

Latina/o Studies Courses Spring 2018

ENGL / WGST 666-001: Queer Latina/o Photography & Literature

TR 2:00 – 3:15 pm

Greenlaw 222

Dr. María DeGuzmán (deguzman@email.unc.edu)

This course explores novels and short stories by Latina/o writers that focus in one way or another on photographs & photography and, in doing so, that simultaneously question (or “queer”) certain cultural givens about gender, sexuality, race/ethnicity/nationality, class, and other coordinates of identity and subjectivity. We will investigate the connections between this double focus. At the same time, we will examine actual photo-based visual work by Latina/o 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.

ASSIGNMENTS

- Completed readings done on time, attendance, and active participation in class (10%)
- 7 page double-spaced standard expository essay (30%).
- 10 page double-spaced final project, standard expository or creative (40%).
- Final Exam (20%)

ENGL 150-002: Intro Seminar to Literary Studies: Mexican American Literature in Relation to U.S. Film Noir

TR 11:00 – 12:15

Bingham 317

Dr. María DeGuzmán (deguzman@email.unc.edu)

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), Leonard Kastle’s *The Honeymoon Killers* (1969), 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).

ASSIGNMENTS

- Two 7-page papers. Double-spaced. Times 12 font, 1 inch margins. First paper (30%). Second paper (40%).
- Class attendance: required for each and every class period. Attendance and participation form part of your class grade (10%)
- Final Exam (20%)

COMM 490: Special Topics: US-Third World Feminism and Its Film and Media

Dr. China Medel

This course looks at the multiple forms of scholarship, intervention, critique, and archives employed by "U.S.- Third World Feminists" of the late 1970s-1990s. These feminists took to film, media, poetry, small press publishing, conferences, and performance actions to create a feminism that gave us intersectionality. We will work through the relationship between their creative work and theoretical work in a way that does not reduce it to a distinction between "theory and praxis" by asking: how does art help us envision a movement?

WGST 233: Introduction to Latina Literature

TR 3:30-4:45pm

Phillips 220

María J. Durán

This class will provide an introduction to U.S. Latina literature. We will read late 20th century-contemporary works representing a diversity of backgrounds and experiences and include Chicana, Dominican American, Cuban American, Salvadoran American and Puerto Rican authors. We will also look at a variety of genres: memoir, fiction, poetry, short stories, and drama. We will examine both commonalities and differences in this body of literature to explore how Latina authors touch on issues such as immigration, ethnic identity, sexuality, families (especially mother-daughter relationships), intimate relationships, politics, and history. Students will also learn how to become critical readers and writers of literature and demonstrate their skills through classroom discussion, short responses, one analytical paper, and a final paper or creative project.

COMM 769 Special Topics in Performance Studies: Performance Art and Activism in the Américas

Dr. China Medel

This course will be a collective investigation into the overlaps, continuities, and shared languages of Performance Art and Activism in the Américas. We will look into the political imperatives of much of performance art from the Américas, from artists like Ana Mendieta,

Regina Galindo, Lotty Rosenfeld to understand the historical forces animating their work. Alongside this repertoire of performance art, we will take up the performative dimensions of activist and social movements across the Americas as it manifests in direct action, organizing strategy, and research practices. We'll think and feel through the uses of the performative in activist actions like the round dances and flash mobs of Canada's Idle No More, the virtual and concrete "pos me salto" movement in Mexico City, and the Polling for Justice project in New York City. Working through these two different repertoires and archives of work we will think through the shared and divergent investments in bodies, embodiment, space, and gesture in articulating varied politics. We will examine these politics through four primary rubrics of: fugitivity, decoloniality, sovereignty, and insurgency.

The course will be hemispheric in approach, and we will think through shared but variegated histories of what decolonial theorists Quijano and Wallerstein call, Americanity, in order to understand the role of the performance in articulating their politics politics. What does the performative offer activists and artists in articulating fugitive, decolonial, sovereign, and insurgent political projects? Thinking through these different political forms with thinkers like Fred Moten and Stefano Harney, Diana Taylor, Macarena Gómez Barris, and Walter D. Mignolo we will try to understand performance and activism's shared intentions of recuperation, resistance, escape, resilience, and imagination. Framing art and activism together as performance will be a way of thinking through their shared investments in the opaque, the affective, and the gestural in the process of offering critique and prefigurative creation.