Contemporary Latino Cultures

COURSE DESCRIPTION

In this course we will study today's Latino cultural expressions and identities in historical perspective. We will begin with an overview of Latin American cultural theory going back to the time of the Spanish conquest, and an initial characterization of Latino social and cultural realities in the recent and present-day context. We will then trace the development of Latino culture and politics in the United States during the 20th century, with special attention to the dramatic Chicano and Puerto Rican social movements of the 1960s and 1970s. The latter part of the course will address Latino cultural theories and practices in the contemporary period. Of critical concern will be the idea and representation of a pan-ethnic "Latino" identity encompassing all of the diverse national groups. We will study instances of this new situation in music, literature, performance and media representation.

Week 1 Introduction: Theoretical Frameworks and Latin American Backgrounds

(9/6-9/11)

Week 2 The Contemporary Context

(9/13-9/18) Mike Davis, Magical Urbanism, 1-24, 77-90, 117-128

Samuel Huntington, "The Hispanic Challenge," Foreign Policy (March-April, 2004), 30-45

Week 3 Crossroads New York

(9/20-9/25) Bernardo Vega, Memoirs (selections)

Eugenio María de Hostos, "Letter to Betances and "Memories of Betances"
José Martí, "Our America" and "New York Under Snow"
"Pachín" Marín, "New York From Within"
Arturo Alfonso Schomburg, "A Negro Digs Up His Past" and "José Campeche"

Week 4 Revolution at the Borderlands

(9/27-10/2) Américo Paredes, With His Pistol in His Hand: A Border Ballad and Its Hero
mérico Paredes, "The Pocho Appears" *(A Texas-Mexican Cancionero)*

Sonnor Villegas de Magnon, *The Rebel* (selection)

Arey McWilliams, "The Wearers of the Red," from *North from Mexico*

Icardo Flores Magón, "The Repercussions of a Lynching" and "The Uprisings in Texas"

Jartha Chew-Sánchez, *Corridos in Migrant Memory* (selection)

Film) "The Ballad of Gregorio Cortez"

**Week 5 La Causa: The Chicano/a Political and Cultural Movement**

10/4 & 10/11 Octavio Paz, "The Pachuco and Other Extremes," from *Labyrinth of Solitude*

Arey McWilliams, "The Pattern of Violence," from *North from Mexico*, 227-243

Luis Valdez, "Zoot Suit" (selection)

César Chavez, "An Organizer's Tale"

The Plan of Delano"

Reyes López Tijerina, "From Prison..."

Jorky González, "I Am Joaquín"

El Plan Espiritual de Aztlán"

David Sánchez, "Brown Beret National Policies"

Richard Rodríguez, "Children of Mexico," from *Days of Obligation*

Guest Speaker: Martha Chew-Sánchez (author of *Corridos in Migrant Memory*)

**Week 6 Al Otro Lado**

(10/16-10/18) Sam Quinones, "The Battle of Chalino Sánchez," in *True Tales from Another Mexico*, 11-29

Elijah Wald, *Narcocorrido*, 1-7, 69-84, 130-166

(film) "Al Otro Lado"

Guest speaker: Natalia Almada (director of "Al Otro Lado")

**Week 7 MIDTERM REVIEW AND EXAM**

(10/23 & 10/25)
Week 8 Nuyoricans and Young Lords

(10/30-11/1) Piri Thomas, *Down These Mean Streets* (selections)

Pedro Pietri, "Puerto Rican Obituary"

Young Lords Party, "13-Point Program"

Pablo Guzman, "The Party"

Iris Morales, "I became the one that translated...."

(film) "El Pueblo Se Levanta"

Week 9 Salsa and Merengue: Latin Music in New York

(11/6-11/8) John Storm Roberts, "A Different Shade of Black"

Juan Flores, "Cha Cha With a Backbeat: Songs and Stories of Latin Boogaloo," in *From Bomba to Hip-Hop*

Paul Austerlitz, *Merengue* (selections)

Week 10 Being Here: Dominican and Cuban Stories


Junot Díaz, *Drown* (selection)

