rschwart@schoolcraft.edu
 voice: 734-462-4400 ext. 5290
 fax: 734-462-4531

Material contained in International Agenda may be reproduced or quoted provided that the source is credited.

Archives are available at the SCII website,
<http://www.schoolcraft.edu/scii/publications.asp>

Founding Editor: Donald Ryktarsyk (Business Dept.)

SCII Meeting Schedule

International Institute meetings are open to all who want to learn or to help out. New folks are always welcome. Meetings are generally on Fridays at 12 – 2 pm in the Liberal Arts Building. Upcoming meetings are as follows:

- September 21, 2012
- October 26, 2012
- November 30, 2012.

GlobalEYEzers, a group affiliated with SCII, meets twice each semester to discuss current events relevant to international/ intercultural issues. Discussions are held in an informal social setting. Faculty and staff, as well as students and members of the community, are invited to be a part of this group. Meetings are generally on Fridays at 11am – 12pm in the Liberal Arts Building. Upcoming meetings are as follows:

- September 21, 2012
- November 30, 2012.

For more information, contact Mark Huston at mhuston@schoolcraft.edu or 734-462-4400 x5673.

International Institute (SCII)

Schoolcraft College
 18600 Haggerty Road
 Livonia, MI 48152-2696
<http://www.schoolcraft.edu/scii>

The mission of the Schoolcraft College International Institute is to coordinate cross-cultural learning opportunities for students, faculty, staff, and the community. The Institute strives to enhance the international content of coursework, programs, and other College activities so participants better appreciate both the diversities and commonalities among world cultures, and better understand the global forces shaping people’s lives.

SCII Administrative Director:

Cheryl Hawkins (Dean of Liberal Arts and Sciences)

SCII Faculty Co-Chairs:

Josselyn Moore (Anthropology/ Sociology Depts.)
 Helen Ditouras Gordy (English Dept.)

Focus Series Coordinator:

Linda Vesely-Gutierrez (Sociology Dept.)

Multicultural Fair Coordinators:

Helen Ditouras Gordy (English Dept.)
 Josselyn Moore (Anthropology/ Sociology Depts.)

Bridging Barriers Coordinators:

Helen Ditouras Gordy (English Dept.)
 Elizabeth Grace (Child and Family Services)

GlobalEYEzers Coordinator:

Mark Huston (Philosophy Dept.)

Global Roundtables Coordinators:

Mark Huston (Philosophy Dept.)
 Deborah Daiek (Assoc. Dean, Learning Support Services)
 Sandy Roney-Hays (Anthropology/ Sociology Depts.)

Review Committee for International Course Designation:

Josselyn Moore (Anthropology/ Sociology Depts.)
 Sumita Chaudhery (English Dept.)
 Christa Cipparone (Transition Center)
 Helen Ditouras Gordy (English Dept.)
 Sam Hays (English Dept.)
 Laura Lavoie Leshok (Counseling Dept.)
 Diane O’Connell (Geography Dept.)
 Sandy Roney-Hays (Anthropology/ Sociology Depts.)
 Karen Schaumann-Beltrán (Sociology Dept.)
 Faye Schuett (English Dept.)

SCHOOLCRAFT COLLEGE BOARD OF TRUSTEES

Brian D. Broderick.....Chair
 Carol M. Strom.....Vice Chair
 James G. Fausone.....Secretary
 Joan A. Gebhardt.....Treasurer
 Douglas H. Adams.....Trustee
 John R. Elkins.....Trustee
 Eric Stempien.....Trustee
 Conway A. Jeffress, President

Students!



Enter the Fall 2012 International Agenda Writing and Artwork Contest

First Prize: \$200 Scholarship
Second Prize: \$150 Scholarship

...in each of the two categories, writing and artwork.

Funds provided by the Schoolcraft College Foundation.

Faculty mentors of the winners will receive \$25 lunch vouchers for the American Harvest Restaurant.

Deadline: November 19, 2012

Guidelines:

1. Students (or their faculty mentors) may enter essays, research papers, persuasive writing, creative writing, poetry, or artwork suitable for publication in *International Agenda*.
2. Works may deal with any topic of international or cross-cultural interest.
3. Submit a digital version of the writing or artwork as an e-mail attachment to the address below.
4. Submissions will be judged by a panel of faculty and staff volunteers based on content, originality, and aesthetics.
5. Entrants will be asked to sign a form affirming that the work is their own and permitting it to be used in the magazine.

Entries, and any questions, should be directed to the Editor:

Randy Schwartz
rschwartz@schoolcraft.edu
 tel. 734-462-4400 ext. 5290
 Office: BTC-510

Readers!



Take Out a Free Subscription to *International Agenda*

...so you won't miss a single issue.

Whether you're an on-campus or off-campus reader, we urge you to take out a free e-mail or postal subscription. This will ensure that you continue to receive the magazine twice a year, and will also strengthen your link with Schoolcraft College and its International Institute.

E-mail (a full-color PDF document) is the preferred mode of delivery, but we also offer postal delivery of the printed black-and-white version.

There are two different options for initiating your subscription:

1. E-mail your request to rschwartz@schoolcraft.edu. Be sure to give your contact information, and whether you prefer e-mail or postal delivery.
2. Or fill out the coupon below (or a photocopy), and send it to the postal address indicated.

Yes! Start my free subscription to *International Agenda*:

- e-mail the full-color PDF version (preferred)
- snail-mail the printed black-and-white version

Name: _____

Street address: _____

City, state, zip: _____

E-mail address: _____

Mail to: Randy Schwartz
 Biomedical Technology Center
 Schoolcraft College
 18600 Haggerty Road
 Livonia, MI 48152-2696

Girls in the Square

by Sarolina Shen Chang

From the shackles of the old dynasties
 From the shadows of the ancient pyramids
 They bravely stride forward
 These four young girls
 Standing in the Liberation Square
 Faces full of confidence
 Eyes full of expectation
 Declare to the world
 What they want to be
 In the years ahead
 The first one a doctor
 The second a scientist
 The third a computer engineer
 The fourth one continues sweeping the dust
 That keeps blowing in from the desert
 She wants to sweep away the old
 To welcome the new

Sarolina Chang of Canton, MI, has worked at Schoolcraft's Radcliff Library since 2001. She has been writing and publishing Chinese-language poems, short stories, and essays for more than 40 years, some of them under the pen-name Si Li. In 1998, she began writing poetry in English, some of which has appeared in two chapbooks from March Street Press (Greensboro, NC): *One Tenth of a Rainbow by the Setting Sun* (2005) and *Duck Prints in the April Snow* (2012). Sarolina is also the facilitator for a poetry writing group, Your Poetry Group, which meets regularly at the Plymouth, MI, District Library.

In the Shadows of the Pyramids

by Sarolina Shen Chang

In the lengthening shadows of the pyramids
 the latter day pharaoh still rides
 his chariot of arrogance
 waving his whip of ignorance
 chasing his exodus-minded subjects
 into a square of liberation

In the darkening shadows of the pyramids
 the glints from the cell phones
 have lit up a torch to brighten the path
 the urgency on the Facebook and Twitter
 has gathered the people's powers
 has persevered the people's strengths

In the deepening shadows of the pyramids
 the latter day pharaoh steps down from his chariot
 throws down the whip of his 30-year reign
 the enlightenment glistens brightly on people's face
 the exhilaration reaches unreachable climax
 a rainbow smiles quietly over the crowds

The two poems here were inspired by the popular revolt in Egypt that toppled Pres. Hosni Mubarak on February 11, 2011, an important part of the broader "Arab Spring". Both poems appeared in *Duck Prints in the April Snow*.

Born and raised in the harbor city of Keelung, Taiwan, Sarolina completed a B.A. and M.A. in history and U.S. history at Fu Jen University (Taipei), then came to the U.S. in 1973 and earned an M.A. in U.S. history at the University of Notre Dame. After moving to Michigan in 1980, she and her husband raised two daughters, and she later taught for more than a decade at Wayne County Chinese Language School.



Kudos

Kudos to **Janice Smith**, instructor in English as a Second Language (ESL) and Collegiate Skills (COLLS), who has also been leading the International Student Relations Club. The club provides a forum for international and American students to interact, share experiences, learn about one another, and make friends, allowing new students to feel comfortable and welcomed, as well as to practice their spoken English. Contact Ms. Smith at 734-462-4436.

Bridging Barriers and the **Michigan Roundtable for Diversity and Inclusion** organized the successful campus programming last Jan. 16 for Martin Luther King, Jr., Day. The events, held in the VisTaTech Center, focused on the theme, "Where Do We Go From Here: Diversity and Inclusion...An Ongoing Journey." **Rita Crooks** and **Thomas Costello** of Michigan Roundtable gave two stunning presentations to an audience of 140 students and staff. The Schoolcraft chapter of AmeriCorps VISTA, led by **Daina Salayon**, guided 23 children and 15 adults in multicultural readings, crafts, and games. Kudos to **Elizabeth Grace** (Child and Family Services), **Helen Ditouras** (English), **Sam Hays** (English), and the rest of the Bridging Barriers Committee.

To celebrate Black History Month, **JuJuan Taylor** (Communication Arts) organized a "True Story Telling" living-history event on Feb. 29 in the VisTaTech Center. Guests **Johnny and Genevieve Bellamy** re-enacted events from the lives of abolitionists Frederick Douglass and Harriet Tubman. The Detroit couple has been providing dramatic re-enactments for over a decade at Greenfield Village and other regional venues. The Schoolcraft event was co-sponsored by **Learning Support Services/ University Bound**.

Congratulations to **Helen Ditouras** (English) who recently joined the boards of the Midwest Institute for International/Intercultural Education (MIIE) and the Michigan Roundtable for Diversity and Inclusion. In addition to participating in policy and programming decisions, she serves as liaison between these organizations and Schoolcraft College.

Helen Ditouras (English), **Anna Maheshwari** (English), and **Linda Gutierrez** (Sociology) participated in the March 30-31 MIIE conference in St. Louis. Helen's report appears on page 29. Anna also participated in a week-long workshop on the Middle East and Central Asia, held at Kalamazoo Valley Community College (Kalamazoo, MI) on August 20-24. The workshop was one of those offered this Summer by MIIE, which provides each participant with support, mentoring, and access to electronic and other resources in order to begin developing an instructional module for infusion in one of the courses they teach. For information on future workshops, visit <http://www.miiie.org>.

Also by arrangement with MIIE, **Colleen Pilgrim** (Psychology) participated in the Turkey Global Connections Trip for Educators and Policy Makers during March 15-25. The group learned about Turkish culture and visited schools in the country as a way to foster transnational partnerships and the creation of instructional materials about Turkey. The trip was sponsored by the **Middle East Studies Center** at Ohio State

University. We plan to carry Colleen's report on the trip in our next issue.

In the Lower Waterman Center, the **Student Activities Office** under the direction of **Todd Stowell** hosted two recent traveling exhibits from the **Michigan State University Museum**:

- Between Jan. 30 and Mar. 1, some 132 people visited a display of the International Print Portfolio, a collection of monochrome wood/linocut prints by artists from 25 countries that have suffered grave human right abuses. The works illustrate various articles of the Universal Declaration of Human Rights. The collection was first organized in 1998 by the **Artists for Human Rights Trust** (Durban, South Africa) to commemorate the 50th anniversary of the UDHR.
- During Apr. 2-13, another 400 people visited an exhibit of portraits of Native Americans attending pow-wows dressed in their contemporary traditional regalia. Those works were created by veteran photographer **Douglas Elbinger**.

The **Student Activities Office** also organized an April 5 screening of the film "Vincent Who?" followed by a Q&A session with its producer and co-director, **Curtis Chin**. The film explores the history of the Vincent Chin case, in which two backward autoworkers were given no jail time after they beat a Chinese-American man to death in the Detroit area 30 years ago, in June 1982. About 40 people attended the screening in the VisTaTech Center. Relatedly, **Tom Watkins**, who headed Michigan's Department of Education in 2001-5, had a column this June in the *Detroit News* and other local papers in which he called on people to remember Vincent Chin and to oppose resurgent anti-Asian, especially anti-China, sentiment. Watkins received a lifetime achievement award earlier this year from the **Chinese Association of Greater Detroit** for his work in building cultural, educational, and economic bridges with China.

Congratulations to the **Asian Student Association** for organizing the second annual campus Visakhi (Baisakhi) celebration, which drew about 100 people to the Lower Waterman Center on Friday, April 6 to enjoy an evening of music, dance, colorful traditional dress, and Indian food. Visakhi, a harvest festival for Winter crops, is celebrated by Hindus, Buddhists, and especially Sikhs in Punjab and other northern states of India.

The **Native American Cultural Club** organized a number of activities on campus last Winter semester, including the annual Earth Day Sing at the Children's Center on April 19. Faculty advisors for the club are **Karen Schaumann** (Sociology) and **Mark Harris** (English). In addition, Karen attended the Michigan Indian Education Council's annual Critical Issues Conference (E. Lansing, March 8-10), where she joined a Univ. of Michigan-based group in a presentation about the use of singing and drumming as a way to keep alive the Ojibwe language. The theme of the meeting this year was "Anishinabe Leadership, Education, Diplomacy".

"Get ready for your Global Wake-Up Call!" was the theme of the fifth annual Global Roundtables event, held on campus on March 19. The organizing committee consisted of **Mark Huston** (Philosophy), **Sandy Roney-Hays** (Anthropology/Sociology),

continued on next page

New at Our Neighboring Schools

German-born Art History professor Elisabeth Thoburn of **Washtenaw Community College** carried out her own seven-nation study tour of the Middle East last year, only to be brought unexpectedly up-close to the turmoil and conflict roiling the region. When she arrived in Cairo the popular revolt had just erupted there, but she checked into her pre-arranged hotel anyway—right near Tahrir Square! Pres. Mubarak's forces interrogated her several times. However, with tourism at a standstill, "I pretty much had Egypt to myself and it was the most amazing experience I could have had as an art historian", she recounted. In Baghdad, she was accompanied by an armed, uniformed Iraqi soldier as escort. One of the tensest spots she visited was in Hebron, in the West Bank, where she said a small settlement of defiant, militantly nationalist Israelis is literally surrounded by an Arab city flying Hamas and Hezbollah flags.

Prof. Ralph Glenn, an Art History professor at **Madonna University**, offered a course on Chinese and Japanese Art and Gardens last Spring. The seminar met Saturday mornings to explore and discuss the painting, architecture, ceramics, bronzes, jade, and gardens of Asia and their unique contribution to world art and culture. Glenn makes use of slides and video from his extensive studies and travels in Asia. The course also includes field trips to a private collection.

Eastern Michigan University linguistics professors Anthony M. Rodrigues Aristar and Helen Aristar-Dry, co-Directors of EMU's Institute for Language Information and Technology (ILIT), launched an online Endangered Languages Project this Summer. The website, supported by Google and the Univ. of Hawai'i at Mānoa, allows researchers to record and exchange masses of data on threatened languages, five or six of which are dying every year on average. The Aristars have been building databases of such information since 1990. One goal is to put humanity in a position to be able to save languages from extinction, or even to revive them after their death. The Aristars are also the founders and moderators of the LINGUIST list (<http://linguistlist.org>), which is the world's leading information network for linguistics research, with an average of 87,000 e-mail messages posted daily by 21,500 subscribers in more than 100 countries.

