

Fall 2018
 Stony Brook University
 Department of Hispanic Languages and Literature
 College of Arts and Sciences
HUS 271 United States Latino Literature and Culture
 Section: 02
 This course satisfies the DEC category G
 This course satisfies the SBC category HUM, USA

Course Instructor: Joseph M. Pierce
 Meeting Time: Tues. / Thurs. 2:30-3:50PM Frey Hall 309
 Office Hours: Tues. / Thurs. 1:00-2:00PM or by appointment
 Instructor office: Humanities 1139
 Instructor email: joseph.pierce@stonybrook.edu

COURSE DESCRIPTION

Queer Latinx Feminisms

This course examines the artistic and cultural production of Latina and Latinx writers, activists, and artists, from an intersectional queer feminist perspective. Readings and class discussion will focus on the strategies and enactments of embodied resistance to hegemonic norms as articulated through a history of negotiating multiple vectors of oppression. We will ask not only what it means to be Latina/x, but also what historical and geographically specific encounters make Latina/x identities and communities possible, and ultimately, what the problems and possibilities might be for such a contested form of identification and political praxis. Focusing on the contributions of women, feminist scholars, and queer and two spirit peoples, this course frames the understanding of race, gender, class, nationality, ability, and sexuality as intersectional relations that both inhabit and contest the context of US imperialism in the present.

Required Textbooks:

Queer Brown Voices: Personal Narratives of Latina/o LGBT Activism, Eds. Quesada, Gómez, and Vidal-Ortiz
Keywords for Latina/o Studies, Eds. Vargas, Mirabal, and La Fountain-Stokes
Juliet Takes a Breath, Gabby Rivera

COURSE LEARNING OBJECTIVES

- Introduce Latina/x feminisms as embodied practices of resistance to U.S. colonialism, and the structures of patriarchal dominance, racism, and homophobia enacted through its epistemological endurance.
- Contextualize the history of Latina/x feminisms in the U.S., emphasizing the diverse identity categories (such as class, gender, sexuality and race) that are contested, reformulated, and proposed by its writers and practitioners.
- Introduce methodological approaches to analyzing literary and cultural texts, in particular Latina/x art, literature, performance, and film 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

5 1-Page Response Papers 30%
 2 2-Page Reflections 20%
 1 Key Word Reverse Outline 10%
 1 Key Word Final Project 30%
 Participation 10%

1-Page Response Papers: You will turn in (by hand on paper) 5 critical reflections regarding one keyword (each) studied in class. Your response should consist of 250-300 words and be double spaced, with 1-inch margins. (Please, seriously). The idea is that you draw conclusions based on the keyword entry and connect that entry to other class discussions and texts. Try not to summarize, but rather make connections, invite future discussions, or comment on how the keyword text could be useful in exploring other topics in greater detail. We will review a sample response paper in class and discuss how to tackle this assignment effectively.

2-Page Reflection: You should take up a central question or theme, and delve deeper into its background, history, significance, or stakes. For example, you might reflect on other poems by Gloria Anzaldúa that expand on our class discussions. Thus, this reflection may include secondary research or sources not read in class. Formatting double-spaced and 1-inch margins.

Keyword Reverse Outline: You will analyze one keyword entry not for its content, but rather its structure, rhetoric, and form. We will discuss what a reverse outline is in class, but essentially, it is an analysis of how the text is organized. This will serve as an outline for your own keyword final project.

Keyword Final Project: In pairs, you will produce an original keyword entry of 4-5 pages (approx. 2,000 words). You will base this project on the examples provided in *Keywords for Latina/o Studies*, and on your own reverse outline, but your keyword must not be one that is included in the book. This means that you have to decide on a topic that relates to Latina/x populations and communities but which we have not studied in class. You should make an appointment in my office hours to discuss your topic before November 1st. We will spend time in class discussing how to approach this project, as well as textual analysis and historical contextualization, but the bulk of this work will be done outside of class. Your keyword projects will be due one week from the last day of class (12/13) by 12noon via blackboard.

Participation: To receive an A you need to come to class prepared and on time, ask questions, or provide insightful commentary on course materials. Students who come to class but intervene infrequently will receive a B. Those who come to class sometimes and seldom speak will receive a C. Students who arrive unprepared or late and don't participate will receive a D. An F will be given to students who stop attending class or rarely if ever intervene.