Week 11 Theories of Latinidad/Latinismo

(11/20-11/22) Suzanne Oboler, from *Ethnic Labels, Latino Lives*

Gustavo Pérez-Firmat, from *Life on the Hyphen*

Juan Flores, "The Latino Imaginary," in *From Bomba to Hip-Hop*

Claudia M. Milian Arias, "Brown Is the Color of Philosophy: An Interview with Richard Rodriguez"

Week 12 Multiple Latina/o Identities

(11/27-11/29) Gloria Anzaldúa, from *Borderlands/La Frontera*

"Chiqui" Vicioso, "An Oral History" from *Daughters of the Diaspora*
braham Rodriguez, "The Boy Without a Flag"

Jhn Leguizamo, from Mambo Mouth

**Week 13 Latina/o Cultures in the Hip Hop Zone**

(2/4-12/6) Juan Flores, "Puerto Rocks: Rap, Roots and Amnesia"

aquel Rivera, New York Ricans from the Hip Hop Zone (selections)

m Caramanica, "The Conquest of America (North and South)," The New York Times, Dec. 4, 2005

ayn Marshall, "From Daddy Yankee to Tego Calderón, and Beyond," Boston Phoenix, Jan. 19, 2006

ctor Viesca, "Straight Out the Barrio: Ozomatli and the Importance of Place in the Formation of Chicano/a Popular Culture in Los Angeles"

uest Speakers: Fabel ("Popmaster")

ctor Viesca

**Week 14 Conclusion and Review**

12/11

**Readings**

All readings are available on Blackboard, as well as in a hard-copy course pack, which is available for purchase at Advanced Copy, which is located at 552 LaGuardia Place (betw. Bleecker and W. 3rd St., tel 388-1001).

The following books are also available for purchase at the bookstore:

Ake Davis, Magical Urbanism

loria Anzaldúa, Borderlands/La Frontera

méico Paredes, With His Pistol in His Hand

uan Flores, From Bomba to Hip-Hop

ernardo Vega, Memoirs of Bernardo Vega

iri Thomas, Down These Mean Streets

ugenbraum, Harold and Margarite Fernández Olmos, eds., The Latino Reader

óse Marti, Selected Writings

óse Luis González, Puerto Rico: The Four-Storeyed Country
COURSE GUIDELINES (read carefully)

Students will be expected to attend all class sessions, do all assigned readings, and be prepared to participate in class discussion. Grades will be based on: attendance and class participation (30%); response papers (30%); class presentations (10%); midterm and final exam or paper (30%).

Attendance and class participation: It is each student's responsibility to report in with your preceptor at the beginning or end of each lecture, and to be present at all recitation sessions. You are expected to take part in class discussion based on the weekly readings.

Response papers: Two-page single spaced response papers based on the week's readings should be submitted in person to your preceptor once a week, at the beginning of each lecture class marked in bold on the syllabus. [Note that a week comprises two consecutive lecture sessions; thus papers may be due on either a Monday or a Wednesday. Note further that you will write and submit your papers on the readings before they are discussed in class.] Response papers must be hard copy; do not email your papers. No late papers will be accepted. Response papers will be read carefully and graded but will not generally be returned; summary progress grades for response papers will be provided at various points in the semester. In these weekly papers students should address all of the readings for that week, relate them to each other and to the theme for that week, and seek to provide a critical view of the issues raised. These are the criteria that will determine the quality of your paper. Do not merely summarize the readings. A strong response paper should engage the argument and importance of each reading, talk about the readings in relation to one another and to the themes of the class, and when possible take a critical perspective on the issues and texts involved.

Class presentations: Each class member will be expected to offer (at least) one 10 to 15-minute oral presentation during the course of the semester. Presenters should offer brief introductions to one or more of the assigned readings and raise key questions for class discussion.

Details on the final exam or paper will be provided during the course of the semester.

Preceptors (TAs) for the course are Diego Benegas (diegobenegas@nyu.edu), Jennifer Duffy (nugent17@nyu.edu), and Albert Sergio Laguna (albert.laguna@nyu.edu)
Academic Guidelines for Students
Morse Academic Plan, College of Arts and Science

To help foster common academic expectations among students and instructors, the following guidelines for MAP courses are offered to students. While these represent minimum expectations across the curriculum, individual faculty members may set additional course requirements. Students should therefore consult the course syllabus for details of policies in each class.

