

Winter 2010 Courses

ENGLISH 365: Studies in Postcolonial Lit: Caribbean Lit

Instructor: Paul Breslin

Caribbean drama is remarkable for its energetic fusion of music, dance, and widely varied language, and for its inventive syntheses of Caribbean oral culture with influences from Europe, Africa-and beyond. The plays we will read were written-some in English, some in French-during the period of widespread decolonization following World War II. Theater, as a communal art form, was important in conceiving of Caribbean identity, especially as a broad cultural continuity uniting the separate islands of the archipelago. We will consider the poems both as literary texts and as scripts intended for the theater, with excerpts performed by students in class.

DANCE 201: Cultural Studies of Dance

Instructor: Victoria Fortuna

This course will be an introduction to the interwoven histories of contemporary theatrical and social Latin/o American dance concentrating on the following themes: colonial and national histories, diaspora and exile, political and personal identities, sexuality and gender, race, social mobilization, and memory of political violence. We will consider a wide-range of movement-based performances and practices from the U.S., Mexico, Spanish speaking Caribbean, and South America. This course is also an introduction to cultural studies of dance as an interdisciplinary field within the humanities and social sciences. In this course, we will focus especially on dance studies' intersection with Latin American and Latino/a studies. Through a combination of readings, viewings, and embodied exercises, we will investigate the methods used by scholars working from historical, feminist, and ethnic studies standpoints in order to ask: How can we capture the moving body and its politics in writing? How do diverse and hybrid forms of dance create meaning? How do these movement forms and performance styles.

HISTORY 368-2: Revolution in 20th Century Latin America; Comparative Study of Marxist Revolutions

Instructor: Brodwyn Fischer

This course will examine the role that Marxist revolutions, revolutionary movements, and the right-wing dictatorships that have opposed them have played in shaping Latin American societies and political cultures since the 1950s. Themes examined will include: the relationship between Marxism, revolution and nation building; the importance of charismatic leaders and icons; the "popular" authenticity and social content of Latin American revolutions; the role of foreign influences and interventions; the links between revolution and dictatorship; and the lasting legacies of political violence and military rule. Countries examined will include Guatemala, Cuba, Chile, Argentina, El Salvador, Nicaragua, Peru, Colombia, and Mexico.

HISTORY 392/395-30: Poverty and Inequality in the Latin American City

Instructor: Brodwyn Fischer

The 20th century marked the rise - and perhaps also the fall -- of the Latin American City. In less than a hundred years, societies that had long evolved in mostly rural contexts became urban in their demographics and outlooks, and cities became the undeniable seats of political and cultural power. The massive national and international migrations that swelled towns to cities and cities to megalopolises brought with them enormous creativity, diversity, and productive potential. Yet urban growth also placed in urgent relief the central conflicts and paradoxes of Latin American societies, issues rooted in deep social and racial inequalities, in long-standing patterns of political and social exclusion, and in limiting notions of national identity and belonging. This course examines the ways in which modern Latin American forms of citizenship, inequality, and social conflict were forged in the urban context, focusing especially on issues such as policing and sanitation, city planning, populist politics, property struggles, popular cultures, radical politics, and urban violence.

LATINO 201-1: Introduction to Latina and Latino History

Instructor: John Marquez

This course seeks to introduce students to the range of issues and analytical approaches that form the foundation of Latina/o studies. By tracing the history of the “Latina/o” concept in relation to key elements of sociocultural life, such as time, space, identity, community, power, language, nation, and rights, students will develop understandings of the particular ways in which Latina/o studies takes shape as an intellectual and political enterprise. On a practical level, this course aims to balance depth and breadth in its study of the variety of perspectives and experiences that come to be understood as Latino. Thus, we will analyze the histories of predominant Latina/o sub-groups, such as Mexicans, Chicanas/os, and Puerto Ricans, while also incorporating broader considerations of the ways in which Central America, South America, and the Caribbean play crucial roles in constituting Latinidad.

LATINO 393: Topics in Latina and Latino Text and Representation: Afro-Latina/o Diasporic Aesthetics

Instructor: Micaela Diaz-Sanchez

This course focuses on performance practices rooted in the African diaspora of the Americas with particular attention to how race, ethnicity, sexuality, class, and gender are articulated in multiple aesthetic approaches (including dance, music, visual art, theatrical texts, etc.). We will examine how these performances have functioned and continue to inspire political transformation as well as the recovery of shared histories of the Afro-Latina/o diaspora.

