

ANTH 89: Forced Out and Fenced In: New Ethnographies of Latino Immigration (FYS)

MWF 9:05AM-9:55AM

Graham Memorial 210

Angela Stuesse

Undocumented immigration receives considerable media attention in the United States today. But what does it actually mean to be undocumented? How does illegality shape the lived realities of migrants themselves? Through in-depth engagement with new, cutting-edge ethnographic research on the topic, students in this seminar will examine the social, political, and legal challenges faced by undocumented Latino immigrants and their families, exploring the relationship between law, policy, social relations, and inequality. Students will be evaluated based on their preparation for and participation in seminar, a small group research assignment, and their reflective and analytical writing on the issues covered in each book. Each author will visit with students about her/his work!

ENGL 150-003: Introduction to Literary Studies: Chicana/o Literature and U.S. Film

T/TH 2:00PM-3:15PM

Dey 313

María DeGuzmán

Seminar in literary studies considering literature in relation to film and film's visual and aural (sight and sound) components. Mexicans and Mexican Americans have figured prominently as types of criminality, victim victimizer, and evil in Anglo-American film noir culture even though some of those films complicate and question this characterization of Mexicans and Mexican Americans. One need only think of films such as Edwin L. Marin's *Nocturne* (1946), Fritz Lang's *The Secret Beyond the Door* (1948), John Farrow's *Where Danger Lives* (1950), Phil Karlson's *Kansas City Confidential* (1952), Orson Welles's *A Touch of Evil* (1958), Alfred Hitchcock's *Vertigo* (1958), or neo-noirs such as Ridley Scott's *Blade Runner* (1982), Curtis Hanson's *L.A. Confidential* (1997) based on a James Ellroy novel, and David Lynch's *Mulholland Drive* (2001). This course examines the way in which Chicana/o literature intervenes in and against U.S. film noir classic stereotypes of Mexican Americans and repurposes the conventions of U.S. film noir to its own ends. Required reading: María DeGuzmán's *Buenas Noches, American Culture: Latina/o Aesthetics of Night*, Américo Paredes's *The Shadow* (1950s/1998), Oscar "Zeta" Acosta's *Autobiography of a Brown Buffalo* (1972), Margarita Cota-Cárdenas's *Puppet* (1985, 2000), Cecile Pineda's *Face* (1985, republished in 2003), Lucha Corpi's *Eulogy for a Brown Angel* (1992), Manuel Ramos's *Desperado: A Mile High Noir* (2013), Carla Trujillo's *What Night Brings* (2003), and Manuel Muñoz's *What You See in the Dark* (2011).

ENGL 364: Introduction to Latina/o Studies

T/TH 3:30PM-4:45PM

Greenlaw 319

Laura Halperin

ENGL 666-001: Queer Latinx Literature and Photography

T/THR 11:00PM-12:15PM

Greenlaw 222

María DeGuzmán

This course explores novels and short stories by Latinx writers that focus in one way or another on photographs & photography that simultaneously question (or "queer") certain cultural givens about gender, sexuality, race/ethnicity/nationality, class, and other coordinates of identity and subjectivity. We will inquire into the connections between this double focus. At the same time we will examine actual photo-based visual work by Latinx artists. Textual and visual works considered include those by Alma López, Laura Aguilar, Axel Damian Reyes, Gerardo Suter, Franc Franca, Roberto Rincón, John Rechy, Achy Obejas, Helena María Viramontes, Emma Pérez, Elias Miguel Muñoz, Félix González-Torres, Graciela Limón, and Carla Trujillo.

DRAM 486: Latin American Theatre (enrollment of 15)

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

Center for Dramatic Art Conference Room (2nd floor)

Adam Versenyi

MUSC 147: Introduction to Latin@ American Music

MWF 10:10AM-11:00AM

Kenan Music Bldg 2131

Juan Álamo

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, Bachata and Salsa have developed in this region and achieved worldwide popularity. However, 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.

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? What is transnationalism, and how has it shaped 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.
- 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.

PLCY 54: U.S. Immigration Policy (FYS)

W 2:30PM-5:00PM

Genome Sciences 1373

Krista Perriera

WMST 068-01: Assumed Identities

T 3:30PM-6:30PM

Hamilton 420

Susan Harbage Page

This course will use photography and its aspects of role-playing, performance and documentation to understand the construction of identity. We will look at historical and contemporary photographers who use assumed identities and personas to comment on and explore their changing identity roles in society and challenge society's stereotypes. We will explore identity and its representation through individual and group performance/photography projects working with still photography, video and the Internet.

WMST 233: Introduction to Latina Literature

T/TH 3:30PM-4:45PM

Mitchell 009

María Durán

WMST 325-01: Art and Social Change

W 3:25PM-6:25PM

Mitchell 305

Susan Harbage Page

ENCOUNTERING ART IN THE UNEXPECTED: BORDERLANDS AND STORY IN CONTEMPORARY AMERICAN VISUAL ART

This course focuses on contemporary art and social change movements. We will learn how to use site-specific and performative art interventions to make invisible borders, boundaries, and other issues visible and innovatively to create engaged and sustained dialogue.