

LATINX LITERATURE AND POPULAR CULTURE

ENGL 3340 (A) • Spring 2020 • 3 Credits • Tuesdays and Thursdays • 12:30 PM – 1:45 PM • West Hall 3205



Detail from "The Arrest of the Paleteros" by Frank Romero (1996).

CONTACT INFORMATION AND STUDENT HOURS

Professor: Dr. Nicholas E. Miller (He/Him/His)
Email: nemiller@valdosta.edu
Mobile: (314) 750-8185
Office: West Hall 2106
Student Hours: Tuesdays and Wednesdays • 3:00 PM – 5:00 PM

Student hours are opportunities for you to ask questions, to get help with your homework, to review the material covered in class, to talk about connections between class materials and other work, etc. These visits are generally student-directed, but I can also help you to formulate questions when you visit.

Please note that I am also available to meet by appointment.

COURSE DESCRIPTION

Although Latinx experiences have long been integral to American history and culture, Latinx artists and authors have been consistently depicted as outsiders or foreign. In this class, we will examine how Latinx identities have been negotiated by exploring a range of genres—including fiction, poetry, essays, comics, television, and film. Throughout the semester, we will engage in scholarly conversations about how Latinidad is constructed in terms of race, gender, sexuality, and class; bilingualism and code-switching; the experiences of the exile, the immigrant, the refugee, and the colonial subject; the marketing of Latinx identities; and the relationship between Latinx creators, their communities, and popular culture. Together, we will learn to recognize and appreciate the complexities of Latinx literature and will become familiar with critical vocabularies that can help us to facilitate complex discussions about broader issues of American culture and identity. While Latinx creators have been producing art in the United States since the early nineteenth century, the bulk of our attention in this class will be paid to contemporary works and to living creators. Our course materials will speak to a range of Latinx identities and experiences.

PREREQUISITES: You must successfully complete ENGL 2111, 2112, or 2113 to enroll in this course.

COURSE OBJECTIVES

- To understand and interpret Latinx literature within cultural, social, and historical contexts.
- To examine how popular culture artifacts both reflect and shape Latinx experiences.
- To recognize how Latinidad gets constructed at the intersections of race, ethnicity, gender, sexuality, class, and citizenship status and to explore how popular representations of Latinidad contextualize contemporary debates about public policy and social justice in the U.S.

REQUIRED TEXTS AND PLATFORMS

There are six required texts for this course that are available for purchase in the bookstore or online:

- Celia C. Pérez, *The First Rule of Punk*. ISBN: 978-0425290422.
- Sandra Cisneros, *The House on Mango Street*. ISBN: 978-0679734772.
- Justin Torres, *We the Animals*. ISBN: 978-0547844190.
- Naima Coster, *Halsey Street*. ISBN: 978-1503941168.
- Tehlor Kay Mejia, *We Set the Dark on Fire*. ISBN: 978-0062691323.
- Jennine Capó Crucet, *My Time Among the Whites*. ISBN: 978-1250299437.

In addition to the above texts, you also will need access to a pair of comics series that are available for purchase online (in digital formats) from platforms such as Comixology.com and Marvel.com.

- Fiona Avery, et al., *Araña, Vol. 1: The Heart of the Spider*. ISBN: 978-0785115064.
- Gabby Rivera, et al., *America, Vol. 1: The Life and Times of America Chavez*. ISBN: 978-1302908812.

All other readings for this course—denoted with an asterisk (*) in the course calendar—can be found as PDFs on both BlazeVIEW and Perusall at <http://myvsu.valdosta.edu> and <http://app.perusall.com>.

You will need a Perusall account for this course. If you do not already have one, you can create an account at <http://app.perusall.com>. Please use the course code 'MILLER-D8YF9' to enroll in this course.

Since Latinx literature is often understudied, I have purposefully designed this course to provide a *range* of narratives and experiences. I believe that immersing ourselves in a variety of Latinx texts matters, even as I recognize that requiring multiple books may lead to financial challenges for some of you. With that in mind, I have been intentional about selecting affordable texts, and *I have placed all of our assigned texts on reserve at the Odum Library*. This should allow you to check them out for up to four hours at a time. Still, I know this may not be a convenient option for everyone. If you are concerned about being able to afford or access course materials this semester, please talk to me early on so that we can create a plan for you.