POLI_SCI 394-20: Professional Research Seminar: Contemporary Cuba

Instructor: Gary Marx, Cecilia Vaisman

This course will provide students with a unique opportunity to examine contemporary Cuba from the point of view of two journalists who recently spent five years living and working on the island. We will spend the first few weeks of class reviewing Cuban history from the Colonial

period through 1959 - the triumph of the Cuban revolution - and beyond before focusing most of the semester on the period from 2002 to the present. We will read scholarly text to become familiar with frameworks for understanding Cuba in the context of Cold War and post Cold War geo-politics but also draw heavily from our own personal experiences and reporting to detail the multifaceted social, economic, cultural and political realities of the only state in the Americas claiming to be constructing communism. During the semester, we will read and discuss contemporary fiction and poetry. We will watch official and unofficial films, analyze television news and soap operas, and study the work of contemporary visual artists and intellectuals. We will also examine the history of Cuban exile community and read declassified CIA documents to analyze U.S.-Cuba relations and take a close look at the Bush Administration's failed attempts to destabilize the government of Fidel Castro. Finally, we will examine changes inside Cuba that have taken place since Fidel Castro, the island nation's ruler for 50 years, resigned his formal position two years ago and consider how the Obama administration's recent easing of economic and travel sanctions against Cuba may impact relations between the two countries.

PORT 210: Icons, Legends and Myths in Brazil

Instructor: Vera Regina Muller-Bergh

Representations of diverse historical, literary, and popular Brazilian figures who achieved iconic status. The course counts as a WCAS distribution credit in area VI. Taught in English.

RELIGION 386: Topics in Latin Am. Catholicism: Missionary Men

Instructor: J. Michelle Molina

This course looks at the early modern world through the lens of the Society of Jesus. We will examine and analyze the intersections between early modern science, faith, art, exploration, conversion, world travel and more in the lives of these early modern missionaries and the people who loved and hated them.

RTVF 351: National Cinema: Cinema of Mexico

Instructor: Ilene Goldman

This course offers a historical, critical, and theoretical survey of Mexican cinema. We will look at the specific political, socioeconomic, technological, and aesthetic factors that have influenced the shape and character of Mexican cinema since the silent era. The course will also contribute students' visual literacy and critical thinking skills through exercises in formal and stylistic analysis. Specific objectives include: achieving an understanding of the history of Mexican film; studying films within a cultural context; and demonstrating an ability to communicate using applicable critical and historiographical terms and vocabulary. We will trace the evolution of Mexico's film industry, star system, and genres, focusing on key filmmakers, films, and moments in the rich history of Mexican film. We begin the course with the silent era, discussing the arrival and reception of film to Mexico, including the institutions that arose to support national cinema production. In the middle part of the course we will thoroughly explore the so-called Golden Age

of Mexican Cinema, paying particular attention to the aesthetic, thematic and industrial constructs that transformed this national cinema into a cinema for the entire continent. In the last part of the course, we will look at the deterioration of the industry after WWII, the exploitation and political films of the 1960s and 1970s, and the reemergence of Mexican industrial filmmaking since the mid-1980s. Our discussions will include the importance of women filmmakers, the effect of globalization, and the international profile of contemporary Mexican Cinema. Integral to our discussions throughout the term will be the changing nature of Mexican politics and economics, technological advances, and filmmaking practices.

SPANISH 105: Freshmen Seminar: Exploring Jewish Argentina

Instructor: Lucille Kerr

Course description Our seminar will explore the Jewish presence in Argentina, which has the largest Jewish population in Latin America and the third largest in the Western hemisphere. Our exploration will focus on both verbal and visual materials, and will encompass works produced throughout the twentieth century. We will begin with Alberto Gerchunoff's foundational text *The Jewish Gauchos* (1910), which is set in the Argentine agricultural colonies established for Eastern European Jews from the end of the nineteenth through the beginning of the twentieth century. The journey through Jewish Argentina will then take us to some of Jorge Luis Borges's "Jewish writing" (1940s-1950s); then to Jacobo Timerman's personal account of imprisonment and torture during Argentina's Dirty War (1980); then to a novel by Ana María Shua that focuses on three generations of a Jewish family living in Buenos Aires (1994); and, finally, to a quasiautobiographical film by Daniel Burman, set in the Jewish neighborhood of Once in Buenos Aires (2004). Readings, discussion, and written papers will engage topics such as identity and difference, memory and history, testimony and survival, immigration and integration.