Also this Summer, Marketing professor Sam Fullerton at **Eastern Michigan University's** College of Business was named an "extraordinary professor" by North-West University (Potchefstroom, South Africa), with whose Business School he has been collaborating. Over the years, Fullerton had met some professors from the school at international business conferences, and a relation developed in which he serves as an external reviewer for marketing-related teaching modules and graduate dissertations in the MBA program at Potchefstroom. He has also now begun collaborating with and guest-lecturing at several other universities in South Africa, Zimbabwe, and Botswana.

Elena M. Herrada, Coordinator of the Master of Social Justice Program at **Marygrove College**, and Maria Eugenia Cotera, Assoc. Prof. of Latina/o Studies at the **Univ. of Michigan**, are leading the establishment of a center to document the historical presence of Latinos in Michigan, to be called "El

Museo del Norte" (<http://www.elmuseodelnorte.org>). Herrada is also a member of the Detroit Public School Board and Director of Fronteras Norteñas, a nonprofit that has chronicled the history of Mexicans in Detroit. For now, the focus is on establishing a mobile "museum without walls". This is seen as a first step toward the eventual construction of a "brick and mortar" museum in Southwest Detroit, which would also be a site for the production of art, music, literature, and performance that expresses the Latino experience.

The Undocumented Migration Project, headed by **Univ. of Michigan** Asst. Prof. of Anthropology Jason De Leon, has amassed the largest collection of migrant artifacts in the U.S. Shoes, backpacks, water jugs, and other discarded items are retrieved from border areas in the Sonora desert of southern Arizona and then analyzed to learn more about the lives, hopes, and desperations of the half-million people who attempt to cross there annually. De Leon foresees exhibits of his findings at the Smithsonian in Washington and the National Anthropology Museum in Mexico City.

Last Winter, Ismael Ahmed, Assoc. Provost for Integrated Learning and Community Partnerships at the **Univ. of Michigan-Dearborn**, announced the establishment of what is believed to be the first Arab-American Studies minor in the country. The program requires 15 credits of inter-disciplinary coursework. Ahmed was Gov. Granholm's Human Services director in 2007-11.

Simon & Schuster this June published *The Green Shore*, an acclaimed debut novel by Natalie H. Bakopoulos, Lecturer in English at the **Univ. of Michigan**. Set in Athens and Paris, the novel explores life under the Greek military junta (1967-74) through the eyes of one family. •

Kudos

continued from page 5

and **Deborak Daiek** (Assoc. Dean, LSS). Mark and Sandy's report appears on page 8. In addition, effective this Fall, Mark has agreed to become the new leader for GlobalEYEzers, which was founded by Sandy in 2004 and has been led for the past three years by **Anna Maheshwari** (English). For more information on the group, see page 2.

A record-breaking 3,403 visitors attended the 11th annual Multicultural Fair, held in the VisTaTech Center on March 29. The fair featured 30 country tables that displayed ethnic dress, artifacts, language, and other aspects of culture, organized by students, instructors, family, and friends; nearly a dozen cultural performances, from the Mariachi Cora Band to the Marcus Garvey Academy African Drum and Dance Ensemble; ethnic food samples; henna painting; and more. Kudos to the Fair organizing committee: **Josselyn Moore** (Anthropology/Sociology), **Laura Leshok** (Counseling), **Helen Ditouras** (English), and **Todd Stowell** (Student Activities Office).

During June 14-25, **Anita Süess Kaushik** (Foreign Languages) led a Discover Europe educational tour of England, France, and Italy. Sites included London, Paris, Florence, Rome, the Vatican, Sorrento, Pompeii, and the island of Capri. This was the fifth overseas study tour led by Dr. Süess, and the logistics this year were handled by Explorica.

“Coins to Change” Project Goes (Anti-) Viral!

English Department Chair Anna Maheshwari, founder and director of the “Coins to Change” service-learning project at Schoolcraft College, tells *International Agenda* that the campaign has succeeded in raising a total of over \$11,100 so far.

As part of the effort, a group of students held a Nyaka Grandmother’s Basket Party on Wednesday, February 8 in the Waterman Center. The event hailed some unsung heroes in Uganda: thousands of selfless grandmothers who each decide to raise as many as 15 AIDS orphans at a time. Tragically, the HIV/AIDS pandemic has resulted in over 2.2 million children in Uganda who have lost one or both parents, and all too often this has locked them into a cycle of illiteracy and poverty.

Each basket offered for sale had been hand-crafted by a grandmother in Nyaka, the village in southwest Uganda where Twesigye Jackson Kaguri has led in building and operating two small elementary schools devoted to providing free education and health-care assistance for AIDS orphans. Sheryl Switaj (Sociology) reports that sales of the baskets and of student-designed t-shirts and ceramics raised \$1,131 in support of Mr. Kaguri’s Nyaka AIDS Orphans Project, which is based in East Lansing, MI. Photos and comments about the event were posted on the project’s own Facebook page.

Two days later, on February 10, the Asian Student Association and the Student Activities Office organized a Bollywood Dance Party as a fundraiser for the project. Featuring live music by Sammvad, the party ran from 7 p.m. to 12 a.m. Despite the harsh weather, some 102 people came to the event, which raised over \$800.

On April 11, Mr. Kaguri spoke in the VisTaTech Center about Human Rights. Sponsored by the student chapter of Amnesty International, along with GlobalEYEzers and the English Dept., it was his fourth talk on our campus. Later, on June 22, the Cable News Network (CNN) named Kaguri its “Hero of the Week” for his AIDS Orphans Project.

Schoolcraft’s “Coins to Change” effort seeks to raise a total of \$25,000 to help Mr. Kaguri build a middle school for the AIDS orphans in Nyaka. Students at Novi High School, Northville High School, and Detroit Country Day School have also joined in.

The project is set to run through June 2013. To learn more about it or to help out, contact Prof. Maheshwari (amaheshw@schoolcraft.edu, tel. 734-462-4400 ext. 5296) or visit <http://www.nyakaschool.org>.



Schoolcraft students Mona Charara and Shane Mitchell display the colorful baskets and t-shirts used to raise money for the cause last February. Photo: Sheryl Switaj

Global Endorsement Option Gains in Popularity

Students who understand the global forces shaping their lives and the lives of people worldwide are better positioned for success in the 21st Century. At Schoolcraft, students have the opportunity to gain this international perspective by earning a Global Endorsement, which is recorded on their transcript as a special competency. This student option was initiated by the Schoolcraft College International Institute six years ago, and the program continues to be overseen by the SCII.

The Global Endorsement is an attractive opportunity for students pursuing programs where a global perspective is an asset. Participating students are required to complete a minimum of 15 credit hours of Schoolcraft classes designated as Internationalized and taken Fall 2006 or later. Such classes contain at least two weeks of global or multicultural content.

Internationalized sections are now available for more than 80 courses in two dozen disciplines, including many courses required for completion of various programs. The number of students earning the endorsement has increased each year:

year	Fall	Winter	Spring	Summer	total
2006-2007	—	35		6	41
2007-2008	100	182	27	31	340
2008-2009	197	226	73	15	511
2009-2010	208	250	53	14	525
2010-2011	212	253	51	27	543
2011-2012	214				

For more information on earning a Global Endorsement or on getting a course section designated as Internationalized, contact Prof. Josselyn Moore at 734-462-4400 ext. 5271, e-mail international@schoolcraft.edu, or visit www.schoolcraft.edu/scii.

Global Roundtables 2012: **A Global Wake-Up Call!**

by Mark Huston (Philosophy)
and Sandy Roney-Hays (Anthropology/Sociology)

The Global Roundtables have become an important annual event at Schoolcraft, where anyone can participate in discussions of selected thought-provoking issues. Students, instructors, and others, seated at about 40 tables in the DiPonio Room of the VisTaTech Center, grapple and sharpen their critical-thinking skills in relation to our increasingly globalized world.

This year, the Global Roundtables Committee felt that the slogan “Get ready for your Global Wake-Up Call!” was appropriate in building for the program. In a world where global change is occurring more rapidly than many of us are able to process, we must adapt to constantly-evolving ways of communicating and accessing information and technology.

We do not want to miss opportunities in the new realities surrounding us, and thus we wanted people on campus to discuss new ways to think about ourselves and to approach education and employment. Competition for positions and opportunities locally, nationally, and internationally is increasingly carried out on a global playing field. Cyberspace is itself playing a major role in establishing, and undermining, whole careers. We wanted to convey the message that our students can compete effectively in this changing world if they use all of the tools at their disposal consciously and intelligently.

The Global Roundtables event was held on March 19 from 10 a.m. to 12 p.m. It was organized by the Schoolcraft College International Institute, GlobalEYEzers, and Learning Support Services (LSS), with additional support from the Schoolcraft College Foundation. The organizing committee consisted of Deborah Daiek (Assoc. Dean, LSS), Mark Huston (Philosophy), and Sandy Roney-Hays (Anthropology/Sociology).

That Used to Be Us

Mark Huston made some presentations that helped kick off table-by-table discussions to challenge critical thinking skills. He made use of videos, exercises, and provocative questions,



such as: Thinking about Ray Kurzweil’s view that in the future, humans’ bodies will become completely integrated with technology, what are some positive and negative aspects of this vision?

The program focused on the general skills that are needed to compete in a 21st-Century global arena, inspired and influenced by the book *That Used to Be Us: How America Fell Behind in the World It Invented and How We Can Come Back* (Farrar, Straus and Giroux, 2011). This work, written by Thomas L. Friedman and Michael Mandelbaum, highlights global ideas and themes such as hyper-connectivity, “cheap” genius, employment polarization, and the rising global curve. These ideas and themes are in turn linked to certain skills: the ability to tackle non-routine tasks, critical thinking, the ability to work collaboratively, and creativity/innovation.

Such skills are certainly reflected in Schoolcraft College’s roster of identified Core Abilities. The Roundtables program included wallet cards urging students to develop those abilities: communicating effectively, thinking creatively and critically, using technology effectively, using mathematics, managing information, working cooperatively, acting responsibly, and demonstrating social and cultural awareness. These *really* are tools for survival, especially when they go beyond syllabi and course requirements and become part of the very fabric of daily life. We want our students to use Facebook and other electronic platforms creatively and effectively for marketing their abilities!

The Roundtables also looked at recent social movements in order to alert students to them as potential local and global forces for change, and perhaps to stimulate their participation in them. Among the more obvious recent movements that were discussed were the ‘Occupy Wall Street’ and ‘Tea Party’ movements. Other recent, but less well-known, movements discussed were the Libertarian movement called ‘Seasteading’ and the open-source ecology movement called ‘The Global Village Construction Set’.

We are hoping to build on this Roundtables foundation in the coming year. •

The fifth annual Global Roundtables event was held on March 19 in the VisTaTech Center.

Photo: Steven Berg (History/ English)

A Year-Long Focus**Latin America at the *Tipping Point*** Punto de Inflexión

Fifty years ago, if one of our grandparents heard the phrase *south of the border*, it conjured an image of grinding poverty and corrupt “banana republics”. Latin America was locked into stagnation and underdevelopment. But today, strong gusts of economic and political vitality are sweeping this region, and the terrain is undergoing rapid changes that have global implications.

A UN report issued in August reveals that Latin America has quickly become the world’s most urbanized region, with 80% of the population now living in cities.

In Mexico, Brazil, and Chile, 55-60% of the people are now middle-class; they live in modest but comfortable apartments and houses, drive their own cars, watch TV, and tap on cellphones and computers, just like we do. The distinctive music, cinema, and popular culture of Brazil, Colombia, Mexico, and other countries are now eagerly consumed by people all over the world.

At the same time, these nations have struggled to convert their newfound riches into a broader-based development. There are still strata living in Third World misery or suffering discrimination. These gaping disparities of wealth and status threaten internal cohesion.

During this calendar year, students, instructors, and staff at Schoolcraft College are taking steps to better understand these phenomena and the varied peoples, histories, and cultures of Central and South America. For each of the past seven years, the International Institute has organized campus-wide, year-long programming on a selected cultural region. We last visited Latin America in a very successful effort in 2005; returning to the region this year is a tribute to its growing importance in world affairs.

Change and Resistance: Brazil as a Case Study

The recent social changes in Latin America have been remarkable, but they have rubbed both ways. Traditionally, the region has had the world’s most unequal distribution of wealth. As a result, every new step forward tends to privilege certain groups at the expense of others.

The report by the UN Human Settlements Programme, mentioned above, says that the rapid urbanization has been “traumatic and at times violent because of its speed, marked by the deterioration of the environment and above all, by a deep social inequality... The main challenge is how to develop in a way that curbs the enormous inequalities that exist within cities.” The report observed that the region stands at a critical juncture, or tipping-point: with its economy now stabilized and population growth slowing, this is the time for it to invest in the infrastructure, housing, and basic services that would allow the newfound prosperity to reach everyone, instead of the privileged strata alone.

Three nations in particular— Brazil, Chile, and Argentina— have grown their economies impressively in the past decade, especially through rising exports of natural resources such as soybeans, coffee, petroleum, copper, and lithium. In such

countries there is a growing “culture of competitiveness”, a sharp rise in consumer credit, and a surge in trade not only with North America but even more prominently with China. That country and other Asian powers are now investing heavily in the region.

But not everyone has benefitted, and some have been oppressed by the effects of these changes. A vivid case is Brazil, now seeking to become the sixth permanent member of the UN Security Council. Its economy this year eclipsed those of Britain and Italy to become the sixth-largest in the world.

In Brazil this Spring, native Indian tribes carried out a protest occupation at the construction site of the Belo Monte dam on a tributary of the Amazon River. The project— one of 30 large hydroelectric dams that the country plans to build in Amazonia over the next decade to help power its growth— would inundate the ancestral homeland of thousands of Indians. Meanwhile, at the site of the Jirau dam, 700 miles away on another tributary, a 26-day strike by 17,000 construction workers furious about their lousy pay and working conditions led to arson, looting, and federal troop deployments.

As those who have studied rainforest destruction know all too well, the clearing of land for the production of commodities such as sugar, coffee, beef, and chicken has been a cornerstone of Brazil’s economy, even its energy sector (see sidebar on next page, “Brazil: The World’s First Biofuel Economy”). This has meant land grabs by huge farming and ranching operations, and resulting conflicts in tribal areas. Every year, activists among the Guarani and other indigenous groups have been killed or disappeared in these disputes, according to the Indigenous Missionary Council, a unit of the Roman Catholic Church.

In preparation for the 2014 World Cup and the 2016 Summer Olympics in Rio de Janeiro, the government is trying to “clean up” or outright eliminate many of the hundreds of *favelas* (slums) dug into hillsides around that city, which are home to more than 1.4 million of its 6 million inhabitants. Officials, for example, plan to evict and raze to the ground nearly one-third of the oldest *favela* of all, Morro da Providência, 60% of whose inhabitants are Afro-Brazilian. Dating to 1897, this is the community that created the first commercial *sambas* and that nurtured other Afro-Brazilian art forms, including *candomblé* and *capoeira*. In fact, Brazil has more people of African descent than any other country outside Africa.

By gutting such communities, Brazil’s rulers seem to be turning their backs not only on their nation’s have-nots but on a priceless cultural heritage, all in the name of “revitalization”. Their plans are opposed by activists among the *favela* dwellers, who are using handheld video cameras, social media, and other technology to publicize their fight and to fan the flames of protest (for more information, see <http://www.catcomm.org> and <http://riononwatch.org>).