COURSE GRADING

- Class Participation (5%)
- Digital Annotations (15%)
- Discussion Forum (15%)
- Latinx Poetry Presentation (10%)
- Latinx Zine Assignment (10%)
- Music Supervision Assignment (15%)
- Comparative Media Studies Podcast (30%)

Please submit all assignments to the appropriate platform by 11:59 PM on the due date *unless otherwise directed*. For each day an assignment is late, I may lower your grade by one grade increment.

Please note that you must complete ALL assignments in order to receive a passing grade for this course.

COURSE ASSIGNMENTS

CLASS PARTICIPATION

My philosophy on participation is adapted from an old David Foster Wallace syllabus: “Our class can’t function without student participation—it will become just me giving a half-assed ad-lib lecture for 75 minutes, which will be horrible. There is, therefore, a percentage of your grade that concerns the quantity and quality of your participation in class. The truth is, I’m more concerned about creating an environment in which all students feel free to say what they think, ask questions, object, criticize, request clarification, return to a previous subject, respond to someone else’s response, etc.”

DIGITAL ANNOTATIONS

Several of the assigned readings, which are available as PDFs, will need to be completed on Perusall. You are required to annotate those readings *before* attending class on the assigned due dates. The Digital Annotations assignment will be a primary vehicle for engaging in conversations with your peers this semester and will demonstrate your ability to read critically. For more information on how to annotate your texts or how to use Perusall, please see the supplementary materials on BlazeVIEW.

DISCUSSION FORUM

For each of the texts *not* available on BlazeVIEW and Perusall, you should submit a 250-word post to the Discussion Forum on BlazeVIEW *before* the first class session in which we discuss those texts. Please be sure to read my prompts on BlazeVIEW carefully before submitting your work. While I will not grade these posts for grammar and style, you *should* be thoughtful and edit your prose along the way. You will also be responsible for replying to (at least!) two of your classmates’ posts within three days *after* the last class session in which we discuss those texts. Each of your replies should be (at least!) 150 words. In your replies you are welcome to agree, disagree, extend an idea with additional examples or evidence, qualify an idea by suggesting exceptions, identify areas of contention among posts, or suggest a way to resolve tensions between posts. Please see the sample posts on BlazeVIEW under the Discussion Forum for a model of how our discussions should operate this semester.

LATINX POETRY PRESENTATION

Each of you will sign up to present one poem by a Latinx author. On your scheduled day, you will need to circulate that poem in class, read (or perform!) it for your peers, and introduce them to your chosen poet. In addition, you should be able to identify and interpret significant details in the poem and situate those details within the context of the course. Each presentation should take roughly 10 minutes, and you will be expected to create a handout for your peers on the day of your presentation. Poets and poems that are already listed in the syllabus are not options for this assignment.

LATINX ZINE ASSIGNMENT

Zines have long been a way for marginalized communities to record their stories and organize; they also demonstrate the democratizing possibilities inherent in self-publishing. Following our in-class conversations about Vicko Alvarez, Celia C. Pérez, and Latinx comics, I will ask you to create your own zine—one that combines both textual analysis and visual representation. Specifically, you will create a zine that explores creative expression, imagery-based narratives, and critical response in order to reflect on a central question, issue, or theme from the course that interests you. This assignment will provide you with an opportunity to showcase your developing skills in visual literacy as well as your understanding of the texts and popular culture artifacts we have discussed this semester.

MUSIC SUPERVISION ASSIGNMENT

For this assignment, you will need to put yourself in the role of a music supervisor—the person responsible for selecting the songs that make up soundtracks for television shows. I will ask you to select a single episode from your chosen Latinx television series to craft an appropriate soundtrack for that episode featuring music by Latinx artists. You might begin by drawing on the artists and music videos featured in class (or on BlazeVIEW) and then consider branching out to discover other Latinx music as you see fit. This assignment will provide you with an opportunity to think more carefully about music as a storytelling device; your selections will function as rhetorical choices that help to shape a viewer's experience of the episode. To do this effectively, you will need to develop a keen understanding of your chosen episode and a clear sense of character development in the series more broadly. This assignment also requires the kind of attentive observation essential to other close reading practices. In this case, you will be listening for echoes, reverberations, connections, themes, and other shared language that allow you to link songs with scenes and that help you to think about how various media might work together to represent (or shape) Latinx experiences. The final format of this assignment will be an annotated playlist that includes 3–4 songs, a description of the selected scenes from your episode, a brief justification for your selections, and references to any other texts or artifacts that may have informed your decisions. You should also submit a brief video clip from your episode with the chosen song incorporated into the scene to demonstrate one of your decisions.

