

AMST 201: Literary Approaches to American Studies

T/TH 12:30 PM - 1:45 PM

Annette M. Rodríguez

COURSE DESCRIPTION

Our course is a study of interdisciplinary methods and the concept of American Studies with an emphasis on the historical context for literary texts. This course provides an overview of the interdisciplinary methods of American Studies and contemporary approaches to the study of American society and culture, with an emphasis on literary works.

The discipline of American Studies has developed several approaches to studying American culture. Myth and symbol scholars sought to find recurrent themes throughout American texts that illuminate a unique American culture. However, recent scholarship has moved away from this American exceptionalism approach to focus critically on questions of belonging, citizenship, race, ethnicity, gender and sexuality—with both transnational and international concerns. Our course seeks to make meaning of the project and the story of America. We think through the historical record and utilize literary production (including short stories, essays, and verse) to explore how U.S. belonging or disenfranchisement is constructed, experienced, and narrativized.

Our course begins from the proposition that we can make best sense of the center from the margins, and that we can best understand the nation from its borders and peripheries. We give particular attention to the critical importance to the marginalized, migrant, immigrant, and/or refugee writers for their examination and analyses of American life. In addition to a variety of short stories, essays, and verse that span of the twentieth and twenty-first century, our examination of American life will also highlight the role of life writing, or memoir to better understand the project of America. Some questions this class seeks to explore: What is the relationship between history and memory? How can creative or autobiographical writing challenge a society's historical memory? How can story create spaces of resistance for marginalized peoples? How might these texts help us to tell a more complete story of America? How might various forms of literary production have the capacity to subvert and revision dominant historical narratives?

AMST 290: Latinx Theatre: Politics, Performance, and Social Change

MWF 9:05 AM - 9:55 AM

Murphey 112

María Durán

COURSE DESCRIPTION

This course examines Latinx theatre as a creative and political force for social change in the United States from the 1960s to the present. We will examine Latinx theatre's politics, cultural practices, and artistic expressions. We will read representative works by Latinx playwrights while integrating supplementary texts including performance reviews, critical analyses, and theoretical studies. Plays will be studied using various modes of inquiry including linguistic, performance studies, gender studies, and borderlands theory.

CMPL 262: Film and Politics

T/Th 12:30 PM - 1:45 PM

Greenlaw 319

Guillermo Rodríguez-Romaguera

COURSE DESCRIPTION

This course will focus on the paradoxical relationship of minorities to the horror film genre in

both global and u.s. political contexts. Why does a genre accused of excluding diversity continues to be primarily embraced by Latinx, African-American and LGBTQ audiences in the United States? To tackle this question, the course will examine representations of political otherness in classic horror cinema alongside recent u.s. based and global films that transform the genre's gender and racial stereotypes into narratives that advocate for the underrepresented, the oppressed and the marginalized. To this end, students will produce film projects showcasing their ideas on how minorities could be/should be represented in the genre. We will examine films by George A. Romero, Robert Rodriguez, Gregory Nava, Guillermo Del Toro, Andrés Muschietti, Lucrecia Martel and Jordan Peele among others. Films will likely include: *From Dusk Till Dawn*, *Bordertown*, *Candyman*, *The Silence of the Lambs*, *A Nightmare on Elm Street 2*, *High Tension*, *The Curse of La Llorona* and episodes from the TV series *The Bridge* and *Breaking Bad*.

DRAM 486: Latin American Theatre

T/TH 9:30 AM -10:45 AM

CDA 244

Adam Versenyi

ENGL 63: Banned Books (first-year seminar)

T/TH 12:30PM - 1:45PM

Greenlaw 304

Laura Halperin

ENGL 164: Introduction to Latinx Studies

T/TH 2:00 PM – 3:15 PM

Greenlaw 301

Laura Halperin

ENGL 864: Seminar on LatinX Environmentalisms

Monday 2 PM – 4:50 PM

María DeGuzmán (deguzman@email.unc.edu)

COURSE DESCRIPTION

This graduate seminar introduces students to various significations, poises (including eco-poetics) / practices, and implications of everyday “LatinX environmentalisms” — the “LatinX” and the “environmentalisms” (plural) in relation to one another and together, exponentially. We will consider how these LatinX environmentalisms engage histories of colonialism, lived experiences of neo-colonialism, and figure the intersection of nature and culture in terms of the effects of the Anthropocene and the struggle for environmental justice. We will consider a variety of critical approaches, a range of literary genres (nonfiction, novels, short stories, drama, and poetry), visual productions (film, photography, installation art, mural art, and other public art), and some youth development, place-based environmental literacy projects. We will consider the ways in which these LatinX environmentalisms both contribute to and also differ from Anglo American culture's hegemonic environmentalism (with its focus on conservation, preservation, and wilderness). And, we will strive to develop a nuanced understanding of the plurality of approaches within LatinX environmentalisms as indicated by our primary texts, visual productions, and critical readings. Regular class attendance and participation are required each and every day the class meets.