Kleber Mendonça Filho, the director of a new Brazilian thriller called “O soma o redor” (“Neighboring Sounds”), aptly summarized this juncture in his nation when he was interviewed

continued on next page

Tipping Point

continued from page 9

at an advance screening in New York:

We're at a very curious moment right now. There's a lot of money, which means building things. And to build things in most cases means demolishing other things, which in turn stimulates my generation of directors and artists to say something about all of that.

Set in the northern coastal city of Recife, the film dramatizes how the booming economy is affecting the lives of middle-class Brazilians. A version with English subtitles will be screened Nov. 30 – Dec. 2 at the Detroit Film Theatre (Detroit Institute of Arts).

What Latin America Can Teach Us

The Latin America region is an incredibly rich subject for students in Michigan and the U.S. For centuries the peoples of North, South, and Central America have shaped one another's experiences and cultures.

This shared history, often troubled by disparities of wealth and power, echoes today in important controversies over immigration policy, the North America and U.S.-Central American Free Trade Agreements (NAFTA and CAFTA), the U.S. embargo of Cuba, and the prosecution of former authoritarian rulers in Argentina, Guatemala, Haiti, and other countries. Such issues would make an instructive focus of study in Political Science and other social science courses.

Business and Economics classes could study the strengths and weaknesses of the region's economic boom. How are the opportunities for U.S. businesspeople in this region changing? How do local conditions and Latin culture affect how *maquiladora* and other types of enterprises operate there? How do NAFTA and other regulations affect export and import procedures? Why is the economic development of this region still handicapped, despite the booming exports of petroleum, soybeans, sugar, clothing, auto parts, and other commodities?

The completion this December of a Long Count cycle on the ancient Mayan calendar reminds us that Latin America is also the region where the Inca, Aztec, Maya, and other great civilizations rose and fell. These countries have extremely rich and conflict-riddled histories of interaction with their indigenous peoples. There are also subsequent histories of settlement by Europeans and, in many cases, their African slaves, followed by other waves of immigration from all over the world. The customs and status of indigenous, African, and mixed (*mestizo*) populations, in particular, provide fascinating insights for students in Sociology, Anthropology, and related disciplines.

Latin America, of course, has a "spice" all its own. Thanks to contributions by indigenous, African, European, and other groups, these nations are home to some of the most diverse societies in the world, a cultural and linguistic "mix" whose whole is greater than the sum of its parts. This has created a social fabric that is diverse, complex, exciting, and ripe for exploration by students in writing, literature, language, music, art, and culinary classes.

Even science instructors and their students can get involved in this project. Biology and Chemistry classes could study the process of converting sugar cane, corn, and other plant fibers to biofuels, and the difference between hydrous and anhydrous forms of ethanol. From the Amazon rainforest to the "wastes" of

Brazil: The World's First Biofuel Economy



Ethanol fuel is available throughout Brazil. At this typical Petrobras station in São Paulo, the pumps are marked A for *alcohol* (ethanol) and G for *gasolina*. Even the gasoline has ethanol in it. Photo: Mario Roberto Duran Ortiz/ Wikimedia Commons.

Surprisingly, there's a whole Wikipedia article on "Ethanol Fuel in Brazil". Even more surprising is that it runs 32 pages— that's longer than the entire article "Brazil"! What's up with that?

What's up is that in the last few decades, Brazil has accomplished an earth-shaking feat: energy self-sufficiency. It has done this largely by developing the science, technology, and infrastructure for turning its own sugarcane harvest into ethanol, and for delivering that fuel across vast stretches of territory. The country provides a model for the world by integrating agriculture and industry in an energy-sustainable way.

To support biofuel-driven transport, Brazil had to develop appropriate vehicles. It introduced the first modern production automobile running on hydrous ethanol (1979), and then the first auto capable of running on any blend of ethanol with conventional petroleum gasoline (2003). Today, motorists can tank up with ethanol at fueling stations across the country, and gasoline must by law be blended to include anhydrous ethanol at a level of 18% or higher.

Making ethanol from cane sugar has a net energy gain (efficiency) that is *seven times as high* as making it from corn, as is common in the U.S. And Brazil has developed the planet's most advanced agricultural technology for cultivating sugarcane. It leads the world both in the production and in the export of sugar, and perhaps most importantly, in research on sugar (as well as research on coffee and orange juice, two other major Brazilian agro-products). Today, over 55% of Brazil's entire annual sugarcane crop is used to produce ethanol.

Atacama and Patagonia, scientists and environmentalists are racing to study and protect wilderness areas that are threatened by burgeoning tourism and development, wildlife poaching, deforestation, and hydroelectric projects. Classes in Biology and Geography can focus on some of these natural resources and the technical problems surrounding their use and preservation. For

instance, Biology professor Caroline McNutt, in Bio 104 (Conservation and Natural Resources), incorporates a case study of the National Marine Turtle Conservation Program (TAMAR), a project in Brazil to protect endangered populations of sea turtles in their nesting areas on Atlantic beaches. (See her article in *International Agenda*, Sep. 2010.)

How You Can Participate

Faculty and students can participate in Focus Latin America in a variety of ways.

First, instructors can integrate topics relevant to Latin American issues directly into their coursework. Be creative in developing ideas and materials for classroom presentations, course readings and assignments, student projects, etc. The previous sections of this article, and the articles on the next 17 pages, should get your creative juices flowing.

Many sources of information are available to you and your students right on campus:

- Bradner Library has a wide variety of published sources on the region. The staff will be happy to introduce you and your students to them.
- Bradner Librarian Wayne Pricer has compiled a Latin America webliography, which is a listing of choice websites on this region. Access it at <http://www.schoolcraft.edu/library/webliographies>.
- Instructional ideas and resources related to Latin America, including full-text newspaper articles, have been gathered by our International Institute. These are organized into folders on topics ranging from politics to culinary arts to mathematics, and available on the campus server at U:\International\Focus_Series\Focus_Latin_America_2012.
- Check out articles in this magazine's archives (see Web address on page 2), such as "Discrimination at Every Level: The Afro-Brazilians" by Michelle Butka (Jan. 2012), and "Maquiladoras and their Impact on Mexican Society" by Cynthia Jenzen (Sep. 2011).

In Haiti, the poorest country in the Americas, only about 3% of the people own a vehicle. Instead, the primary mode of transport, both within towns and between them, is this type of privately owned vehicle-for-hire, or share taxi. Known as a *tap tap* (Creole for "quick quick"), it is usually an old bus or pickup truck converted for this purpose, and vibrantly painted with folk art on the outside. Sometimes it is so crowded that people ride on the roof. It only costs the equivalent of a few pennies to go from one end of Port-au-Prince to the other.

Photo: Chris Cavaliere



Focus Series Coordinator Linda Gutierrez has played the lead role in organizing a year-long series of campus speakers, films, and special events touching on a variety of topics related to the region. A brief summary of the program is given on page 23; more-detailed schedules are also being distributed. The entire faculty is urged to recommend this series to students as an excellent way to gather insight and information. Some instructors might want to bring an entire class to a given talk or film (contact Linda at 734-462-4400 extn. 5067 or lgutierr@schoolcraft.edu); others might want to fold these into extra-credit opportunities for selected students. Friends, family, and members of the community are also cordially invited to attend.

These Focus presentations have been very popular and stimulating. For example, a crowd of 85 people came to hear the talk on Emerging Latino Culture last Jan. 25. It was presented by Ethriam Cash Brammer de Gonzales, who is Associate Director of the Center for Chicano-Boricua Studies at Wayne State University. He explored some of the unique influences of Latino culture in the U.S., where Hispanics now comprise 14% of the population and are the fastest-growing segment.

This Fall, two of the upcoming programs relate to the great artists Frida Kahlo and Diego Rivera, whose shared passion for each other and for Mexico's revolutionary culture during the 1920s and 1930s made them world-famous. Relatedly, the Zuccarinis' article that begins on page 20 of this issue explores the fascinating lives and works of Diego Rivera and the other great Mexican muralists.

We are especially pleased to host Ciléia Miranda-Yuen, curator and owner of Belas Artes Multicultural Center and Art Gallery in St. Louis, for a number of events. She will display on our campus her Latino Legacy exhibit, which highlights the impact of Latinos on the U.S. economy and on art and culture. On the morning of Nov. 7, over an authentic Mexican breakfast, she will focus on cultural traditions, particularly (given the time of

continued on page 23

Bringing Medical Care to Under-Served People in *the Andean Region*

by Nancy Palmer (Nursing)

Over the past 10 years, my husband Tom and I have made many trips to Peru and Ecuador on medical missions. We have worked with groups such as Bruce Peru and other established non-governmental organizations based both here in the U.S. and in South America.

We have set up clinics— sometimes in areas that had no doctors at all— where we would often see over 100 patients daily. Whether in the neglected *barrios* of coastal cities such as Trujillo, Peru, or in remote mountain towns like Cuzco or Cajamarca, these patients were mostly of mixed (*mestizo*) or indigenous (Quechua) heritage, and virtually 100% illiterate.

If you look at the photos on these pages, you'll see how grateful the people are. With incredible patience, they start lining up at 4 a.m. for a one-day neighborhood clinic that runs from 8 a.m. to about 5 p.m. They know that we see the sickest

people first, if at all possible, and that we will not be able to accommodate everybody. Most of them kiss both cheeks and say thank you as they finish seeing us.

A spirit of community is very evident. People in the *barrios* must work together to survive when basic needs are not being met. They're used to having minimal amounts of personal space, and in answer to our health questions, they tend to clump together and help recount one another's medical histories. Especially notable is a mother's care for and love of her many children. Children are brought to the clinic in their best clothes, and infants often wear several layers of outfits and blankets.

Coordinating these good-will trips involves incredible amounts of time and effort on every side, but that is not where we focus our memories. We remember that our lives have been enriched in life lessons and other non-material rewards by these very gracious yet poverty-stricken patients. •



Left: Cajamarca, an Incan town in the northern highlands of Peru. Women and babies wait to be seen, many having lined up at 4 a.m. for a clinic that started at 8 a.m. They never complained about the wait, even though this picture was taken in the afternoon, and this part of the line was where they finally came in out of the sun and had a seat to wait for us.



Right: Cuzco, an Incan city in the high Andes of southeastern Peru. These three little brothers were waiting for their mother to be treated at a clinic that we ran for prostitutes. The children had never seen medical gloves and were curious about everything we did and had with us. Who knows— maybe these are some future medical professionals in the making!



Left: Nuevo Jerusalem, a *barrio* in the northern coastal city of Trujillo, Peru. This mother of two boys begged Tom to come to her home to tend to her own mother (in doorway), who was in so much pain she was unable to get to the clinic. The operators of the NGO were very suspicious that it was a trap to get the *gringo* doctor and nurse alone and rob us of our eyeglasses. But we insisted on going to see her, and they supplied a police escort. *Abuelita* (Grandma) needed pain medication for a probable gall bladder attack. Here she is feeling much better, trying to get us to come back and she will fix us something to eat. The single-room hut had a dirt floor, and no electricity or plumbing. It was home to 15 people.



Below: Galápagos Islands, Ecuador. Children were frightened of stethoscopes, since they had never seen one before. I let them listen to their hearts with mine, and their eyes would light up, and they would let the exam continue. Who knows—maybe she is another medical professional in the making!



Above: Galápagos Islands, Ecuador. Something we don't see often in the U.S. anymore—chicken pox. In this area, children are not inoculated for this disease as they are in North America. Here, I'm applying medication to soothe the itching. This family had several other children, all in various stages of the illness. After the clinic, they took us back to their home to show us some enormous turtles on their property, and guide us through caves that were not on the "tourist" routes.

Dispelling Some Popular Stereotypes of Brazil

by Laine Cicchelli

A recent immigrant from Brazil, Laine Cicchelli of Livonia, MI, is the daughter-in-law of Schoolcraft's Director of Curriculum and Assessment, Cynthia Cicchelli. She was born and raised in Ourinhos, a town slightly smaller than Ann Arbor, MI, situated about four hours from São Paulo. She and her husband, Jon D. Cicchelli, met in the U.S. and lived in Brazil together for a time before settling here. This past Winter, Laine was a student at the College, completing Business 104 (Operating a Small Business) with Prof. Susan Ontko, and English 106 (Business English) with Prof. Elzbieta Rybicka. Recently, Laine began work as an Administrative Assistant at the Futures HealthCore Therapy Center. She already has a bachelor's degree in Business Administration with a minor in Marketing from a university in Brazil, and she plans to continue studying and to earn an MBA in International Trade.

Long winding beaches populated by beautiful tan women, exotic birds seamlessly spiraling through the tropical surroundings, the soft gentle rhythm of a *cavaquinho* playing off

in the distance. To much of the outside world, this is Brazil. It is the way that it is packaged and sold to millions of people in magazines, films, articles, and advertisements that push this image over and over again.

Yet, as with any country of a considerable size, Brazil has a complex and unique culture that is so much more than a simple postcard or a tiny bikini. And while a thorough discussion of the misconceptions of the Brazilian culture is beyond the scope of this article, I sincerely hope that the insights below will provide a starting point to understanding what a rich and complex country Brazil actually is.

...the soft gentle rhythm of a cavaquinho playing off in the distance. Brazilian music has always had its place on the global stage of music, whether from the smooth rhythmic tones of Tom Jobim's "The Girl from Ipanema" or from the upbeat styling of Jorge Ben Jor's "Pais Tropical". However, the differences among the many styles of music and dance inside of Brazil are enormous. *Samba*, the most internationally well-known of the bunch, was first introduced to Brazil through the West African slave trade. It is characterized by the rhythmic beat of a strong



A decided European influence, and a mixture of older and more modern architecture, can be seen in this Spring 2011 photo of downtown Curitiba, capital of the south Brazilian state of Paraná. When Laine Cicchelli lived in Curitiba for a year with her husband, Jon, she found the city delightful, and this spot was one of her favorites. This is Rua das Flores, the main thoroughfare; its pedestrian walkway is called the Calçadão da XV de Novembro (November 15 Promenade), commemorating the date in 1889 when Brazil was proclaimed a presidential republic. About 3.2 million people inhabit the Curitiba metro area, making it the seventh-largest in the country.

Photo: Geographic Guide Curitiba (<http://www.curitiba-parana.net/rua-flores.htm>).

percussion group and the subtle light-hearted tones of the *cavaquinho*, which is similar to the Hawai'ian *'ukulele*. *Sertanejo*, a style of music comparable to American country music and found throughout much of the countryside of Brazil, arose in the 1920s. It came about as a result of the migration of northern workers into the more industrialized southeast. *Axé*, a musical style that often symbolizes the northeastern state of Bahia, combines salsa, rock, and reggae to create a truly unique experience. The name itself comes from some of the Afro-Brazilian religious groups that are common in that region. Lastly, *capoeira*, while not technically a musical style, is a mixed martial art that combines elements of dance and music. It is historically rooted in Brazil but has gained considerable international attention over the past several years, largely thanks to its use in films and to the strong Brazilian presence in the Ultimate Fighting Championship (UFC). Practitioners of *capoeira* are required not only to train their bodies, but also to learn to use the instruments and songs associated with this martial art.