COMPARATIVE MEDIA STUDIES PODCAST

For the final project, you will be placed in small groups and asked to think carefully about how we read, view, interpret, and communicate about Latinx experiences *across media*. Using the wide range of texts assigned this semester, each group will be responsible for recording a short podcast episode in which you converse with each other about a central question, issue, or theme from the course. In assigning this podcast episode, I am asking you to create a *multimodal text* (or a text that uses several modes of media to communicate) that demonstrates your *multicultural literacy* (or the ability to view knowledge from diverse cultural perspectives). Each of you will be responsible for contributing thoughts on at least one written text (e.g. a novel, poem, or short story), one text with visual or audio components (e.g. a comic or a music video), and your chosen television series for the semester. Each group will be required to submit their 12–15 minute podcast episode (and its transcript) to BlazeVIEW for credit. Individually, you will also need to submit a 500–word reflection on the project.

LIST OF LATINX TELEVISION OPTIONS

For the Comparative Media Studies Podcast and the Music Supervision Assignment, you must select *one* of the television series below to watch over the course of the semester. You should watch the first season (or the first *two* seasons in the case of *Vida*) and be prepared to analyze key episodes.

- *Charmed* (CW, 2018) — 22 Episodes
- *Devious Maids* (Lifetime, 2013) — 13 Episodes
- *East Los High* (Hulu, 2013) — 24 Episodes
- *On My Block* (Netflix, 2018) — 10 Episodes
- *One Day at a Time* (Netflix, 2017) — 13 Episodes
- *Queen of the South* (USA, 2016) — 13 Episodes
- *Roswell, New Mexico* (CW, 2019) — 13 Episodes
- *Ugly Betty* (ABC, 2006) — 23 Episodes
- *Vida*¹ (STARZ, 2018) — 16 Episodes

¹ CONTENT WARNING: Please note that *Vida* contains mature sexual content that may be considered too graphic for some students.

COURSE POLICIES

ACADEMIC INTEGRITY

You are bound by the university policy on academic integrity. All references to ideas and texts other than your own must be indicated through appropriate citations and footnotes. *You are responsible for being aware of and following the rules regarding the university academic integrity policy.* I reserve the right to give you a failing grade in this course for acts of plagiarism or other forms of academic dishonesty. Please be sure to review VSU's Academic Integrity Code or consult with me if you have questions.

ATTENDANCE POLICY

Class attendance is essential to your learning experience and a necessary part of creating an engaged learning community in the classroom. *You will be allowed up to four unexcused absences for the semester with no questions asked.* Additional absences may lower your final grade by one grade increment per absence. I expect you to be in class on time and to finish required readings before class begins. Consistently showing up tardy to class is disruptive and may affect your final grade. In addition, consistently packing up your materials early or leaving before our class period has ended may affect your final grade. In the case of extenuating circumstances, please contact me as soon as possible.

POLICY ON CHILDREN IN THE CLASSROOM

As Valdosta State University does not have a formal policy on children in the classroom, I have decided to adopt my own. First, all exclusively breastfeeding babies are welcome in class as often as necessary. For older children and babies, I understand that unforeseen disruptions in childcare can place parents in the difficult position of having to miss class to stay home. Please know that you are welcome to bring your child to class to cover periodic gaps in childcare. I ask that *all* students work with me to create a welcoming environment that is respectful of our diversity in terms of parenting status. Please feel free to contact me at any time if you are having difficulty with the school-parenting balance.

TECHNOLOGY STATEMENT

The use of phones, tablets, notebook computers, and other electronic devices to access to course content *is strongly encouraged.* That being said, you should use your electronic devices in class *only* as readers for texts available in digital formats or for note-taking (unless otherwise instructed). We know that Intellectual work requires sustained focus; this cannot occur while you are also checking your messages, emails, or other websites. If I discover you using an electronic device for any reason other than class purposes, I reserve the right to mark you absent or tardy for that class period.