Attendance
Inasmuch as students have voluntarily sought admission to the University, they are expected to attend all class meetings, including all lectures and all meetings of associated recitation, workshop, or laboratory sections. Students may be excused for documented medical or personal emergency and will receive reasonable accommodation for the observance of religious holidays. In these cases, they should contact their instructors in advance or, in cases of emergency, as soon as is practicable. Students are responsible for making up any material or assignments they miss.

Classroom Decorum
The classroom is a space for free and open inquiry and for the critical evaluation of ideas, and it should be free of personal prejudice. Students and instructors alike have an obligation to all members of the class to create an educational atmosphere of mutual trust and respect in which differences of opinion can be subjected to deliberate and reasonable examination without animus.

As a matter of courtesy to their fellow students and instructors, students should arrive at class promptly, prepared and ready to participate. Students are reminded particularly to shut off all cellular telephones and pagers and, except in cases of emergency, to remain in the classroom for the duration of the lecture or section meeting. If it is necessary to leave or enter a room once class has begun, students should do so quietly and with as little disruption as possible. Under University policy, disruptive classroom behavior may be subject to faculty review and disciplinary sanction.

Completion of Assignments
Students are expected to submit course work on time and to retain copies of their work until a final grade has been received for the course. Instructors are not obliged to accept late work and may assign a failing or reduced grade to such assignments.

Students who encounter sudden and incapacitating illness or an other comparably grave circumstance that prevents them from completing the final examination or assignment in a course may request a temporary mark of Incomplete from the course instructor. To receive an Incomplete, students must have completed all other requirements for the course, including satisfactory attendance, and there must be a strong likelihood they will pass the course when all work is completed.

Questions and Concerns
Up-to-date course information is available on the MAP website: www.nyu.edu/cas/map. Questions, concerns, comments, and feedback may be directed to the following members of the MAP staff, located in 903 Silver Center, 212-998-8119. Complaints will remain confidential.

Director: Dr. Eliot Borenstein	morse.plan@nyu.edu
Associate Director, FCC: Dr. Vincent Renzi	map.fcc@nyu.edu
Associate Director, FSI: Dr. Trace Jordan	map.fsi@nyu.edu
Director of Administration: Mike Summers
time updated

revised 11/2005
Statement on Academic Integrity
Morse Academic Plan, College of Arts and Science

As a student at New York University, you have been admitted to a community of scholars who value free and open inquiry. Our work depends on honest assessment of ideas and their sources; and we expect you, as a member of our community, likewise to maintain the highest integrity in your academic work. Because of the central importance of these values to our intellectual life together, those who fail to maintain them will be subject to severe sanction, which may include dismissal from the University.

Plagiarism consists in presenting ideas and words without acknowledging their source and is an offense against academic integrity. Any of the following acts constitutes a crime of plagiarism.

- Using a phrase, sentence, or passage from another person’s work without quotation marks and attribution of the source.
- Paraphrasing words or ideas from another’s work without attribution.
- Reporting as your own research or knowledge any data or facts gathered or reported by another person.
- Submitting in your own name papers or reports completed by another.
- Submitting your own original work toward requirements in more than one class without the prior permission of the instructors.

Other offenses against academic integrity include the following.

- Collaborating with other students on assignments without the express permission of the instructor.
- Giving your work to another student to submit as his or her own.
- Copying answers from other students during examinations.
- Using notes or other sources to answer exam questions without the instructor’s permission.
- Secretly destroying library or reference materials.
- Submitting as your own work a paper or results of research that you have purchased from a commercial firm or another person.

Particular emphasis is placed on the use of papers and other materials to be found on the World-Wide Web, whether purchased or freely available. In addition to having access to the same search engines as students, faculty also have at their disposal a number of special websites devoted to detecting plagiarism from the web.

Plagiarism and other cases of academic fraud are matters of fact, not intention. It is therefore crucial that you be diligent in assuring the integrity of your work.

- Use quotation marks to set off words that are not your own.
- Learn to use proper forms of attribution for source materials.
- Do your own original work in each class, without collaboration, unless otherwise instructed.
- Don’t use published sources, the work of others, or material from the web without attribution.
- For further information, consult the Bulletin of the College of Arts and Science, the CAS Academic Handbook, and the Student’s Guide to NYU.