Long winding beaches populated by beautiful tan women.... There is (unfortunately) a strong image outside of Brazil that promotes the idea of sex as being inexplicably tied to the Brazilian culture. This shallow assumption is almost always present in the advertising and media used to portray Brazil in foreign countries. The long winding beaches of Rio de Janeiro cast against the spirit of Carnival leave a lasting impression that surely won't be forgotten anytime soon. And while Carnival is a celebration of the art and history of Brazil that does occasionally involve interesting costumes and a lot of dancing, it would be wise to remember that, like Mardi Gras here in the U.S., few Brazilians celebrate the event in the way that it is portrayed to the outside world. The majority of Brazilians celebrate by taking vacations to see family, to visit some of the various touristic destinations throughout Brazil, or even just to relax for the one or two days that they get off work.

continued on next page



A group of *capoeiristas* typically form a circle, or *roda*, along with their musical instruments. Pairs of them take turns confronting one another, their moves synchronized to the music, while everyone else continues to play, sing, and clap their hands. The three men at the center of this photo are each playing a *berimbau* (two bass and one viola), an Afro-Brazilian percussive string instrument made with a dried, hollowed-out gourd and a long wooden bow. The tambourine-like hand frame drum is called a *pandeiro*. The tall drum, called an *atabaque*, is made from a calfskin drumhead that is fastened by ropes to a shell of jacaranda wood.

Photo: Capoeira Connection (<http://capoeira-connection.com>).

Stereotypes of Brazil *continued from page 15*

...exotic birds seamlessly spiraling through the tropical surroundings.... While Brazil is proud to have nearly 60% of its land covered by the Amazon forest, it's important to remember that less than 2% of the population of Brazil resides in this region. Few Brazilians ever have the chance to visit Amazonas, the northwestern state where the rainforests are most concentrated. Even fewer are able to experience the beauty and wonders that that this region has to offer; this is similar to the relationship that U.S. residents have with Alaska. As such, although topics such as deforestation and environmental protection are important to Brazilians, the Amazon has very little influence on the average Brazilian's life. The other, more populous, regions of Brazil are far more likely to contribute to a Brazilian's cultural background. Each region is as historically rich and diverse in its cultural aspects as is the American West Coast or the Bible Belt.

The economic heart of Brazil is without a doubt the Southeastern region, which includes the states of Espírito Santo, Minas Gerais, Rio de Janeiro, and São Paulo. It contains over 40% of the population and contributes approximately 60% of the gross domestic product (GDP). Much of what is perceived about Brazil generally comes from this region, as it has developed much of the film and music that foreigners associate with Brazil.

The southern region of Brazil is decidedly more European than the rest of the country. Very similar to the U.S., Brazil saw a large influx of German, Italian, and Eastern European immigrants after WW2. These immigrants and their descendants tended to settle in parts of Brazil whose climate was close to that of their native countries. Out of all of the regions in Brazil, the south enjoys the highest standard of living, comparable to Southern Italy.

The northeast region is hot and barren, with much of the population living well below the poverty line. It is notable, however, for its contributions to Brazilian soul food and other aspects of Afro-Brazilian culture, as well as its stunning coastline. Bahia, which is located in this region, is a major tourist destination, boasting many of Brazil's most beautiful beaches such as Salvador.

I sincerely hope that this article has given you a taste, albeit a small taste, of what truly makes up our beautiful country of Brazil. A single article could never touch on all of the rich history, cultural underpinnings, and unfortunate misconceptions that continue to grow and evolve. Understanding takes time and patience, and as I continue to cultivate my own understandings and address my own misconceptions with regard to culture in the U.S., I hope that you will do the same. •

Brazil: A Large Country with a Larger Heart

by Josehns Silva-Gonçalves



Born in Brazil, Josehns Silva-Gonçalves, Ed.D., is a now-retired adjunct instructor in Psychology at Schoolcraft College. He is a psychotherapist, clinical social worker, disability specialist, life coach, author, and former prison officer, with degrees from Eastern and Western Michigan Universities. Currently he is Assistant Director of EMU's Disability Resource Center, and formerly he served with the University of Michigan's Council for Disability Concerns and its Office of Student Conflict Resolution. He also continues to offer private family and individual counseling and accommodation support services. Dr. Silva can be reached at 734-546-6400.

This story is about contrasts in Brazil, but many people already realize there are contrasts everywhere in the world. For instance, many Brazilians know mostly two faces of the United States: (1) the great cities like New York, and (2) the cowboys riding horses in Texas. However, when you travel from East to Southwest over the United States, you may see the great New York, but then parts of the Great Lakes, and Chicago, the green farms of the Midwest, the Great Plains, and, after a few hours, the mountains, dry salt lakes, and desert.

Diversity is the rule in large countries. So, in Brazil, traveling south, first you will fly over the dense Amazon forest or neighboring tropical states. As you approach the Eastern Coast of Brazil there are metropolitan areas such as Rio de Janeiro, and particularly São Paulo with over 15 million inhabitants. But, if you fly inland to the state of Minas Gerais, beyond the mountains and rivers, you will see a small dot on the mountain range. That small town is called Bom Sucesso. It is there that you will find the orphanage of Casa Maria, Comunidade de Jesus.

Two Different Worlds in One Country

Back to the notion of contrast, one must visit Rio de Janeiro. From the luxurious Copacabana Palace to Ipanema Beach you will be mesmerized by the wealth and beauty, both natural and manmade. But as you look further on the mountain sides you will detect *favelas*. These are inexpensive homes and shacks in communities dominated by drug dealers and violence, not unlike sections of Los Angeles and Detroit.

Yes, we have beauty and we have problems everywhere. It is your choice what to focus on. For instance, there are places of charity and peace in Bom Sucesso: Comunidade de Jesus and Casa Maria. Here you will find how much people are willing to give to needy children. Volunteers and financial supporters make sure that under-privileged children have food, education, and prayers.

I remember that in one of my many trips to visit Casa Maria, the old taxi parked two blocks away because recent rain had damaged the narrow, unpaved road. So we proceeded on foot to the gated front yard.



The luxurious beach resort of Copacabana, in the Brazilian city of Rio de Janeiro, is one of the most admired in the world.



A favela (slum) in Salvador, the capital of the northeastern Brazilian state of Bahia. Photo from the PBS-TV series "Black in Latin America".

It was a poor, but a happy house. It functioned as a school, a church, and a soup kitchen all in one, serving the growing numbers of needy children.

In the 1980s, I sent in my first donation for food. Later on, while I was working with Ave Maria University in Ypsilanti/Ann Arbor, MI, my mother and I established the Santa Maria Children's Foundation to increase fund raisers for Casa Maria. The foundation focuses on providing soup, bread, and blankets to Casa Maria and others. It was delightful to see the children happy with our visits and the simple food items and blankets we delivered to them.

The Miracle Girl

Learning of my missions to Brazil, many people offered to help. Americans probably are the most charitable people on Earth. One night I got a call from Dexter, MI:

Dr. Silva, my name is Amy. I read your Ginha story in the *Parents' Journal*. I went to the bank with my parents and took all my savings for Casa Maria.

On a Saturday, Amy's mother drove that 11-year-old girl to meet me at my Ypsilanti office. She looked at me through her glasses, and handed me an envelope containing a cashier's check. That

was all the money she had. I looked at her mother with hesitation. Her mother said, "It is okay with me." I took the envelope and shook the little hand of the girl with a big heart.

Amy had given me more than money; she had given me inspiration. I added to her donation, and the children had good holidays at Casa Maria.

The Outcome

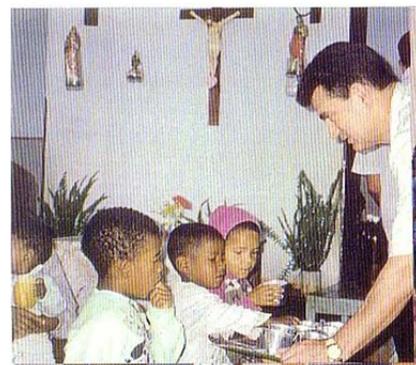
Today, many of those Casa Maria children have grown and become teachers, nuns, farmers, priests, and, of course, soccer players.

I never liked the word "good-bye". It reminds me of tears. So, on my last visit, I told Casa Maria's children "So long", and asked the volunteers if they had any special requests for the future. I remember the last requests from Casa Maria: "We feel blessed having rice soup, beans, and a soccer ball for the children." A couple of days later I also said so long to my mother, not knowing that I would never see her again.

I later visited Casa Maria with my son and we saw so much progress. My fund raisers had decreased when I retired, but others took over the mission of helping the children of Casa Maria.



Dr. Silva with some of the children of Casa Maria orphanage.



A Look at the Lives of Coffee Farmers Today

by Cynthia Jenzen (Anthropology)

Daniel Jaffee, Assistant Professor of Sociology,
Washington State University-Vancouver

Brewing Justice: Fair Trade Coffee, Sustainability, and Survival (Univ. of California Press, 2007)

Schoolcraft College Radcliff Library
Call No. HD 9199 .D442 J34

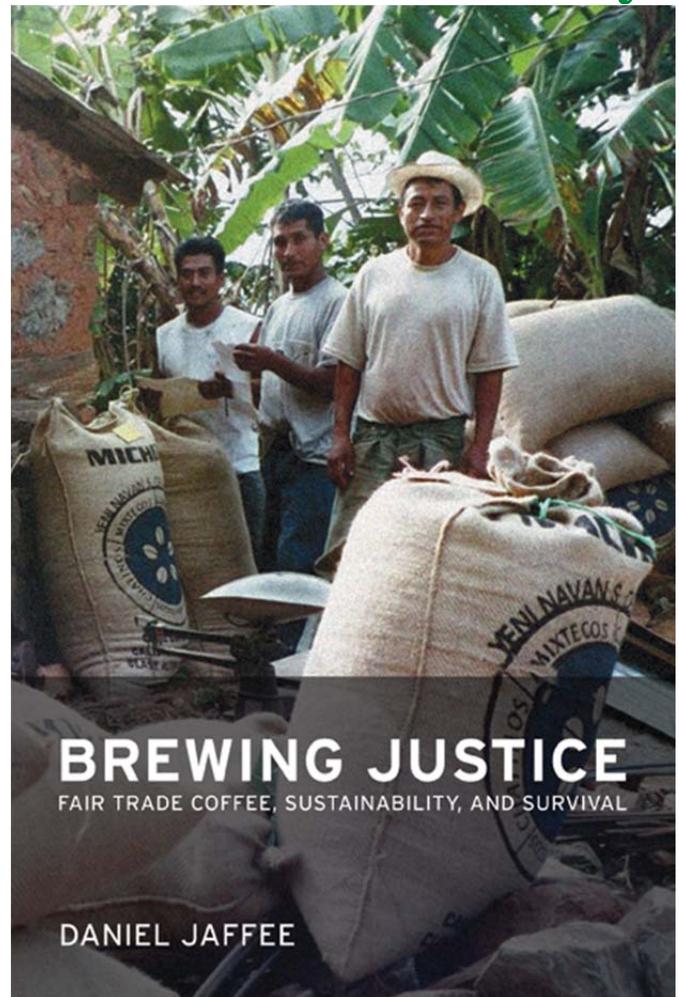
After I volunteered to write a review of this book, I was wonderfully pleased to find that it is a work that is well written, informative, and incredibly comprehensive. From the Introduction to the Conclusion, and in all nine chapters in-between, Dr. Jaffee fills us with knowledge about the largest population group on earth—peasants—and their quest for fair trade associated with the growing and selling of coffee. He cites material from other experts, such as anthropologists and economists, which further rounds out the information he supplies to his readers.

I began my reading with the belief that I knew full well what “fair trade” is and how it operates. I will fully admit that I was very wrong!

In the Introduction, Jaffee lays out that the goal of his study was to reveal:

how the peasant coffee producers are experiencing fair trade, the kinds of tangible benefits that fair trade generates, especially when it comes to the economic well-being and food security of producer households, their access to education, the need for individuals to emigrate to supplement the family income, and the environmental impact of peasant farmers’ agricultural practices. I wanted especially to know how families who are reaping the economic advantages of fair-trade markets fare in direct comparison to similar families in the same communities who sell their harvests on the conventional market through local intermediaries. Although there is a good deal of anecdotal information available regarding the benefits of fair trade, this book is the first published independent study to compare systematically— in quantitative as well as qualitative terms— the difference between small-farmer households who participate in fair trade and those who do not. Beyond direct effects on producers, I wanted to look at the larger significance of the fair-trade model.

The first chapter, “A Movement or a Market?”, was an eye-opener for me. It made me think of how many desires for change often start out as a movement and never make it past this point to actual substantive changes. There is a real problem plaguing the growing fair-trade movement because there is a division amongst the players as to the long-term goals and the motivation that is pushing the larger corporations to become a part of the fair-trade movement.



Jaffee makes sure that the reader understands the shift in the market paradigm that took place during the Industrial Revolution to one “disembedded” from what to that point had been part of the social and cultural framework of a community. Formerly, markets did not play the major organizing role in the economy; instead, this role was played by the households in which production and distribution were rooted. Jaffee quotes a description by Karl Polanyi (1886-1964), a Hungarian economist who immigrated to the U.S. in 1940:

Traditional and indigenous societies used patterns of reciprocity, exchange, and other means to distribute goods. Under the mercantile system the states retained firm control of the economy, and the key elements of land and labor were not generally for sale. Markets were embedded in the cultural and social fabric of society and worked as beneficial structures.

I believe that a major strength of Jaffee’s work is his ability to present, in this way, a 360° analysis of the topic. As an anthropologist, I applaud him for including the role of culture in the working-out of economic phenomena.

Jaffee continues his book by presenting his research on indigenous Zapotec communities in the state of Oaxaca, Mexico, a region in which one finds both fair-trade and more

conventional markets. He finds that fair trade can have very concrete benefits by “reducing poverty and delivering social justice.” But he also finds that in the fair-trade model, the small producers and rural communities can be sorely challenged “as they interact with international high-value niche commodities markets”. One lesson is that anyone who is interested in the problems of creating and sustaining a just and socially responsible market system for laborers must look at the power that the corporations hold in markets, from the smallest to the largest.

There is much more to this book than what I have related above. Even though David Jaffee speaks about the wealthy North versus the poorer South when he is referring to fair trade, I would like to suggest that what he presents may be more widely useful to us than is evident at first glance. Here in the United States, we are seeing an attack on workers and their ability to have some control over their compensation and work environments. I for one intend to read the book a second time because of the importance it holds in the formation of a fair and just market system and a world that works for all.



Photo: Chris Cavaliere.

Haitian farmers preparing a field for planting in 2011. Here, the crop was rice, but normally the most valuable harvest in the country (at least before the January 2010 earthquake) has been coffee, accounting for about 30% of exports. One out of every six people in Haiti relies on the coffee industry for his or her livelihood. The plants are mostly cultivated by the *pêti plantè* (small and family farmers primarily engaged in subsistence agriculture) on land high up in the Chaîne de la Selle and Massif de la Hotte mountain ranges, often at altitudes exceeding 6,000 feet. With the advent of the Fair Trade movement, the situation for Haitian coffee exports has improved, not only because of fairer prices but because the exporting firms help bring the small-scale farmers together into growers' cooperatives and federations, whose operations are more efficient. Fair-trade Haitian coffee is marketed in the U.S. by several small firms as JL Hufford (based in Lafayette, IN), Alltech (Lexington, KY), Singing Rooster (Madison, WI), and Just Haiti (Washington, DC).

