

Fall 2017
 Stony Brook University
 Department of Hispanic Languages and Literature
 College of Arts and Sciences
HUS 271 United States Latino Literature and Culture
 This course satisfies the DEC category G
 This course satisfies the SBC category HFA+, USA
 Course Instructor: Joseph M. Pierce
 Section: 02
 Meeting Time: Mon. / Wed. 2:30-3:50 Frey Hall 305
 Office Hours: Mon. / Wed. 12:00-1:00 or by appointment

Instructor contact information: Library N3013 joseph.pierce@stonybrook.edu

COURSE DESCRIPTION

In this course we will examine literary and cultural production that express some of the fundamental social, political, and ideological issues affecting Latino populations in the US. In particular, we will analyze poetry, essays, the novel, short stories, film, and contemporary social media including blogs, Facebook, and Twitter. We will discuss what it means to be Latino/a, what historical and geographically specific differences there are between different types of Latinos/as, and ultimately, what might the problems and possibilities be for such a concept. We will briefly historicize the relationship between early Spanish/Hispanic immigrants to the US, and then focus on the second half of the 20th century to today. We will explore the principal genealogies of Latino/a literatures, cultural context and diasporas, as well as the role of gender, sexuality, race, and class in the formation of individual and collective identities in the US.

Required Textbooks:

Gabby Rivera, *Juliet Takes a Breath*
 Junot Díaz, *Drown*
 Piri Thomas, *Down These Mean Streets*
 Luis Valdez, *Zoot Suit and Other Plays*

COURSE LEARNING OBJECTIVES

- Introduce Latino/a Literature as a period and special category of U.S. literature (1945-present) in various genres including poetry, essay, short story, and the novel, as well as contemporary mass and social media.
- Contextualize the history of Latinos/as in the U.S., emphasizing the diverse identity categories (such as class, gender, sexuality and race) within which they have been included, and from which they have been excluded.
- Introduce methodological approaches to literary and cultural texts, in particular minority literature in the U.S.
- Develop critical writing skills regarding literature and culture; improve analytical vocabulary and critical awareness of cultural production; apply these approaches via close readings and critical analyses.

COURSE REQUIREMENTS

6 Quizzes 30%
 10 Google Doc Entries 30%
 2 2-Page Reflections 10%
 1 4-Page Analysis 20%
 Participation 10%

Quizzes: Ok y'all, these are not going to be tricky, but they will ask you to identify and define key themes, terms, and/or issues that we have discussed in class or which are present in the literary/historical/theoretical texts we read. If you do the readings and participate in class this should not be a problem. If you don't, it probably will be.

Google Doc Entries: This is a hybrid blog/diary. You will keep a running online document in which you will post at least ten (10) short reflections over the course of the semester. I will not tell you which texts to write about. You get to decide. But do decide. Decide! And then do it! This amounts to (just) less than one post per week. So don't leave it till the last minute. Each post should revolve around one specific term or keyword (which should serve as the title) and should consist of 200-250 words. No more. No less. (Don't make me crazy). I will open up a Google Drive folder for this and everyone will have access to these reflections (thus they will become a collective discussion board/study guide).

2-Page Reflection: This serves as an extension of your Google Doc Entries. You should take up a central question or theme, and delve deeper into its background, history, significance, or stakes. For example, you might decide to reflect on the role of gender or masculinity in Junot Díaz's *Drown* (maybe in one specific short story). Ask yourself what intersections, ideas, themes, or artistic forms make this work interesting, resistant, or normative.

4-Page Analysis: You see the progression, right? This paper asks you to research a topic or theme from a course text and provide a focused, fearless, creative, crafty analysis of what makes it interesting (provocative, misunderstood, dangerous, etc.). I would recommend you make an appointment in my office hours to discuss your topic and approach because I will not comment on them by email. We will spend time in class crafting a thesis and working on textual analysis and historical contextualization. This is your only major work of research and it better be good. Really good. I'm not kidding.

Participation: For an A you need to come to class prepared and on time, provide insightful commentary on course materials, and take risks with your contributions. For a B, just come to class and say what you think sometimes. For a C, come to class and seldom speak. For a D, maybe come to class and definitely don't participate. For an F rarely show up and don't ever open your mouth (don't be that guy).

OTHER INFORMATION

Grade System

A = 94-100 B+ = 87-89 B- = 80-83 C = 74-76 D+ = 60-69 F = 0-59

A- = 90-93 B = 84-86 C+ = 77-79 C- = 70-73 D = 60-65

DISABILITY SUPPORT SERVICES (DSS)

If you have a physical, psychological, medical, or learning disability that may impact your course work, please contact Disability Support Services (631) 632-6748 or <http://studentaffairs.stonybrook.edu/dss/>. They will determine with you what accommodations are necessary and appropriate. All information and documentation is confidential. Students who require assistance during emergency evacuation are encouraged to discuss their needs with their professors and Disability Support Services. For procedures and information go to the following website: <http://www.stonybrook.edu/ehs/fire/disabilities/asp>.