EMAIL AND COMMUNICATIONS POLICY

Please address all emails to me using your VSU email address. To reach me quickly, it is better to send your emails outside of BlazeVIEW, if possible—I can be slow to respond within BlazeVIEW. When I need to communicate with you or send out class announcements, those messages will be addressed to your VSU email address. During the week I generally try to respond to email inquiries within 24-48 hours.

CLASS CONTENT AND DISCOMFORT STATEMENT

In this course, we will address ideas, topics, and theories that may challenge taken-for-granted and 'sacred' beliefs about race, ethnicity, gender, sexuality, class, nationality, religion, ability, etc. In discussing how power and injustice operate and how they are experienced as oppression, subjugation, and violence by various human beings, it is possible that you may feel discomfort, guilt, anger, anxiety, or sadness. These feelings are normal responses to exploring such issues and can be critical to the learning process. These feelings also have the potential to support a deeper understanding of structural inequalities, individual suffering, empathy for others, and human interconnectedness. I will

do my best to create a classroom community in which these feelings can be discussed openly and honestly. I encourage students to share ideas they may have for making our class an inclusive space in which all students can thrive. If you ever feel the need to step outside during a class discussion, please know that you may do so without academic penalty. You will, however, be responsible for any material you miss. If you leave the room for a significant time, please make arrangements to get notes from another student. You are always welcome to contact me individually to discuss the situation.

UNDOCUMENTED STUDENT SUPPORT

As an educator, I fully support the rights of undocumented students to an education and to live free from the fear of deportation. I also recognize that immigration is a complex phenomenon with broad impact—particularly for those who are directly affected by it, as well as those who are indirectly affected by their relationships with family members, friends, and loved ones. I want *all* students, regardless of immigration status or country of origin, to feel a sense of belonging and safety as they pursue their higher education goals. With that in mind, *I commit to not sharing your status with anyone if you reveal it to me.* I would also remind you that, by federal law, faculty and other school officials cannot disclose personal information about students—that includes your immigration status.

TITLE IX STATEMENT

VSU is committed to creating a diverse and inclusive work and learning environment that is free from discrimination and harassment. VSU is dedicated to creating an environment where all campus community members feel valued, respected, and included. As such, VSU prohibits discrimination—on the basis of race, color, ethnicity, national origin, sex (including sexual harassment and sexual violence), sexual orientation, gender identity, religion, age, disability, genetic information, or veteran status—in the University's programs and activities as required by applicable laws and regulations such as Title IX. The individual designated with responsibility for coordination of compliance efforts and receipt of inquiries concerning nondiscrimination policies is the University's Title IX Coordinator. Contact information for the Title IX Coordinator can be found here: titleix@valdosta.edu, 1208 N. Patterson Street, Valdosta State University, Valdosta, Georgia, 31698, 229-333-5463.

ACCOMMODATIONS STATEMENT

Those of you with disabilities who experience barriers in this course may contact the VSU Access Office for assistance in determining and implementing accommodations. The Access Office is located in Farbar Hall. The phone numbers are 229-245-2498 (V) and 229-375-5871. For more information, please visit the Access Office or feel free to contact them via email at access@valdosta.edu.

MENTAL HEALTH STATEMENT

As a student, you may experience a range of challenges that interfere with learning, such as strained or violent relationships, death and loss, anxiety, substance use, depression, difficulty concentrating, and lack of motivation. These concerns may diminish your performance and reduce your ability to participate in daily activities. *There are services available to you.* You can learn more about mental health services on campus at: <http://www.valdosta.edu/student/student-services/counseling-center>.

USE OF SYLLABUS

A syllabus is a tentative document and may be revised at my discretion. You should check the syllabus regularly and update your calendars when deadlines or assignments change. While I generally will communicate such changes via email, sometimes changes will be announced in class. Please be sure to contact your classmates when absent to stay abreast of such changes. *Please note that questions about this course can often be answered by consulting the syllabus before contacting me.* A best practice for being successful in my classroom is to read and understand this syllabus in its entirety. Once you have read *this* syllabus in its entirety, please email me an image of your favorite Latinx celebrity.

COURSE CALENDAR

WEEK 1 — INTRODUCTION TO LATINX STUDIES: WHAT'S IN A NAME?