**About
Chris
Cavaliere**

The photographs on pages 1, 11, and 19 of this issue were generously offered for our use by freelance photographer Chris Cavaliere, owner of Greater Love Photography in Farmington Hills. He is married to Susan Cavaliere, a video producer at Schoolcraft College's Media Center. Chris tells us that his passion is capturing life through photography and "telling the stories of those with no voice. I love the fact that my photos will help make others aware of what is happening in the world." Last year, he traveled to Mexico City and Haiti to chronicle the lives of missionaries and of the people to whom they minister. Chris recounts that even though many of the people he met in those countries are very poor, "I will never cease to be amazed that those who have so little are willing to give so generously." An example was the Mexican boy whose photo is on page 1: when Chris and the group with whom he was traveling complimented him on his stylish belt buckle, the boy immediately offered it to them! Next year, Chris hopes to travel to the Amazon Basin to photograph people who perform medical flights to help the indigenous tribes.

The Spirit of the Mexican Muralist Revolution

and Its Effect on the United States

by Debby and Rick Zuccarini

Deborah J. Zuccarini has been an Adjunct Instructor at Schoolcraft College since 2004, teaching art, art appreciation, and art history classes. She and her husband, Richard P. Zuccarini, are both professional artists who served an apprenticeship in buon fresco and mural-making under Lucienne Bloch and Stephen Pope Dimitroff, apprentices to Diego Rivera. The Zuccarinis' murals appear in and around Detroit, both in public spaces and private homes. They also create and exhibit their work, teach art to all age levels, and do art restoration.

Originally, we were asked to write about our experiences with one of the famous Mexican Muralists. Unfortunately we were both quite young when they passed. However, our experience in an apprenticeship with two assistants to Diego Rivera gave us a surreptitious glimpse into the spirit of the times. After looking into the history of those times, it became apparent that the spirit of the Mexican artistic revolution touched the entire world, particularly the U.S.

A Revolution in Both Art and Politics

The artistic revolution in Mexico actually began just prior to the outbreak of the military one. Students of Geraldo Murillo—known as “Dr. Atl”, an art professor at the National Preparatory School in Mexico City and a prophetic voice for a purely Mexican style—mounted a large exhibition of their new work. Murals were begun at the school immediately after that, in the very month the Mexican Revolution began.

When the Revolution ended a decade or so later, in 1920, the newly formed government was faced with a mostly illiterate population, ingrained for generations with the belief that the European culture was superior to their own. Indigenous (a.k.a. Indian) culture had all but been erased and was not sought out. By 1922, Mexico was ready for the murals.

Imagine the excitement when the government put out the word that they were sponsoring wall art! The call and the response to it had a decidedly political bent, yet artists were offered absolute freedom of expression. Popular folk subjects and styles flowed into all the arts: painting, sculpture, theater, music, literature. This is also when the export trade of Mexican Art began, including *huaraches* (native sandals of hand-woven leather), *serapes* (traditional shawls), dancing figures, etc. Minister of Education José Vasconcelos, who would originate a philosophy of *indigenismo* in art and culture, offered absolute freedom of both subject matter and artistic treatment to the professional artists he chose to decorate the walls of Mexico's public buildings.

A manifesto was written by David Siqueiros, who, along with Diego Rivera and Jose Orozco, are considered the top Mexican Muralists. The entire manifesto is worth reading and appears on the next page. It was addressed to the repressed and humiliated indigenous peoples, to soldiers “converted to hangmen”, to the oppressed workers and peasants, and to those intellectuals who were “not servile to the bourgeoisie.” The



In his fresco “Agrarian Leader Zapata” (1931), one of five “portable murals” commissioned by the Museum of Modern Art in New York, Diego Rivera depicted a revered leader of the Mexican Revolution. Emiliano Zapata and his band of peasant rebels, holding sickles and other makeshift weapons, stand over the corpse of an oppressive *hacienda* owner. Image courtesy of MOMA/ Abby Aldrich Rockefeller Fund.

manifesto referred to centuries of pain and degradation caused by the “overseer and politician” who worked for the wealthy. Lauding the Mexican Art of the people, it denounced easel art as too individual (this was later retracted) and extolled public, monumental beauty “that enlightens and stirs to struggle.”

Wow. Quite an undertaking. The government offered livable wages for these art projects, and many answered the call. These artists were to place on the walls of their cities not only the history of Mexico but the rediscovery of the Mexican, with the expectation of a newly formed future and a changing world. Such concepts as Socialism and Communism were relatively new, and not the monsters they were later turned into. The aesthetics and the ideals were inseparable; Rivera said, “If it isn’t propaganda, it isn’t art.” Artists quickly left the cities, headed to the countryside and began researching their native culture. Having been trained in the European ways, they used many Renaissance and classical forms. Their media ranged from the experimental invented paints of Dr. Atl to the ancient art of fresco. Fresco was considered the preeminent mural technique, permitting the permanence and monumentality that was required for such a task.

Because the Mexican art was not only politically new but was immersed in the Mexican culture, the world paid attention.

It pointed the way for nations to reinvent themselves. The tone was set for the first half of the 20th Century; from 1900 to 1948 a revolution in art, society, and/or politics was happening somewhere.

The “Big Three” Mexican Muralists

As the work to create a national culture progressed, fame came with it. Wealthy Americans became enamored with the bad-boy painters (“Mexican bandits”). Orozco, Siqueiros, and Rivera invaded America with their art, their politics, and their personalities. No less than the San Francisco Stock Exchange commissioned Diego Rivera. Dartmouth College, one of the oldest educational institutions in America, commissioned Orozco. Siqueiros set about his guerilla ways training up new revolutionary artists at workshops in New York and Los Angeles.

Diego Rivera was the favored artist of the three. He was also known to create his own mythology and was not the revolutionary soldier he claimed to be, having spent the revolution in Europe, studying art. Rivera was the first Mexican artist to be commissioned for a mural in the U.S. Considering their manifesto, it is no wonder that the Mexican art community began to consider him a turncoat. The San Francisco Stock Exchange is definitely not a “pro-worker” establishment, and furthermore his mural is located there on the stairs to the private dining club, for the most wealthy. This problem was exacerbated by the fact that it was 1931, after the stock-market crash and during the time when its aftermath began to be felt. Rivera’s piece at the Exchange, “The Allegory of California”, in no way demeaned the lower classes, but his motives were questioned from then on. His place as the premier muralist, however, was not diminished.

Of the three, only David Alfaro Siqueiros actually fought in the Revolution. He served in the army at a very young age, making captain at 17. His revolutionary stance was based on his personal beliefs; he eventually managed to be ejected from every country he visited, as well as several times from Mexico. The art manifesto he wrote was developed in Barcelona, just before he was thrown out of Spain. After painting three murals in Los Angeles, Siqueiros’s visa was not renewed and he was expelled from the U.S. Returning in 1936, he went to New York City and began his Experimental Workshop. His work and teaching were based on his insistence that revolutionary art must be produced with revolutionary materials. New paints, such as the Dupont Company’s automotive lacquer, Duco, were applied with new creative tools, “anything but a brush”. Young artists who worked with him, such as Jackson Pollock, were influenced by this approach. Depending on your information source, some believe that the workshop was also a secret connection with Communism.

José Clemente Orozco was part of the student rebellion that caused Siqueiros his first stint in a Mexican jail. The National Preparatory School’s art students did not want to follow the European design, but the rebellion ended and the students went to the bar and drank. Once the actual revolution began, Orozco was ready to volunteer, except that the loss of one hand made him useless to the effort. After he had achieved some fame, the American papers would publish tales of imaginary war-time adventures, calling him the “Bare-footed Soldier”, saying he’d lost his hand throwing bombs. But the artist wanted no part of

that, making it known that his hand had been blown off in a childhood accident playing with gunpowder.

Orozco in Depression-Era America

In fact, Orozco was personally unable to deal with the pain and brutality around him in Mexico. He fled to America, grabbing about 100 of his paintings and crossing the border in

continued on next page

Manifesto issued by the Union of Technical Workers, Painters, and Sculptors, 1922

This manifesto, written by David Siqueiros and his colleagues, was originally published as a broadside in Mexico City in 1922. The English translation below is from Laurence E. Schmeckebier, Modern Mexican Art (Minneapolis: University of Minnesota, 1939), p. 31.

Social, Political, and Aesthetic Declaration from the Union of Technical Workers, Painters, and Sculptors to the indigenous races humiliated through centuries; to the soldiers converted into hangmen by their chiefs; to the workers and peasants who are oppressed by the rich; and to the intellectuals who are not servile to the bourgeoisie:

We are with those who seek to overthrow of an old and inhuman system within which you, worker of the soil, produce riches for the overseer and politician, while you starve. Within which you, worker in the city, move the wheels of industries, weave the cloth, and create with your hands the modern comforts enjoyed by the parasites and prostitutes, while your own body is numb and cold. Within which you, Indian soldier, heroically abandon your land and give your life in the eternal hope of liberating your race from the degradations and misery of centuries.

Not only the noble labor but even the smallest manifestations of the material and spiritual vitality of our race spring from our native midst. Its admirable, exceptional, and peculiar ability to create beauty—the art of the Mexican people—is the highest and greatest spiritual expression of the world-tradition which constitutes our most valued heritage. It is great because it surges from the people; it is collective, and our own aesthetic aim is to socialize artistic expression, to destroy bourgeois individualism.

We repudiate the so-called easel art and all such art which springs from ultra-intellectual circles, for it is essentially aristocratic.

We hail the monumental expression of art because such art is public property.

We proclaim that this being the moment of social transformation from a decrepit to a new order, the makers of beauty must invest their greatest efforts in the aim of materializing an art valuable to the people, and our supreme objective in art, which is today an expression for individual pleasure, is to create beauty for all, beauty that enlightens and stirs to struggle.

Mexican Muralists *continued from page 21*

1927. Officials in Laredo, Texas, seized his bags, declared his work immoral, and destroyed 60 of the paintings. Continuing on, he found a welcome in San Francisco. Canada was not so welcoming: a very short stay there ended when he was stopped for looking suspicious. Once proven to be Mexican, the authorities physically escorted him back across the border to the U.S.

New York City was where Orozco felt at home. He was there to witness Black Friday on Wall Street, in October of 1929. Not long after, the New School for Social Research commissioned him for a series of murals on the “United Brotherhood of Man”. These brought poor critical reviews, but much excitement from the art and culture activists. The renowned architect Frank Lloyd Wright asked him to come and work at Taliesin, the school he started in Wisconsin. Orozco put him off for a while and then declined. Dartmouth College in New Hampshire invited him to speak, and this was so well-received that it led to a commission for a series of murals, “The Epic of American Civilization”.

Why New England? Why Dartmouth? The college was founded by Reverend Wheelock in Colonial New Hampshire in 1769 for the “education and instruction of Youth of the Indian tribes in this land ... and also English youth and any others.” It was the perfect place to express Orozco’s belief in the Indigenous. His search of the campus led him to Baker Library, the pride of the college, which housed more Spanish-language books than did rural libraries in Spanish America. He spent months in preparation, researching Mayan and American history.

It’s difficult to tell how Orozco felt about American society, about New England and academia in general, judging by the murals. This 24-panel work is very powerful, nearly overwhelming, and could be described as harsh. One alumnus stated that he and others were unable to study in the library because even when he wasn’t looking at them, he could feel the paintings “yelling at the back of my head”. One famous panel

depicts a prone skeleton, wrapped in a graduation robe, being helped to produce— give birth to— small skeletons held in bell jars. Those are the vacuum jars we all have seen in science classes. The scene is observed by several other skeletons in a row, wearing the robes of a hierarchy at a graduation. This panel is titled “Gods of the Modern World”, and has also been referred to as “Academia Giving Birth to its Still-Born Child”. This certainly causes some question about Orozco’s insistence on the value of Dartmouth or any institution of higher learning.

Another panel has a large, Jesus-like character, axe in hand, with a cross lying on the ground behind him, clearly having just been chopped down. In a pile behind it are the trappings of the world’s religions and philosophies: a Buddha statue, a piece of a Greek pillar, a Roman bust. The title we learned it by was “Christ Chopping Down His Own Cross”. The official title is usually given as “Modern Migration of the Spirit”. There’s another panel that shows a little red schoolhouse with a sour-faced school-teacher. The grey colors of a stiff New England are followed by a scene showing men in suits scrambling for money. At one time it was said that the man shown on his hands and knees shoveling gold coins into his mouth was the president of the college. Nevertheless, Dartmouth, all its students and the staff, were always completely supportive. They may not have understood it, but the Art Department head said they knew something important was happening. Orozco considered this the most important undertaking of his career. When you’re finished reading this, go and look up Orozco’s work in the Baker Library (<http://www.dartmouth.edu/~library/Orozco/oatdartmouth.html>).

A Legacy in the U.S. and the World

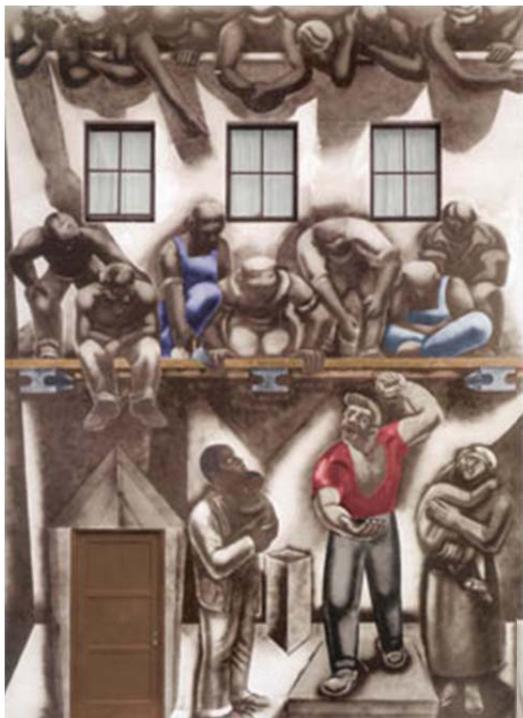
Exactly what spirit did the Mexicans lend us?

Diego Rivera considered his 1932-33 fresco “Detroit Industry” at the Detroit Institute of Arts to be his masterpiece. In this 27-panel work he created a perfect world, a balance between people and factions, all working for the good of all. Management and workmen, men and women, and people of all colors



“Gods of the Modern World” is one of the series of panels created at Dartmouth College by José Clemente Orozco in 1932-34. In this panel the artist turned his critical eye upon academia itself, showing the professoriate producing children who are dead before they can breathe.

Photo: Wikimedia Commons.



This is a reconstruction, by artist Luis Garza, of David Siqueiros's Los Angeles mural on cement, "Street Meeting" (1932), which was the first mural in history painted with a spray gun applied directly to a wall. The scene shows a trade-union militant agitating before a multiracial crowd. The original work, one of three that Siqueiros created for a mural-painting class that he taught at the Chouinard Art Institute in L.A., fell victim to either malice or neglect.