SPANISH 211: Icons, Legends and Myths in Latin America

Instructor: Nathalie Bouzaglou

Diverse representation of historical, literary, and popular figures in Latin America, such as the conquistador, the dictator, the gaucho, Simón Bolívar, Che Guevara, Evita, La Malinche, and Carlos Gardel. Focus on forms of representation such as films, documentaries, musical theater, biographies, narrative fiction, poetry, and commercial art.

SPANISH 231: The New Latin American Narrative

Instructor: Lucille Kerr

Emphasis on novels and short fiction from the Latin American "Boom" of the 1960s and 1970s, with attention also to important precursors and recent trends. Focus on works by writers such as Isabel Allende, Jorge Luis Borges, Julio Cortázar, Carlos Fuentes, Gabriel García Márquez, Manuel Puig, Severo Sarduy, and Luisa Valenzuela.

SPANISH 261: Lit. in Latin America since 1888

Instructor: Yari Perez Marin

Survey of the modern period, including modernismo, the historical avant-garde, the "Boom," and recent literary trends. Authors such as Delmira Agustini, Jorge Luis Borges, Julio Cortázar, Rubén Darío, Gabriel García Márquez, José Martí, Pablo Neruda, Cristina Peri Rossi, and Elena Poniatowska. Prerequisite (may be taken concurrently): 220.

SPANISH 361-20: Cultures of Modernity in Andes

Instructor: Jorge Coronado

This course explores the various and peculiar expressions that Andean artists, intellectuals and other cultural producers have used to represent and negotiate the transition from traditional rural societies to modern and overwhelmingly urban ones over the course of the 20th century. We will focus on literature, visual culture, social and political theory, and music, with attention to the ways in which these cultural manifestations' circulation and political and social affiliations inflect the outlook they present on what it means to be modern. As such, we will give special consideration to the roles that race, class, regional identity and autochthony play in the articulation of modernity in the Andes.

SPANISH 361-21: Representing Women

Instructor: Yari Perez Marin

This course aims to trace the lives of women in Latin America from the colonial era through the nineteenth century. Our readings and discussions will examine how female subjectivity was depicted in fiction, poetry, historiography, scientific literature, art and popular culture, comparing various representations in a predominantly male canon with cases where women portrayed their own lives and aspirations. We will also highlight a selection of key literary and historical figures that challenged normative roles in order to gain a deeper understanding of the societies that shaped Latin American ideas on gender and power.

SPANISH 395-20: History/Identity/Memory in Latin Am.

Instructor: Nathalie Bouzagloul

Through its questioning of absolute truths and meta-stories, postmodern thought has cast doubt upon the processes of construction of the past, and also revealed both the discursive character and the affiliations with power of this construction. Taking this as its premise, this seminar proposes to investigate the ways in which Latin American literature of the last decades has confronted the construction of the past and of memory. The retrospective interest in "going back" has led to the appearance of versions and rewritings of the past which focus on "other" agents and facts of history, producing new versions and stories of history that question and shake up those established by official history. These retellings also reveal the open and unstable character of memory.

THEATER 366-22: Special Topics in History: Staging Revolution

Instructor: Henry Godinez

This course will center around the adaptation of certain elements of Eduardo Galeano's epic trilogy *Memory of Fire*, basically a history of the Western Hemisphere, to a "readers theatre" format for the stage. Students will adapt source material from all three of Galeano's books, *Genesis, Faces and Masks* and *Century of the Wind*, around the loose central theme of revolution, both traditional armed struggles and non-violent non-traditional manifestations of the revolutionary impulse. The goal is to devise a readers theatre text for multiple voices, music and possibly movement/dance, that celebrates the centennial of the Mexican Revolution by tracing the roots of revolution and resistance in the Americas. The course will conclude with a workshop performance of the adaptation. Students need not be theatre students to take this course but must be willing to participate in the creative process.