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. Latinidades
 8/28 Course Introduction: Intersections, Identities, Feminisms
 8/30 Latino USA, “The Invention of Hispanics” ([link](#))
 “Latinidad/es,” Frances R. Aparicio (Chapter 31)
- Week 2. Latino/a/@/x
 9/4 “Latino, Latina, Latin@,” Juana María Rodríguez in *Keywords for American Cultural Studies* (pp. 146-148) (.pdf)
 9/6 NBC News, “To be or not to be Latinx?” ([link](#))
 we are mitú, “What’s with the X in Latinx?” #TheKatCall ([link](#))
 Daniel Hernández, “The case against ‘Latinx’” ([link](#))
1-page response due (1/5)
- Week 3. Feminisms
 9/11 “Feminisms,” María Eugenia Cotera (Chapter 18)
 9/13 *Queer Brown Voices* “Introduction. Brown Writing Queer: A Composite of Latina/o LGBT Activism,” Salvador Vidal-Ortiz (pp. 1-27)
Skype with Salvador Vidal-Ortiz in Class
- Week 4. Gender
 9/18 “Gender,” Sandra K. Soto (Chapter 21)
 9/20 “La Macha: Toward a Beautiful Whole Self,” Ana Castillo in *Chicana Lesbians: The Girls Our Mothers Warned Us About* (pp. 24-48) (.pdf)
1-page response due (2/5)
- Week 5. Sexuality
 9/25 “Sexuality,” Juana María Rodríguez (Chapter 52)
Tragic Bitches: An Experiment in Queer Xicana & Xicano Performance Poetry, Adelina Anthony, Dino Foxx, and Lorenzo Herrera y Lozano (selection .pdf)
 9/27 *Queer Brown Voices* “Dancing at the Crossroads: Mulata, Mestiza, Macha Mujer,” Luz Guerra (pp. 28-46)
1-page response due (3/5)
- Week 6. Race
 10/2 “Race,” Silvio Torres-Saillant and Nancy Kang (Chapter 47)
 Cherríe Moraga, “La Güera,” in *This Bridge Called My Back* (pp. 22-29) (.pdf)
 Gloria Anzaldúa, “La Prieta,” in *This Bridge Called My Back* (pp. 198-209) (.pdf)
 10/4 Combahee River Collective, “A Black Feminist Statement,” in *This Bridge Called My Back* (pp. 210-218) (.pdf)
 “Café con leche,” Martha Barrera in *Chicana Lesbians: The Girls Our Mothers Warned Us About* (pp. 80-83) (.pdf)
1-page response due (4/5)
- Week 7. Family
 10/9 **No class**—Fall Break
 10/11 “Family” Richard T. Rodríguez (Chapter 17)
Queer Brown Voices “Creating Spaces to Break the Circle of Silence and Denial,” Mona Noriega (pp. 139-150) **1-page response due (5/5)**

- Week 8. Trans*
- 10/16 *Queer Brown Voices*, “Finding a Home in Transgender Activism in San Francisco,” Adela Vázquez (pp. 212-220)
- 10/18 “TransLatinas/os,” Lawrence La Fountain-Stokes in *TSQ: Transgender Studies Quarterly* (2014) 1.1-2. 237-242. (.pdf)
- Keyword Reverse Outline Due**
- Week 9. Mestizaje
- 10/23 “Mestizaje,” Alicia Arrizón (Chapter 36)
- 10/25 Gloria Anzaldúa, *Borderlands/La Frontera* (1/2; pp. 23-74)
- Week 10. Indigeneity
- 10/30 Gloria Anzaldúa, *Borderlands/La Frontera* (2/2; pp. 75-113)
- 11/1 “Indigeneity,” Maylei Blackwell (Chapter 28)
- 2-page reflection due (1/2)**
- Week 11. Afro-Latinas/os
- 11/6 “Afro-Latinas/os,” Tanya Katerí Hernández (Chapter 1)
- “Brownness,” Andrea Canaan in *This Bridge Called My Back* (pp. 232-237) (.pdf)
- 11/8 Josefina Baez, *Dominicanish* ([link](#))
- Elizabeth Acevedo, “Afro-Latina” ([link](#))
- Nitty Scott, “La diáspora” ([link](#))
- Week 12. Brown
- 11/13 “Brown,” Joshua Javier Guzmán (Chapter 7)
- Gabby Rivera, *Juliet Takes a Breath* (1/4)
- 11/15 Gabby Rivera, *Juliet Takes a Breath* (2/4)
- Week 13. Breath
- 11/20 Gabby Rivera, *Juliet Takes a Breath* (3/4)
- 11/22 **No Class**—Thanksgiving
- Week 14. Power
- 11/27 Gabby Rivera, *Juliet Takes a Breath* (4/4)
- 11/29 “Sovereignty,” Nelson Maldonado-Torres (Chapter 54)
- Queer Brown Voices*, “All the Identities on the Table: Power, Feminism, and LGBT Activism in Puerto Rico,” Olga Orraca Paredes (pp. 192-202)
- 2-page reflection due (2/2)**
- Week 15. Decolonial
- 12/4 Emma Pérez, “Beyond the Nation’s Maternal Bodies: Technologies of Decolonial Desire” in *The Decolonial Imaginary: Writing Chicanas into History* (pp. 101-125) (.pdf)
- 12/6 “Decolonial,” María Lugones (Chapter 12)
- 12/13 **Keyword Final Project Due** by 12noon (via Blackboard)