Tipping Point

continued from page 11

year) the *Día de los Muertos* (Day of the Dead), the Mexican holiday in which people celebrate the memory and legacy of their ancestors. That afternoon, Miranda-Yuen's presentation will cover who Latinos are, their main values, their countries of origin, their identity, their remarkable and growing presence in this country, and their economic impact in the U.S. and in Michigan.

Finally, as in the past, the campus GlobalEYEzers group invites instructors, staff, students, and community members to participate in lunchtime discussions about current events and issues in a global context, with ethnic food provided. See page 2 for details.

Let us know how you and your colleagues bring some global and multicultural perspective into your coursework this year!

were included in his view to a future of equality in the workplace, with medicine and agriculture enhanced by industry. The work did stir up struggle, as the manifesto stated. Many people in the area wanted to whitewash the work of an avowed communist. Elevating workers caused schisms in the work world; his images included the newly forming unions.

Siqueiros's legacy was, in part, to help lay the basis for the Abstract Expressionist movement and for New York as the center of the art world. His determination to adapt new art media to his purposes— such as his pioneering use of automotive spray-paint guns— along with his aim of getting the message of his art out to public view quickly, helped bring about the current international phenomenon of Street Art, whose first major incarnation was the Hip Hop spray-paint aesthetic in New York.

Orozco remained aloof from the public's taste in art. His art was of the moment. One of his paintings was condemned by the Catholic Church; the next was published by it. He didn't care. Orozco's Dartmouth murals were completely of his time period. The Pan American saga connected Mexico with New England, bridging a gap between the legends of a suppressed culture and the worldwide uprising of workers. Of the three muralists, he remained truest to the goal of the Mexican Muralist Art Movement.

This was an art movement that influenced the U.S in immeasurable ways. The Mexican muralists' style changed the painting preferences of American artists from portraits and landscapes to depictions of the lives of the people, reflecting our culture as the Mexicans did theirs. When FDR was seeking ways to keep people working during the Great Depression, he was contacted by an old school classmate, George Biddle, who was involved in Mexico and murals. That led to the New Deal art works that now decorate our public places, post offices, schools, and town halls across America. Today, the use of murals on buildings is a common tradition in all urban areas where people live, not just in Mexico but also in the U.S. and other countries. •

Focus Latin America Series	
Wed., Jan. 25 11:30 am – 1 pm MC-200	Talk, "Emerging Latino Culture" Ethriam Cash Brammer de Gonzales, Assoc. Dir., WSU Center for Chicano-Boricua Studies
Thur., Feb. 2 2:30 – 3:50 pm LA-460	Film, "Three Caballeros" (Walt Disney, 2009)
Mon., Feb. 6 11:30 – 1 pm MC-200	Film, "America Before Columbus" (National Geographic, 2009)
Tues., Feb. 21 1:00 – 2:30 pm MC-200	Talk, "Neoliberalism: Its Policies and Effects" Rubén O. Martinez, Dir., MSU Julian Samora Research Institute
Mon., Mar. 12 11:30 – 1 pm MC-200	Film, "Food for the Ancestors" (Bruce Z. Kraig and Dudley Nieto, 1996/2004)
Wed., Mar. 28 11:30 am – 1 pm MC-200	Talk, "Latino History and Culture" Jorge L. Chinea, Dir., WSU Center for Latino/a and Latin American Studies
Wed., Apr. 4 1 – 2:54 pm LA-415	Film, "SANTO vs. La Invasion de los Marcianos" (Kit Parker, 1967/2001)
Mon., Apr. 9 4 – 5:30 pm RC-135	Talk, "'Murder City': Femicide, Popular Culture, and Global Awareness" Helen Ditousas, SC Dept. of English
Thur., Oct. 4 12 – 3 pm F-530	Film, "Frida" [on the artist Frida Kahlo] (Julie Taymor, 2002)
Oct. 30 – Nov. 16 Lower Waterman	Exhibit, "Latino Legacy" Curator, Ciléia Miranda-Yuen, Belas Artes Gallery, St. Louis
Sat., Nov. 3 Art Gallery of Ontario (Toronto)	Day trip: "Frida & Diego: Passion, Politics and Painting" (Cost: \$59)
Wed., Nov. 7 10 – 11:30 am Lower Waterman	Breakfast and Presentation: "Día de los Muertos" (Day of the Dead) Ciléia Miranda-Yuen, Belas Artes Gallery, St. Louis
Wed., Nov. 7 1 – 2:30 pm Lower Waterman	Talk, "Latino Identity" Ciléia Miranda-Yuen, Belas Artes Gallery, St. Louis

Tango Argentino:

Transatlantic Reflections of National Identity

by María Claudia André

Dr. María André (right) is a Professor of Hispanic American Literature and Latin American Studies, and the Chair of the Department of Modern and Classical Languages, at Hope College in Holland, MI. Born in Argentina, she holds an A.B. degree from the Universidad del Salvador in Buenos Aires (1982) and a Ph.D. in Latin American and Spanish literature from SUNY Albany (1995). María was the editor and translator of Seven Plays by Argentine Playwright Susana Torres Molina (2007) and the editor of Chicanas and Latin American Women Writers: Exploring the Realm of the Kitchen as a Self-Empowering Site (2001).



An Argentine has been portrayed as a South American who speaks Spanish with an Italian accent, dresses like the British, and secretly wishes to be French. A similar saying notes that while Mexicans descended from the Aztecs, and Peruvians from the Incas, Argentines descended from boats.

A formulation stated by José María Cantilo, Foreign Minister of Argentina in 1914, is perhaps the most apt:

From Spain we received our blood and our religion. From France and Great Britain as well as the United States we received the doctrinal direction of our democratic institutions. If to the Mother country we owe the basis of our literature, French culture has contributed largely in the formation of our intellectual life while Italy and Germany have contributed to important aspects of our evolution.¹

This complex identity of Argentines has been, through the years, a common topic of debate and research among national and international sociologists, psychologists, and historians. Curious about this multicultural phenomenon, they have sought to conjure up a realistic interpretation of the average Argentine citizen.²

However, most books, studies, and articles addressing this issue tend to focus mainly in the *porteños*, i.e., the people of the great port and metropolis, Buenos Aires. Thus, these attempts fail to fully comprehend the richness and intricacies behind the country's socio-ethnic composition.

This article seeks to clarify the role and effect of the transatlantic experience of European immigration as a force that shaped and transformed Argentina's foundational culture, redefining not only its racial heritage, but also much of its spiritual, social, and intellectual landscape. By tracing the evolution of tango music and dance, we will examine the historical and political implications of immigrant settlement, and the cultural changes undergone by both the newcomers

and Argentine society as a whole as part of the process of articulating a national identity.

The European Model

Presidents Juan Bautista Alberdi (1810-1884) and Domingo Faustino Sarmiento (1811-1888), inspired by the example of the United States, believed that Argentina would be able to compete in the international markets and become a prosperous country only with the help of European immigrants, whose traditional values and good working habits were already well established. Ascribing to the notion "to govern is to populate", Alberdi dreamed of transforming the basic profile of Argentine society through a massive immigration and urbanization policy that would revive the spirit of European civilization.³

Embracing the common dream of *Hacer l'América* ("making it in America"), between 1860 and 1920 more than six million immigrants of different skills and trades, overwhelmingly men, settled in Argentina. They arrived mostly from Italy (42%) and Spain (33%), and in lesser numbers from France, England, Central and Eastern Europe, and the Middle East.⁴

But Sarmiento and Alberdi's grandiose ambition to Europeanize the population through massive immigration failed to fulfill its commitment on either end. On the one hand, the ruling elites found that most immigrants either lacked the discipline and the working skills they expected or were illiterate peasants with poor education. On the other hand, the immigrants were confronted with protectionist laws that firmly secured the best land to the local *estancieros* (landowners). Upon realizing that the highly productive soil would remain in the hands of the landowners, which left them few opportunities other than working as tenant farmers, thousands of the immigrants returned to Buenos Aires—where they had earlier disembarked—to join the developing working class, while others—approximately 170,000—went back to Europe.⁵

Doctor José María Ramos Mejía, a sociologist of the time, described the impact of these waves of newcomers on the city of Buenos Aires:

Since there are so many immigrants, they inundate everything: second-and third-rate theaters, free promenades in the square, and the churches (because Italians are devout and peace-loving people). They fill the streets, the plaza, the asylums, the hospitals, the circuses, and the shops. They take on work in all jobs and professions, although their behavior is a little awkward and elemental.⁶

By 1871, in the crowded and unsanitary rooms of the *conventillos* (cheap tenement houses), European immigrants, peasants, and some lower-class *porteños* formed the new social class of the time. Searching for ways by which to identify themselves as a group, newly settled communities developed close socio-cultural codes only understandable by those of the same social and economic condition. Among such codes, tango music and dance, as well as *lunfardo*—which is a slang or dialect that arose among the urban underclass and became, in some ways, the language of the tango—are perhaps the most extraordinary and lasting.

The Highly Multicultural Roots of the Tango

The tango was born in the Altos de San Pedro, a Buenos Aires neighborhood inhabited by port workers and longshoremen. Between 1865 and 1895, the blending of various musical and cultural traditions “eventually formed what would later be identified as tango.”⁷

The origins and etymology of the word *tango*, and its relationship with *lunfardo* (literally “thieves’ lingo”), are still issues of controversy. But at the most basic level, these complex and tangled roots are a perfect example of the transatlantic exchange of communities and networks that developed in Argentina at the turn of the century.

Most critics seem to agree that the roots of tango, both the music and the terminology, lie within the urban lower-class neighborhoods settled along the riverbanks of the Río de la Plata, between Argentina and Uruguay.⁸ While some *tangólogos* (scholars of the tango) maintain that the word is of African origin with the general meaning of “African dance”, others argue that the word *tango* was originally used to name the drum-and-dance gatherings of the Afro-Montevidean blacks.⁹ There are several authors who claim that African slaves, unable to pronounce the Spanish word *tambor* (drum), would say *tangó* instead. According to Simon Collier, the term is certainly African, for “it is to be found as a place-name today in Angola and Mali”, while another theory is that “the word was assimilated by African slaves from their Portuguese captor. In either case it crossed the Atlantic with the slave trade.”¹⁰ Etymologists also suggest that the term was used in Spain and several Latin American countries during the 19th Century to designate various types of dances, songs, and communal festivities, and that the word derives from the old Castilian Spanish word *tañer* or *tangir*, meaning “to touch; to play an instrument”.

Another issue of controversy among scholars is the historical development of the tango as a social dance. Several studies assert that the tango originally branched off from the highly rhythmic Creole *milonga* and from *Afro-rioplatense* dance, whose immediate antecedent was the *candombe* or *candomblé*. The term *Afro-rioplatense* refers to the culture of the descendants of the African slaves who were brought to the Río de la Plata basin. [Slavery was abolished in Uruguay in 1830, and in Argentina in 1853.] *Candomblé* is an *Afro-rioplatense* ritual as well as the music that accompanies the religious ceremony, in which the entranced dancer becomes possessed by ancient African spirits.

For David W. Foster, “It was the *compadritos*, the immigrant ruffians who lived in the ports, who first took the dance the Africans called the tango and, trying to mock its movements, incorporated it into the *milonga*, a couple’s dance that had its origins in the *habanera* or *habañera* (rhythm introduced from Cuba).”¹¹ Apart from its similarity to the *habanera*, the tango shared the leg-crossing of the *milonga*, the rhythmic influence of the *candombe*, and the vertigo of the Spanish-Moorish *fandangos*. The *cultura arrabalera* (suburban culture) was heavily influenced by a wide spectrum of rural characteristics derived from the local *gauchos*, the ranch workers (or cowboys) of mixed Spanish and indigenous Indian ancestry, who also contributed to the tangos’ multicultural background.

The first instrumental ensembles performing tangos were *tercetos*, three-piece bands of violin, guitar, and flute. But by the 1900s, with the so-called *Italianización* of the tango, Italian players included piano and *bandoneón*, a diatonic accordion with 38 keys for the high and medium and 33 for the low register.

Sexual Symbolism

The major theme of the contemporary tango, as a dance for embraced couples, is the strict domination of the male over the female. It is performed in a very close contact, highly suggestive of the sexual act where the female has the passive role and the male the active. The dance itself is a statement of *machismo*, confidence, and sexual assertion.

Ironically, however, the tango was originally danced by men alone. Its choreography was very symbolic of the suburban *arrabal* culture in the sense that dance, figures, postures, and gestures reflected some of the mannerisms and style of the *compadritos porteños*, the dock workers and other hardscrabble immigrants. By 1914, men outnumbered women by more than 100,000 in greater Buenos Aires.¹² Those who dwelled in the port district and other suburbs tended to be the poor and marginalized, in comparison with the more affluent residents of the city itself. As Foster explains, “the word *compadrito* is a diminutive of *compadre* (companion/buddy), a term that evokes the homo-socialism of the society of these men, in the sense that the spheres of social control, from the highest levels of government down to neighborhood institutions, are based on a relationship of bonding and interdependence among men.”¹³

continued on next page

Tango Argentino *continued from page 25*

Rags to Riches: The tango arose among men inhabiting the slums around Buenos Aires, but eventually achieved world fame among the fashionable and wealthy. At right, men in the streets of Buenos Aires in the early 1900s dance the tango to the music of a *bandoneón*, a type of accordion (photo from Francisco García Jiménez, *El Tango*, 1964). Below, a man and a woman dance the tango earlier this year at the Park Hyatt luxury hotel in Mendoza, a city in the wine-making region of northwestern Argentina (photo by Nicholas Wormull, *New York Times* Travel section, April 8, 2012).



Originally, then, the tango was danced between men. But as men began to dance with prostitutes and paid dancers, its choreography became very sensual and physically explicit; in fact, some of the early lyrics were obscene. Renowned Argentine author Jorge Luis Borges was one of the first writers to begin a serious study of the tango phenomenon as a dance originally performed between men, recalling “what I observed as a boy in Palermo and, years later, in La Chacarita and Boedo: that on the street corners pairs of men would dance, since the women of the town would not want to take part in such lewd debauchery.”¹⁴

An Unusual Route to World Prestige

By 1911, sailors and upper-class Argentine men— who often visited brothels and other gathering places where the tango was played and danced— brought it across the Atlantic into France via the port of Marseilles. Despite the fact that the Argentine upper class had publicly condemned it, Europeans, unable to understand the lyrics, found the dance and the Argentine natives quite charming and seductive.

In Montmartre— a Parisian neighborhood whose cafés and cabarets were popular hangouts of artists, prostitutes,

bohemians, and the unemployed— the tango was especially popular, along with the can-can. The first dance halls in which the tango was danced and performed were the Moulin de la Galette, in Montmartre, and the Bal Bullier, in the Montparnasse district of Paris. From Paris, the tango spread to other European cities and, soon after, crossed the Atlantic into New York.

However, original interpretations of the Argentine tango in Europe and in the U.S., as Marta Savigliano notes, were “overdone and misinterpreted, and the result was a grotesque mismatching of qualities.”¹⁵ For example, since Argentina was known worldwide for the *gaucho* and for the tango, most stage performances blended both dance and customs, thus exhibiting tango dancers dressed in *gaucho* attire!