TUESDAY, 1/14

- Introductions, Community Building, and the Course Syllabus
- IN-CLASS MUSIC VIDEO: Snow Tha Product and Alemán, “Dale Gas” (2018)
- EXTRA CREDIT OPTION: Annotate the Course Syllabus on Perusall

THURSDAY, 1/16

- Linda Martín Alcoff, “Is Latina/o Identity a Racial Identity?” (2000)*
- María R. Scharrón-del Río and Alan A. Aja, “The Case for ‘Latinx’” (2015)*
- Frances R. Aparicio, “Reconstructing Latinidad” (2016)*
- Miguel Salazar, et al., “The Problem with Latinidad” (2019)*
- IN-CLASS MUSIC VIDEO: Enrique Iglesias, et al, “Bailando” (2013)

WEEK 2 — GROWING UP LATINX: EARLY ADULTIFICATION AND SEXUALIZED STEREOTYPES

TUESDAY, 1/21

- IN-CLASS ACTIVITY: Vicko Alvarez, “Rosita Gets Scared” (2017)
- IN-CLASS MUSIC VIDEO: Bomba Estéreo, “Soy Yo” (2015)
- EXTRA CREDIT SCREENING: Ari Palos, *Precious Knowledge* (2011). Please note that we will meet in our assigned classroom at 7:00 p.m. More information forthcoming.

THURSDAY, 1/23

- Judith Ortiz Cofer, “The Myth of the Latin Woman” (1993)*
- Frances Negrón-Muntaner, “Jennifer’s Butt” (1997)*
- IN-CLASS MUSIC VIDEO: Maya Jupiter, “Never Said Yes” (2016)

WEEK 3 — GROWING UP LATINX: SELF-FASHIONING AND THE COMPLEXITIES OF IDENTITY

TUESDAY, 1/28

- Celia C. Pérez, *The First Rule of Punk* (2017) [Chapter 1 – Chapter 21]
- IN-CLASS MUSIC VIDEO: Alice Bag, “Se Cree Joven” (2018)

THURSDAY, 1/30

- Celia C. Pérez, *The First Rule of Punk* (2017) [Chapter 22 – Chapter 39]
- IN-CLASS MUSIC VIDEO: Destroy Boys, “American River” (2018)

WEEK 4 — GROWING UP LATINX: BARRIOS, BELONGING, AND THE BILDUNGSROMAN

TUESDAY, 2/4

- Sandra Cisneros, *The House on Mango Street* (1984) [Introduction – “Born Bad”]
- IN-CLASS MUSIC VIDEO: Selena, “Amor Prohibido” (1994)
- EXTRA CREDIT SCREENING: Gregory Nava, *Selena* (1997). Please note that we will meet in our assigned classroom at 7:00 p.m. More information forthcoming.

WEDNESDAY, 2/5

- EXTRA CREDIT POETRY EVENT: Carmen Giménez Smith. This poetry reading is part of the Contemporary Writers Series and will be held at the University Center Theater at 7:30 p.m.

THURSDAY, 2/6

- Sandra Cisneros, *The House on Mango Street* (1984) [“Elenita” – “Mango Says Goodbye”]
- IN-CLASS MUSIC VIDEO: Ela Minus, “Ceremony” (2017)

WEEK 5 — GROWING UP LATINX: RACE, RESISTANCE, AND THE CIVIL RIGHTS MOVEMENT

TUESDAY, 2/11

- Lila Quintero Weaver, *Darkroom* (2012)*
- IN-CLASS MUSIC VIDEO: Olmeca, “Browning of America” (2013)

THURSDAY, 2/13

- IN-CLASS: Aracelis Girmay, “For Estefani Lora, Third Grade, Who Made Me a Card” (2007)
- IN-CLASS: Mercedes Holtry, “My Blood is Beautiful” (2014)
- IN-CLASS: Zachary Caballero, “When You Say My Name” (2014)
- IN-CLASS: Ariana Brown, “Volver, Volver” (2014)
- IN-CLASS: Dominique Christina and Denise Frohman, “No Child Left Behind” (2014)
- IN-CLASS: Elizabeth Acevedo, “Afro-Latina” (2015)
- IN-CLASS MUSIC VIDEO: ChocQuibTown and Becky G, “Que Me Baile” (2019)

WEEK 6 — QUEER BORDERLANDS: THE DECONSTRUCTION OF LATINX MASCULINITIES

TUESDAY, 2/18

- Justin Torres, *We the Animals* (2011)
- IN-CLASS MUSIC VIDEO: Nitty Scott, “La Diaspora” (2017)
- EXTRA CREDIT SCREENING: Jeremiah Zagar, *We the Animals* (2018). Please note that we will meet in our assigned classroom at 7:00 p.m. More information forthcoming.