Assignments: Consistent class attendance and participation, an 8 to 10-page essay, and an end of term paper (journal article quality) around 20 – 25 pages.

Outline of Requirements. All these assignments will be graded and all are due on the days indicated below:

- * Completed readings done on time, attendance, and active participation in class (10%)
- * 8-10-page standard expository Essay # 1 (40%). Due Friday Sept. 27, 2019 in class.
- *20-25-page standard expository Essay # 2 (50%). Due Monday November 25 in class.

Please consider signing up for this if you are a graduate student. If you need help signing up for it, contact Latasha M. Maxwell in the Department of English & Comparative Literature at UNC Chapel Hill: lmmax@email.unc.edu

HIST 561: American Colonies

MW and some F 1:25 PM - 2:15 PM

Kathleen DuVal

COURSE DESCRIPTION

In this course, we will study the colonial history of what is now the United States. Along the way, we will consider: Why did the peoples of America, Europe, and Africa come together on this continent? How did contact with newcomers (and their diseases and technologies) change native societies? How did native peoples affect Europeans and Africans? What common objectives, attitudes, and behaviors did the European colonizers bring with them? How did they differ? Why did a slave economy develop in the Americas? In what ways did Native Americans and African Americans respond to Europeans' colonizing efforts? How did the developments of colonial America make possible the American Revolution? No previous college history classes required. *Though this is a 500-level course, all students are eligible to take this course. For Latino/a Studies credit, the student's writing assignments must focus on Spanish exploration and colonization in the future United States.

IDST 190-007: Experiencing Latin America: Bodies, Nature, Belonging

T/TH: 11:00 AM - 12:15 PM

Hamilton Hall 100

Taught by:

GABRIELA VALDIVIA, Geography Department,
valdivia@email.unc.edu

MALGORZATA (GOSIA) LEE, Romance Studies
Department, gosialee@email.unc.edu

SUSAN HARBAGE PAGE, Women's and Gender

COURSE DESCRIPTION

This IDEAS, INFORMATION, AND INQUIRE (III) course is taught by a visual artist, a Spanish teacher, and a geographer. Course topics (e.g., migration, justice, and environmental wellbeing) are examined through Spanish language-based films, artwork, and digital visualization to foster a global understanding of identity and belonging in the Americas. Students will expand their speaking, writing, vocabulary and grammar in Spanish language and learn about transnational connections through performance, creative design, embroidery, cartography and fabrication at the BeAM Makerspace.

Students will create e-portfolios to feature their creations and the skills gained. The class will be taught in both Spanish and English. No Spanish pre-requisite needed.

MUSC 147: Introduction to Music of the Américas

MWF 10.10 AM – 11 AM

Kenan Music Building 2131
Juan Álamo
(see next page)

COURSE DESCRIPTION AND GOALS

Latin American is one of the richest, versatile and complex multi-cultural places in the world. Countless musical genres such as *Tango*, *Cumbia*, *Samba*, *Mariachi*, *Merengue*, *Bolero*, *Reggeaton*, *Bachata* and *Salsa* have developed in this region and achieved worldwide popularity. More importantly, music in Latin America has had a multi-purpose function: both as form of entertainment and as a symbol of cultural identity but also as a form of expression against oppression, discrimination and political corruption. Thus, in order to fully understand Latin American music, one must examine it within the context of major historical, social and political events that have influenced its development.

For instance, how do Mexicans and Mexican Americans make mariachi music not only culturally meaningful but also economically profitable in their lives? Is salsa Puerto Rican, Cuban or Nuyorican? What is mestizaje, and how has it impacted the creation of many Latin American music genres and instruments? In what way transnationalism and transculturation has influenced the evolution of contemporary Latin American popular music genres such as Reggeaton? What kinds of Latin music are accessible in North Carolina, and what can these music scenes teach us about the music and cultures of North Carolina and the New South? These as well as other important topics will be the focal point of our discussion through the semester.

This course will introduce students to Latin American music and Latin music of the United States. We will learn about this music's historical, cultural, social, and political significance by addressing the questions listed above and others like them. We will do this by listening to, reading about, researching, and even playing some of the musical traditions that encompass South America, the Caribbean, Mexico, and the United States.

Having participated in this course you will be able to do the following:

- Identify salient musical features that define and distinguish the genres and styles of Latin American and Latin music.
- Understand the impact colonization, mestizaje and transnationalism in the formation and development of Latin American music.
- Explain how culture, society, politics, and history inform the meaning and sound of this music.
- Synthesize the materials learned in this class into coherent and factually accurate discussions of Latin American and Latin music.

WGST 211: Introduction to Latina Feminisms: Literature, Theory, and Activism

T/TH 12:30 PM -1:45 PM

Peabody 215

Ariana Vigil

COURSE DESCRIPTION

Through a variety of texts that span the 20th and 21st centuries, students will be introduced to key concepts, figures, and movements in Latina feminisms. Emphasis will be placed on a diversity of historical and ethno-national perspectives as well as academic interdisciplinarity.