Oblivious to such details, the elites from Buenos Aires were thrilled to view themselves upon the European mirror of sophistication, and the tango was immediately accepted and fully embraced by the Argentines as a chic dance imported from France. Once legitimized in Europe, the tango finally gained recognition within the *porteño* upper class. “In the 1920s, in fact, the tango, quintessential expression of popular culture, became an unavoidable symbol of the metropolitan culture as a whole.”¹⁶

Apart from dance halls, radio stations, music publishers, and gramophones, the tango spread from poor neighborhoods into wealthier areas of the city by means of the *organillo* or *organito*, a hand-cranked barrel organ played mostly by immigrants or handicapped persons. The players generally strolled around town in the company of children or an animal, collecting coins for their music.

In spite of its popularity, some elites found the tango immoral. Its principal detractors were Pope Pius X, who forbade tango dancing because it loosened the morals of Catholic society, and the German Kaiser, who prohibited his officials from dancing it in public. British royalty, however, was quite attracted by the tango's sultry moves. Among its supporters was Spain's King Alfonso XIII, along with Great Britain's Duke of Windsor, who even took tango dancing lessons.

All in all, by 1914 the tango had triumphed, becoming an almost worldwide phenomenon. There were tango-tea parties, tango dresses, tango color, tango salons, etc.¹⁷ In New York, the renowned ballroom-dance couple Mr. and Mrs. Vernon Castle promoted the tango, recommending to those interested in studying it: "Take your lessons, if possible, from some one who has danced professionally in Paris, because there are so many good dancers there that anybody who can dance the Tango (and get paid for it) in Paris must really be a good dancer."¹⁸

The tango was also a tremendous hit in Poland, where it arrived right before the beginning of WW1 through records, newspapers, and radio.¹⁹ And during the 1940s, the tango continued its way eastward from Paris all the way to Japan, where it was introduced by the Baron Tsunayoshi "Tsunami" Megata. Megata had learned to dance it at the cabaret El Garrón during his stay in the French capital. Back in Japan, he opened a dance school where he not only taught the tango to the Japanese upper class, but also published a book, *A Method to Dance the Argentine Tango*. A decade later, there were more than 20 Japanese orchestras playing tango all over Japan.²⁰

The Tango Takes Hollywood by Storm

Jeffrey Tobin notes that the production of "The Four Horsemen of the Apocalypse" (1921) started a tango fever in Hollywood. In the film, "Rudolf Valentino plays an upper-class Argentine who learns to dance slumming it in La Boca [a heavily Italian *barrio* in Buenos Aires], and later earns a living as a *gigolo* in Paris, dancing tango with the wives of wealthy men."²¹

Significantly, it was not Hollywood's male sex-symbol Valentino, but the stylish figure and cooing voice of singer-composer Carlos Gardel (1890-1935) that helped promote the tango across the Atlantic and beyond. Gardel, born Carlos Romualdo Gardés, is considered the creator of the vocal interpretation of tango. His name, generation after generation, has remained a point of reference for Argentine *tanguera* culture. Gardel's fame internationalized when he traveled to Europe and the U.S., where he not only performed, but also starred in seven films produced by Paramount Studios. His untimely death in an airplane crash in Medellín, Colombia, made both his voice and his figure immortal.



Carlos Gardel, "The King of Tango", in 1933.

Photo: José María Silva (Foto Estudio Silva, Montevideo, Uruguay)/Wikimedia Commons.

It is worth noting that a contributing factor to Gardel's ongoing popularity and recognition was his induction as a symbol of Peronism. During the 1940s, with the ascension of Juan Domingo Perón's populist regime, the status of lower classes along with the new immigrants finally became legitimized, giving them some access to political and social power. Peronist discourse took advantage of the dynamics between the classes by promoting a new model of a rising class born out of the popular weave, in opposition to oligarchic and capitalistic regimes, which, as Peronists perceived, collaborated with foreign powers. Carlos Gardel's popular charisma and vernacular looks were a useful symbol for Perón's politics, as the singer was a role model for Argentine men to emulate. As Donald S. Castro notes, "Gardel as the epitome of the *porteño* was, and probably will always be, the symbol of Buenos Aires in human form."²²

Gardel stood as a symbol of Argentine masculinity as much as Perón's wife, Evita (1919-1952), was a symbol of femininity. In fact, the similarities between these personalities are many: both were illegitimate children of lower-class backgrounds who, at an early age, moved to Buenos Aires in search of stardom and survival. Both became popular and successful radio figures and film stars, and like the melodramatic characters they portrayed, both died untimely deaths, thus remaining eternally in the memory of Argentina's popular culture.²³

In the 1950s, Argentine composer, pianist, and *bandoneón* player Astor Piazzola (1921-1992) revamped the dwindling tango fever throughout Europe and the United States. A polar opposite of Gardel, Piazzola was born in Mar del Plata, Argentina, and moved with his parents to New Jersey at a very early age. In 1938 he returned to Buenos Aires, where he began his career as a tango player and a composer. Frustrated with the lack of opportunities, he left Argentina in 1954 to pursue a scholarship at the Paris Conservatory of Music. Piazzola's compositions soon gained him fame in Paris and New York. It was in New York that he began his experimental arrangements

continued on next page

Tango Argentino *continued from page 27*

of tango-jazz, which he later applied to further develop a wide range of innovative techniques. His free style soon earned him the criticism of conservative tango lovers and the admiration of the younger *tanguero* generations. Piazzola's unique vision has influenced and inspired much of contemporary tango music, gaining him, along with Gardel, the status of a cultural icon.

The tango mystique was most recently recaptured by Hollywood in "Scent of a Woman" (1992), starring Al Pacino; "True Lies" (1992), starring Arnold Schwarzenegger; "Evita" (1995), with Madonna in the role of Eva Perón; and "Moulin Rouge" (2001), which earned a best-actress Oscar for Nicole Kidman. International productions include the French-Argentine "Tangos, l'Exil de Gardel" (1985), the British-French-Argentine-Japanese-German "The Tango Lesson" (1997), and the Spanish-French-German musical "Tango" (2000).

As these productions illustrate, the transatlantic/trans-cultural experience of the tango is, nowadays, exported worldwide and mediated through high-speed technologies, Hollywood, and multinational film and music industries. All continue to rekindle the passion for the music and the dance as an internationally nomadic export, a traveling product that has become widely accepted outside Argentina's borders.

After undergoing many decades of evolution, the tango in all its manifestations constitutes a culture within itself, a culture "that represents a particular sector of *argentinos* at home, but it assumes national representation abroad."²⁴ Indeed, the tango's appealing charm and passion still continue to ignite the fervor of younger generations of Argentines, as both music and dance remain an essential component and symbol of the country's urban idiosyncrasy manifested through popular rhythm and song.

Endnotes

1. Cited in James, 1953, p. 14.
2. See Kalfon, 1980; Kaminsky, 2008; Foster, *Culture and Customs of Argentina*, 1998; and Montaldo and Nouzeilles, 2002.
3. See Alberdi, 2002.
4. Montaldo and Nouzeilles, 2002, p. 158.
5. Castro, 1991, p. 29.
6. Montaldo and Nouzeilles, 2002, p. 184.
7. Collier, 2002, p. 196.
8. See García Jiménez, 1964, and Marambio, 1973.
9. Andrews, 1980.
10. Collier, 1992, pp. 95-96.
11. Foster, *Buenos Aires*, 1998, p. 122.
12. Collier, 1992, p. 95.
13. Foster, "Nation as Idea", 1998.
14. Borges, 1999, p. 395.
15. Savigliano, 1995, pp. 119-120.
16. Collier, 1992, p. 99.
17. Mariñas, 2001.
18. Castle and Castle, 1914, p. 86.
19. Płaczkiwicz.
20. Manus.
21. Tobin, 1998, p. 97.
22. Castro, 1991, p. 239.
23. Castro, 1991, p. 234.
24. Savigliano, 1995, p. 4.

Sources

- Alberdi, Juan Bautista, "Immigration as Means of Progress", in Graciela R. Montaldo and Gabriela Nouzeilles, eds., *The Argentina Reader: History, Culture, Politics* (Durham, NC: Duke Univ. Press, 2002), pp. 95-105.
- Andrews, George Reid, *The Afro-Argentines of Buenos Aires* (Madison, WI: Univ. of Wisconsin Press, 1980).
- Borges, Jorge L., "A History of the Tango", in Eliot Weinberger, ed., *Jorge Luis Borges: Selected Nonfictions* (New York: Penguin Books, 1999), pp. 394-404.
- Castle, Vernon, and Irene Castle, *Modern Dancing* (New York: Harper & Brothers, 1914).
- Castro, Donald S., *The Argentine Tango as Social History, 1880-1955: The Soul of the People* (Lewiston, NY: Edwin Mellen Press, 1991).
- Collier, Simon, "The Birth of Tango", in Graciela R. Montaldo and Gabriela Nouzeilles, eds., *The Argentina Reader: History, Culture, Politics* (Durham, NC: Duke Univ. Press, 2002), pp. 196-202.
- Collier, Simon, "The Popular Roots of the Argentine Tango", *History Workshop*, 34 (Autumn 1992), pp. 92-100.
- Foster, David W., *Buenos Aires: Perspectives on the City and Cultural Production* (Gainesville, FL: Univ. Press of Florida, 1998).
- Foster, David W., *Culture and Customs of Argentina* (New York: Greenwood, 1998).
- Foster, David W., "Nation as Idea: Tango, Buenos Aires, Borges", in Eva P. Bueno and Terry Caesar, eds., *Imagination Beyond Nation: Latin American Popular Culture* (Pittsburgh: Univ. of Pittsburgh Press, 1998), pp. 169-192.
- García Jiménez, Francisco, *El Tango: Historia de Medio Siglo (1880-1930)* (Buenos Aires: Editorial Universitaria de Buenos Aires, 1964).
- James, Bruce, *Those Perplexing Argentines* (New York: Longmans, Green and Co., 1953).
- Kalfon, Pierre, *Argentine* (Paris: Éditions du Seuil, 1980).
- Kaminsky, Amy K., *Argentina: Stories for a Nation* (Minneapolis: Univ. of Minnesota Press, 2008).
- Manus, Carlos, "Tsunami Megata and the Rise of Tango in Japan", *Todo Tango: The Chronicles*, http://www.todotango.com/english/biblioteca/cronicas/tango_en_japon.asp.
- Marambio Catán, Juan Carlos, *El Tango que Yo Viví: 60 Años de Tangos* (Buenos Aires: Editorial Freeland, 1973).
- Mariñas, J. Alberto, "El Tango, Apunte Histórico", *El Tango*, August 28, 2001, <http://www.esto.es/tango/espanol/historia.htm>.
- Montaldo, Graciela R., and Gabriela Nouzeilles, eds., *The Argentina Reader: History, Culture, Politics* (Durham, NC: Duke Univ. Press, 2002).
- Płaczkiwicz, Jerzy, "Tango in Poland, 1913 – 1939", *Todo Tango: The Chronicles*, http://www.todotango.com/english/biblioteca/cronicas/tango_en_polonia.asp.
- Savigliano, Marta Elena, *Tango and the Political Economy of Passion* (Boulder, CO: Westview Press, 1995).
- Tobin, Jeffrey, "Tango and the Scandal of Homosocial Desire", in William Washabaugh, ed., *The Passion of Music and Dance: Body, Gender, and Sexuality* (New York: Berg Publishing, 1998), pp. 79-102.

Report from the Midwest Institute Conference in St. Louis

by Helen Ditouras (English)

On March 30-31, along with my colleagues Anna Maheshwari (English) and Linda Gutierrez (Sociology), I traveled to St. Louis for the 19th annual conference of the Midwest Institute for International/ Intercultural Education (MIIE). The conference, held at St. Louis Community College – Florissant Valley, drew many other faculty participants from all over the Midwest and beyond. The Midwest Institute is a consortium of slightly more than 100 two-year colleges— including Schoolcraft— that are active in curriculum and professional development related to global and cross-cultural issues.

In addition to attending workshops and other sessions at the St. Louis conference, I made a presentation of my own, “Re-Awakening Justice: Bearing Witness to Bosnia’s Women, 20 Years Later”, which I will report on in a separate article in the January 2013 issue of *International Agenda*. I also participated in the annual meeting of MIIE coordinators.

I invite all interested Schoolcraft colleagues to attend the 20th annual conference next Spring, which will be held on April 5-6, 2013, at Lorain County Community College in Elyria (Cleveland area), OH.

Keynote on Language Acquisition

To kick off the conference, Rhonda Broussard, founder and president of St. Louis Language Immersion Schools, delivered a fascinating keynote presentation on language acquisition. In her talk, “Interlanguage: What We Have to Learn from Getting Mixed Up”, Broussard described the way in which children learn language by recounting the various experiences her students encountered in the process of learning French and Spanish. She recounted that her motivation to found a school where bilingualism could flourish began within her own family.

Committed to helping foster bilingualism in her own children, Broussard expanded her vision to reach children of all backgrounds. This vision is well articulated in the school’s stated mission: “To position all children for success in local and global economies through holistic, intellectually-inspiring language immersion programs.” Through various anecdotal examples and research-based figures, Rhonda Broussard shared the intricate ways that children learn language simply by trial and error.

Other Presentations

Broussard’s inspirational keynote set the tone for two days of thought-provoking sessions offered by colleagues from MIIE schools and others. Following are capsule summaries of a few of these other outstanding presentations.

- Our colleague Anna Maheshwari made a presentation on “The Significance of Service Learning in Our Classrooms”. I was unable to attend because it was scheduled at the same time as my own talk, but Anna tells me that she focused on the Coins to Change project at Schoolcraft College (see page 7). She spoke about how our Schoolcraft family, especially the student family, has embraced the fundraising efforts, and about our goal to help Jackson Kaguri build a school in Nyaka, Uganda.

- “Global Relationship of African-Americans and London, 1770s-1900s” focused on the history of engagement by Black Atlantic leaders with progressives in London. Dr. Linda Housch Collins, Assistant Professor of History at the host institution, argued that several of these interactions were not only substantial, but led to a lingering impact on both sides of the ‘pond’. More specifically, she outlined the relationship forged with London’s political and cultural institutions by such African American leaders as Phyllis Wheatley, Toussaint Louverture, David Walker, Frederick Douglass, and Marcus Garvey, among several others.

- “Battlefield Law: The Basics of International Humanitarian Law” outlined the rules of war and their impact on military personnel and civilian populations during armed conflict. Gary Solis, Professor of Law at Georgetown University Law Center (Washington, DC) and former Professor of Law at the U.S. Military Academy, facilitated a provocative workshop on the ways in which the rules of war are often at odds with the complex circumstances that arise during times of war and civil conflict. Solis engaged the audience in a dynamic Q & A that shed light on one of the most relevant issues surrounding global disputes. A leading expert on humanitarian law, Solis has published several books on this topic including his recent text, *The Law of Armed Conflict: International Humanitarian Law in War* (Cambridge University Press, 2010).

- “Human Trafficking in Women & Children” described the process of developing a themed online course in Criminal Justice. Developed and implemented by Dr. E. Anthony White, Associate Professor of Criminal Justice at Illinois Central College, this course outlines the global epidemic of human trafficking and its international impact. Dr. White shared with us his experiences with students in the online forum and the unprecedented level of engagement he helped cultivate in his course. According to White, students not only highly participated in the course, but often brought to his attention recent developments in the world of trafficking and shared these insights with other students. At the end of the semester, led by Dr. White, online students gained a deeper understanding of the multifarious role of globalization and connected with fellow classmates in an instructive academic forum.