THURSDAY, 2/20

- Manuel Muñoz, “Good as Yesterday” (2003)*
- Benjamin Alire Sáenz, “The Art of Translation” (2012)*
- Juan Luis Guzmán, “Sunday Morning” (2013)*
- Juan Luis Guzmán, “Pantoum” (2013)*
- IN-CLASS MUSIC VIDEO: Rubby, “Confiesa” (2017)
- EXTRA CREDIT PRESENTATION: Nicholas E. Miller. I will be giving a presentation titled, “Why Black Lives (Still) Matter” as part of the Black History Month Faculty Speaker Series here at Valdosta State University. This event will be held in Bailey Science Center 1011 at 7:00 p.m.

WEEK 7 — GRAPHIC BORDERLANDS: COMICS AND THE LATINX SUPERHERO

TUESDAY, 2/25

- Fiona Avery, et al., *Araña: The Heart of the Spider* (2005)
- IN-CLASS MUSIC VIDEO: Ibeyi, “River” (2014)
- EXTRA CREDIT ANNOTATION: Nicholas E. Miller, “On Exoskeletons and Assimilation” (2019)*
- EXTRA CREDIT SCREENING: Peter Ramsey, *Spider-Man: Into the Spider-Verse* (2018). Please note that we will meet in our assigned classroom at 7:00 p.m. More information forthcoming.

THURSDAY, 2/27

- Gabby Rivera, et al., *America: The Life and Times of America Chavez* (2017)
- IN-CLASS MUSIC VIDEO: Javiera Mena, “Mujer Contra Mujer” (2019)

WEEK 8 — LINGUISTIC BORDERLANDS: BILINGUALISM AND THE TRANSLATION OF CULTURE

TUESDAY, 3/3

- Gloria Anzaldúa, “How to Tame a Wild Tongue” (1987)*
- Julia Alvarez, “La Gringuita: On Losing a Native Language” (1998)*
- IN-CLASS TELEVISION: Gita V. Patel, *Superstore* (2018) — [Season 3, Episode 18]
- IN-CLASS MUSIC VIDEO: Snow Tha Product, “Bilingue” (2019)

THURSDAY, 3/5

- Richard Rodriguez, “Aria” (1982)*
- Ash Whitman, “Soy Yo” (2019)*
- NO CLASS: We will not meet on this day as I will be at a conference. The time is available for you to work on the assigned readings on Perusal or the Latinx Zine Assignment.

WEEK 9 — FANTASTICAL BORDERLANDS: BRUJERÍA, SANTERÍA, AND MAGICAL REALISM

TUESDAY, 3/10

- Jennine Capó Crucet, “Resurrection” (2006)*
- Anna-Marie McLemore, “Roja” (2018)*
- Kali Fajardo-Anstine, “Remedies” (2019)*
- IN-CLASS MUSIC VIDEO: Celia Cruz, “La Negra Tiene Tumbao” (2001)

THURSDAY, 3/12

- Jules Rivera, “Angry ___ ___ Woman” (2018)*
- Jules Rivera, “Green Hair” (2018)*
- Jules Rivera, “Latinequis” (2018)*
- Jules Rivera, “Real Puerto Rican” (2018)*
- IN-CLASS MUSIC VIDEO: Princess Nokia, “Brujas” (2016)
- IN-CLASS WORK DAY: We will meet in Odum Library 1604 on this day. After a conversation about Jules Rivera, the class period will consist of dedicated time to work on the Latinx Zine Assignment. I will bring some zine-making supplies for those who want to play with them.

WEEK 10 — SPRING RECESS

TUESDAY, 3/17

- NO CLASS: Please enjoy the Spring Recess!

THURSDAY, 3/19

- NO CLASS: Please enjoy the Spring Recess!