ACADEMIC INTEGRITY

Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing another person's work as your own is always wrong. Faculty are required to report any suspected instance of academic dishonesty to the Academic Judiciary. For more comprehensive information on academic integrity, including categories of academic dishonesty, please refer to the academic judiciary website at <http://www.stonybrook.edu/uaa/academicjudiciary/>

CRITICAL INCIDENT MANAGEMENT

Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of Judicial Affairs any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, and/or inhibits students' ability to learn.

Course Schedule

- Week 1. #Latino/a/@/x/*/-
 8/28 Course Introduction: Intersections, Identities, Literatures
 8/30 Juana María Rodríguez, “Latino, Latina, Latin@”
 Latino USA, “The Invention of Hispanics” ([link](#))
- Week 2. #Resistance
 9/4 No Class—Labor Day Holiday
 9/6 Latino USA, “Whose Country ‘Tis of Thee” ([link](#))
 The Rise of the United Farmworkers Union ([link](#))
 Dreamers Unbound: Immigrant Youth Organizing ([link](#))
 Interview: 3 Poets and a Lawyer ([link](#))
- Week 3. #Riot
 9/11 Luis Valdez, *Zoot Suit* (1/2; pp. 22-73)
 9/13 Luis Valdez, *Zoot Suit* (2/2; pp. 73-94)
Quiz 1
- Week 4. #Intersections
 9/18 Piri Thomas, *Down these Mean Streets* (1/4; pp. 1-80)
 9/20 Piri Thomas, *Down these Mean Streets* (2/4; pp. 81-130)
 Elizabeth Acevedo, “Afro-Latina” (in class) ([link](#))
1-page reflection due (1/2)
- Week 5. #Prison
 9/25 Piri Thomas, *Down these Mean Streets* (3/4; 131-240)
 Angela Davis, “The Prison Industrial Complex” (yes, this is a lot of reading).
 9/27 Piri Thomas, *Down these Mean Streets* (4/4; pp. 241-332)
 Grassroots Leadership, Hutto Visitation Program ([link](#))
Quiz 2
- Week 6. #Borders
 10/2 Gloria Anzaldúa, *Borderlands/La Frontera* (1/2; pp. 23-74)
 10/4 Gloria Anzaldúa, *Borderlands/La Frontera* (2/2; pp. 75-113)
Quiz 3
- Week 7. #Raza #Mestizaje #Indigenismo
 10/9 Richard Rodriguez, “India”
 Claudia Milian, “Indigent Latinities”
 10/11 Daniel Chacón, “Aztlán, Oregon”
 Josefina Saldaña-Portillo “Who’s the Indian in Aztlán? Re-Writing
 Mestizaje, Indianism, and Chicanismo from the Lacandón”
- Week 8. #Brown
 10/16 Poetry selection from *This Bridge Called My Back*

- José Esteban Muñoz, “Feeling Brown”
 10/18 Poetry selection from *The Wind Shifts: New Latino Poetry*
 Alicia Arrizón, “Epistemologies of ‘Brownness’”
Quiz 4
- Week 9. #Neoliberal (Apocalypse)
 10/23 Kristy L. Ulibarri, “Neoliberalism”
Sleep Dealer (Dir. Alex Rivera) (1/2) (in class)
 10/25 Javier Ramirez, “Sci-Fi-ing Immigration and the U.S.-Mexico Border:
 An Interview with Filmmaker Alex Rivera”
Sleep Dealer (2/2) (in class)
Quiz 5
- Week 10. #Drown
 10/30 Junot Díaz, *Drown* (1/3; pp. 1-65)
 11/1 Junot Díaz, *Drown* (2/3; pp. 66-117)
- Week 11. #Move
 11/6 Junot Díaz, *Drown* (3/3; pp. 118-208)
 Josefina Baez, *Dominicanish* (in class) ([link](#))
1-page reflection due (2/2)
 11/8 Lawrence La Fountain-Stokes, “Translocas: Migration, Homosexuality, and
 Transvestism in Recent Puerto Rican Performance” ([link](#))
- Week 12. #Pulse
 11/13 Ramon Rivera-Servera, “Dancing Reggaetón with Cowboy Boots”
 Katie L. Acosta, “Pulse: A Space for Resilience, A Home for the Brave”
 Justin Torres, “In Praise of Latin Night at the Queer Club” ([link](#))
 11/15 Lawrence La Fountain-Stokes, “Queer Puerto Ricans and the Burden
 of Violence”
 Jack Halberstam, “Who Are ‘We’ After Orlando” ([link](#))
 Joseph M. Pierce, “Our Queer Breath”
Quiz 6
- Week 13. #Breath
 11/20 Gabby Rivera, *Juliet Takes a Breath* (1/4)
 11/22 No Class—Thanksgiving
- Week 14. #Breathe
 11/27 Gabby Rivera, *Juliet Takes a Breath* (2/4)
 11/29 Gabby Rivera, *Juliet Takes a Breath* (3/4)
- Week 15. #Conclusions
 12/4 Gabby Rivera, *Juliet Takes a Breath* (4/4)
 12/6 Final Day: #Latino?
 12/13 **4-Page Literary/Cultural Analysis Due** (Blackboard)