- “Discussing the Dark-side of Globalization with Students” described the development of a Special Topics in International Business course and its final implementation in a compressed term, equivalent to a seven-week course. In this session, Dr. Chryssa Sharp, Assistant Professor of International Business at Lindenwood University (St. Charles, MO), shared the materials and strategies she utilized to create this special topics course. According to Sharp, its purpose is to define globalization for students while introducing them to both the pros and cons associated with the spread of globalization and its impact. In addition, the course not only aims to increase awareness of such issues, but also highlights the varying ethical frameworks that intersect with globalization. Finally, Sharp concluded by presenting an array of media resources to help foster greater awareness of globalization among students, including films such as “Illicit”, “Blue Gold”, “Bought & Sold”, “The End of Poverty”, “Nightline: Stolen Childhoods”, and “Sex Trafficking in Cambodia”, among others.

It's a Multicultural World— Right in Our Backyard!

See also the schedule for Focus Latin America (page 23).

Jul. 11, 2012 – Jan. 6, 2013: “Picasso and Matisse: The DIA’s Prints and Drawings”. Pablo Picasso (1881–1973) and Henri Matisse (1869–1954) were ground-breaking visionaries who constantly experimented with techniques and materials. This exhibition features almost all of the works by Picasso and Matisse in the museum’s prints and drawings collections, showcasing their revolutionary achievements. Detroit Institute of Arts, 5200 Woodward Avenue, Detroit. For more info, call 313-833-7900 or see <http://www.dia.org>.

Jul. 13 – Nov. 17, 2012: “Moving to His Own Beat— Fela: The Man, The Movement, The Music”. This exhibition celebrates the life and music of the Nigerian, Fela Anikulapo-Kuti, whose undying passion for African peoples, understanding of the power of art and politics, and unyielding struggle against the colonial forces in Nigeria solidified his legacy as a shimmering agent of change. Created in partnership with Detroit Music Hall. Charles H. Wright Museum of African American History, 315 East Warren Ave., Detroit. For more info, tel. 313-494-5800 or see <http://www.thewright.org>.

Aug. 18, 2012 – Feb. 3, 2013: “African Art and the Shape of Time”. This exhibit, with works drawn from several collections, explores how African art gives material form to diverse concepts of time, history, and memory. Univ. of Michigan Museum of Art, 525 South State St., Ann Arbor. For more information, see <http://www.umma.umich.edu>.



A wooden *kunda* (bell) of the Kongo peoples, probably late 19th Century. Private collection, courtesy of Donald Morris Gallery, Inc.; photo by R. H. Hensleigh

Aug. 30 – Sep. 27, 2012: “Why Some?”, a breathtaking collection of stark and poignant present-day photographs by JCC Executive Director Mark A. Lit. These images from Israel, Poland, and Madjanek Concentration Camp make the heart weep. Janice Charach Gallery, D. Dan & Betty Kahn Building, Jewish Community Campus, 6600 W. Maple Rd., West Bloomfield. For more info, contact gallery director Terri Stearn at tel. 248-432-5448 or e-mail tstearn@jccdet.org or see <http://www.jccdet.org>.

Sep. 7, 2012: A *sitar* concert by Vinayak Sumant Chittar, accompanied on *tabla* by Prafulla Athalye. Presented by Koojun Music Academy. 7:45 pm. Ford Centennial Library Auditorium, 16301 Michigan Ave., Dearborn. For info and tickets, contact Rujuta Joshi at tel. 248-219-9778 or 248-522-6214 or e-mail joshi_rujuta@yahoo.com.

Sep. 7 – Dec. 30, 2012: Double feature, “Dammi i Colori” and “Long Sorrow”, both by Anri Sala, an Albanian who lives and works in Berlin, Germany. The films— one set in Berlin, the other in Tirana— are artistic portraits of communities in crisis, revealing the connective tissue between cities and people. Museum of Contemporary Art Detroit (MOCAD), 4454 Woodward Ave., Detroit. For more info, tel. 313-832-6622 or e-mail info@mocadetroit.org or visit the website <http://www.mocadetroit.org>.

Sep. 10, 2012: “From the Arab Spring, Forward: Islam, Democracy, and the Pursuit of Civil Society”. A public lecture by Tariq Ramadan, Prof. of Contemporary Islamic Studies, Oxford University. Presented by the UM Muslim Students’ Association. 7 pm. Room 100, Hutchins Hall, Univ. of Michigan Law Quad, 625 South State St., Ann Arbor.

Sep. 15, 2012: “Black Power Mixtape 1967-1975” (dir. Goran Hugo Olsson; 100 mins.). Created by Swedish TV journalists who travelled to the U.S., this documentary begins at the moment when the concept of Black Power was pronounced by Stokely Carmichael, who, like many young Black activists, had grown frustrated with the nonviolent philosophy of Dr. Martin Luther King, Jr. The program also includes a presentation on “Lessons from the Black Power Movement” by local scholars Gloria House (Aneb Kgositsile) and Stephen Ward. 2-6 pm. Charles H. Wright Museum of African American History, 315 East Warren Ave., Detroit. For more info, call telephone number 313-494-5800 or see <http://www.thewright.org>.

Sep. 20, 2012: “After the Arab Spring: Democratic Summer, not Islamic Winter”. A public lecture by UM Professor of History Juan Cole. While many have feared that the popular upheavals in the Arab World in 2011 were followed by the specter of theocracy, Cole argues that Muslim fundamentalists’ power has been exaggerated; the revolts led to a new kind of open electoral process in which many, diverse forces have played a key role. Sponsored by UM Center for Middle Eastern and North African Studies. 4 pm. Vandenberg Room, Michigan League, Univ. of Michigan, Ann Arbor. For more info, call telephone number 734-647-4143 or e-mail cmenas@umich.edu.

Sep. 22, 2012: *Fi Youm wi Leila*, a concert by the Michigan Arab Orchestra featuring some of the greatest repertoire from across the Arab World. 8 pm. Music Hall Center for the Performing Arts, 350 Madison St., Detroit. For more information and for tickets, call telephone number 313-887-8500 or see www.michiganaraborchestra.org.

Sep. 28, 2012: Reading and book signing with Salma Abdelnour, author of *Jasmine and Fire: A Bittersweet Year in Beirut*. 7 pm. Nicola's Books, 2513 Jackson Ave., Ann Arbor. For more info, tel. 734-662-0600 or see www.jasmineandfire.com.

Oct. 5-7, 2012: International Festival, featuring food, music and dance performances, children's activities, and authentic handmade crafts and goods sold from around the world. Sponsored by the City of Southfield and the International Institute of Metropolitan Detroit. Southfield Pavilion, 26000 Evergreen Road. For more info, call Ann Clark at 313-871-8600 x229 or see <http://www.iimd.org/?q=node/1775>.

Oct. 6-7, 2012: Third annual Feed the World Day. Volunteer a few hours to help package One Million Meals, half of them earmarked to feed the community and stay in our local food banks, the other half to feed children and families in Haiti at Rhema International Ministries. Hosted by the Kids Against Hunger Coalition. Fountain Ballroom, Detroit Masonic Temple, 500 Temple St., Detroit. For more info and to register for the event, see <http://kahcfeedtheworld2012.eventbrite.com>.

Oct. 7, 2012: Annual Japan Festival. A celebration of Japanese culture for the whole family. Organized by the Japan Business Society of Detroit. 1-4 pm. Novi High School, 24062 Taft Rd., Novi. For more info, see <http://us-japan-canada.org>.

Oct. 7, 2012 – Jan. 1, 2013: "Manet: Portraying Life". The first in-depth exhibit of the portraits of Edouard Manet (1832–1883), an Impressionist painter and a major recorder of Parisian life. Approximately 40 works from more than 25 museums and private collections worldwide. Co-organized by the London Royal Academy of Arts and the Toledo Museum of Art, which is the show's exclusive North American venue. Canaday Gallery, Toledo Museum of Art, 2445 Monroe St., Toledo. For more info, tel. 419-255-8000 or see <http://www.toledomuseum.org>.

Oct. 13, 2012: "Finally Got the News" (dirs. Stewart Bird, Rene Lichtman, and Peter Gessner; 55 mins.). A powerful record of the activities of the League of Revolutionary Black Workers, who were based in the auto factories of Detroit after 1967. The program also includes a presentation on "Fighting Racism in the Labor Movement" by LRBW veteran "General" Gordon Baker, Jr., and John H. Bracey. 2-6 pm. Charles H. Wright Museum of African American History, 315 East Warren Ave., Detroit. For more info, tel. 313-494-5800 or see <http://www.thewright.org>.

Oct. 14, 2012 – Jan. 21, 2013: "Fabergé: The Rise and Fall". Features more than 200 precious objects from the Virginia Museum of Fine Arts, home of the largest collection of Fabergé in the United States. The show traces Peter Carl Fabergé's rise to fame, highlighting his business savvy, artistic innovations, and privileged



relationship with the Russian aristocracy. Detroit Institute of Arts, 5200 Woodward Avenue, Detroit. For more info, call 313-833-7900 or see <http://www.dia.org>.

Oct. 20, 2012: Navratri Garba/Bhangra celebration. Schoolcraft's version of the Hindu festival that traditionally marks the beginning of autumn and celebrates the goddess Durga. Dinner, live music, dance, costume, and a marketplace. Sponsored by the Student Activities Office and the Asian Student Association. 7 pm – 12 midnight. DiPonio Room, VisTaTech Center, Schoolcraft College, 18600 Haggerty Road, Livonia. For \$12 tickets, e-mail sao@schoolcraft.edu or call 734-462-4422.

Oct. 27, 2012: The New York Arabic Orchestra makes its first full-ensemble appearance in southeast Michigan. Guest vocalists for the evening are classically-trained lyric soprano Ghada Ghanem, and Naji Youssef, a Lebanese *jabali* tenor. Sponsored by the Arab American National Museum. 8 pm. Max M. Fisher Music Center, 3711 Woodward Ave., Detroit. For more information and tickets, call telephone number 313-582-2266 or see <http://www.arabamericanmuseum.org>.

Nov. 3, 2012: The Royal Drummers and Dancers of Burundi. An improvisatory but virtuosic celebration, with rhythmic dancing and twirling drumsticks. 8 pm. Music Hall Center for the Performing Arts, 350 Madison St., Detroit. For info and tickets, tel. 313-887-8500 or see <http://www.musicshall.org>.

continued on next page

Detroit Film Theatre

Among the films in the forthcoming DFT season, the following were made in (or in one case, set in) the countries indicated. This venue is located at the John R. Street entrance to the Detroit Institute of Arts, 5200 Woodward Ave., Detroit. For further information and for tickets, call 313-833-4005 or visit the website <http://www.dia.org/detroitfilmtheatre/14/DFT.aspx>.

Sep. 14-23, 2012:

"Grand Illusion" (France, 1937)

Sep. 15-16, 2012:

"Once Upon a Time in Anatolia" (Turkey, 2011)

Sep. 21-30, 2012:

"Chinese Take-Away" (Argentina/Spain, 2011)

Sep. 28-30, 2012:

"Elena" (Russia, 2011)

Oct. 5, 2012:

"The Overcoat" (Russia, 1924)

Oct. 7, 2012:

"The Last Command" (Russia, 1928)

Oct. 12-21, 2012:

"The Well-Digger's Daughter" (France, 2011)

Nov. 2-4, 2012:

"Bel Borba Aqui" (Brazil, 2012)

Nov. 30 – Dec. 2, 2012:

"Neighboring Sounds" (Brazil, 2011).

Multicultural Calendar *continued from page 31*

Nov. 10, 2012: Double feature, “The Black Unicorn: Dudley Randall and The Broadside Press” (dir. Melba Boyd; 54 mins.) and “The StarbyStar: Naomi Long Madgett, Poet & Publisher” (dir. David B. Schock; 82 mins.). These documentaries chronicle the lives and literary careers of two leading poets/publishers/editors in our local African-American community. The program also includes a talk by Melba Boyd, “Translating Poetry into Film”. 2-6 pm. Charles H. Wright Museum of African American History, 315 East Warren Ave., Detroit. For more info, tel. 313-494-5800 or see <http://www.thewright.org>.

Opening Nov. 16, 2012: “Little Syria, NY: An Immigrant Community’s Life & Legacy”. This exhibit tells the story of a now-vanished Arab community in lower Manhattan. Arab-American National Museum, 13624 Michigan Ave., Dearborn. For more info, tel. 313-582-2266 or see <http://www.arabamericanmuseum.org>.

Nov. 24-25, 2012: The National Circus of the People’s Republic of China. Direct from Beijing, the troupe will perform such amazing acts as the Great Teeterboard, Grand Flying Trapeze, Group Contortion, and Girls’ Balance with Bowls. 8 pm on Saturday, 3 pm on Sunday. Music Hall Center for the Performing Arts, 350 Madison St., Detroit.



For info and tickets, tel. 313-887-8500 or see <http://www.musichall.org>.

Dec. 6, 2012: Fiction reading by Amitav Ghosh. This Indian writer is the author of *Sea of Poppies* and many other award-winning novels. 5:10 pm. Helmut Stern Auditorium, Univ. of Michigan Museum of Art, 525 South State St., Ann Arbor. Ghosh will make a number of other campus appearances during Dec. 4-7; for more information, e-mail mslevad@umich.edu or see <http://www.lsa.umich.edu/english/grad/mfa/mfaeve.asp>.

Dec. 15, 2012: “The Water Front” (dir. Elizabeth Miller; 53 mins.). This documentary tells the story of the water crisis in Highland Park, MI, which is not just about water but involves questions of racial justice and democracy. The program also includes a talk by local activist Marian Kramer on “The Emergency Manager Law and Privatization: How to Discard Democracy”. 2-6 pm. Charles H. Wright Museum of African American History, 315 East Warren Ave., Detroit. For more info, tel. 313-494-5800 or see <http://www.thewright.org>.

Global Fridays

Global Fridays is a monthly series showcasing the finest in world music, dance, film, and performance art. Programs are at 7:30 pm at the Arab-American National Museum (13624 Michigan Ave., Dearborn). Supported by Comerica Bank, DTE Energy, Masco, and DoubleTree Hotel. For info and tickets, see <http://www.arabamericanmuseum.org>.

Sep. 21, 2012:

Janka Nabay and The Bubú Gang (Afrobeat)

Oct. 19, 2012:

M.A.K.U. Sound System (Afro-Colombian)

Nov. 16, 2012:

Macadi Nahhas with members of Michigan Arab Orchestra

Dec. 7, 2012:

Hye Harmony (benefit concert for Armenian youth).

University Musical Society

Diverse cultures are reflected in the following selections from the UMS season, scheduled at various venues in Ann Arbor. For info and tickets, call 734-764-2538 or see <http://www.ums.org>.

Sep. 28-29, 2012:

Suzhou Kun Opera Theater of Jiangsu Province

Oct. 4, 2012:

Basiani (folk music from the Republic of Georgia)

Nov. 16, 2012:

Gilberto Gil (rootsy Brazilian pop).



Gilberto Gil, a leader of the Tropicália arts movement that began in the late 1960s, later served as Brazil’s Minister of Culture (2003-2008). He performs with his band on Nov. 16.