WEEK 11 — GEOGRAPHIES OF GENTRIFICATION: NEIGHBORHOODS AND NOSTALGIA

TUESDAY, 3/24

- Naima Coster, *Halsey Street* (2017) [Chapter 1 – Chapter 9]
- IN-CLASS MUSIC VIDEO: Calma Carmona, “100 Vidas” (2017)

THURSDAY, 3/26

- Naima Coster, *Halsey Street* (2017) [Chapter 10 – Chapter 13]
- IN-CLASS MUSIC VIDEO: Empress Of, “Standard” (2015)
- **LATINX ZINE ASSIGNMENT DUE**

WEEK 12 — GEOGRAPHIES OF GENTEFICATION: POSTRACIAL POLITICS AND RECONCILIATION

TUESDAY, 3/31

- Naima Coster, *Halsey Street* (2017) [Chapter 14 – Chapter 20]
- IN-CLASS TELEVISION: Tanya Saracho, *Vida* (2018) — [Season 1, Episode 4]
- IN-CLASS MUSIC VIDEO: Quetzal, “Coyote Hustle” (2015)
- EXTRA CREDIT ANNOTATION: Nicholas E. Miller, “Y Su Trabajo Es Ajeno” (2019)*

THURSDAY, 4/2

- NEW MEDIA CENTER: In preparation for our two final media projects, we will meet in the New Media Center (Odum Library 1370) instead of in our assigned classroom.

WEEK 13 — BODIES AND BORDERLANDS: THE FEMINIST POLITICS OF INTERCORPOREALITY

TUESDAY, 4/7

- Cherríe L. Moraga, “Weapons of the Weak” (2003)*
- NO CLASS: We will not meet on this day as I will be at a conference. The time is available for you to work on the Music Supervision Assignment or Comparative Media Studies Podcast.

THURSDAY, 4/9

- Carmen Maria Machado, “The Husband Stitch” (2017)*
- Ivelisse Rodriguez, “El Qué Dirán” (2018)*
- IN-CLASS MUSIC VIDEO: iLe, “Canibal” (2016)
- EXTRA CREDIT SCREENING: Patricia Cardoso, *Real Women Have Curves* (2002). Please note that we will meet in our assigned classroom at 7:00 p.m. More information forthcoming.

WEEK 14 — FINDING HOME IN MEMORY: ON DIASPORA AND DOUBLE EXILE

TUESDAY, 4/14

- Ana Menéndez, “In Cuba I was a German Shepherd” (2000)*
- Angie Cruz, “Every Bride Deserves a New Dress” (2017)*
- IN-CLASS MUSIC VIDEO: La Santa Cecilia, “Ice El Hielo” (2013)
- EXTRA CREDIT SCREENING: Chris Weitz, *A Better Life* (2011). Please note that we will meet in our assigned classroom at 7:00 p.m. More information forthcoming.

THURSDAY, 4/16

- Tehlor Kay Mejia, *We Set the Dark on Fire* (2019) [Introduction – Chapter 5]
- IN-CLASS MUSIC VIDEO: Ana Tijoux, “Antipatriarca” (2014)
- **MUSIC SUPERVISION ASSIGNMENT DUE**

WEEK 15 — THE REVOLUTION WILL BE QUEERED: ON PREJUDICE, PRIVILEGE, AND PATRIARCHY

TUESDAY, 4/21

- Tehlor Kay Mejia, *We Set the Dark on Fire* (2019) [Chapter 6 – Chapter 16]
- IN-CLASS MUSIC VIDEO: Lali and Pablllo Vittar, “Caliente” (2018)

THURSDAY, 4/23

- Tehlor Kay Mejia, *We Set the Dark on Fire* (2019) [Chapter 17 – Chapter 23]
- IN-CLASS MUSIC VIDEO: Esteman and Javiera Mena, “Amor Libre” (2019)

WEEK 16 — WHITENESS AND THE LIMITS OF THE AMERICAN DREAM

TUESDAY, 4/28

- Jennine Capó Crucet, *My Time Among the Whites* (2019) [Section I – Section II]
- IN-CLASS MUSIC VIDEO: Amara La Negra, “Insecure” (2016)

THURSDAY, 4/30

- Jennine Capó Crucet, *My Time Among the Whites* (2019) [Section III]
- IN-CLASS MUSIC VIDEO: Isabela Merced, “PAPI” (2019)

WEEK 17 — ALL GOOD THINGS MUST COME TO AN END

THURSDAY, 5/7

- **COMPARATIVE MEDIA STUDIES PODCAST DUE**