CULTURES AND CONTEXTS: CONTEMPORARY LATINO CULTURES
New York University (Fall 2018)

Course Professor: Cecilia Márquez, Assistant Professor,
Department of Social & Cultural Analysis
20 Cooper Square Office 410

Recitation Leaders: Brendan Collins Jordan and Katherine McLeod

Class Time: 2:00-3:15PM
Classroom: Silver 206

COURSE DESCRIPTION
Using an interdisciplinary approach, this course will examine historical and contemporary examples of Latino/a political, social, and cultural practices in the United States. Bringing together a diversity of texts related to and within the field of Latino/a studies, the course will explore what constitutes Latino/a identity and, indeed, what constitutes Latino/a studies itself, raising questions to which we will return throughout the semester. More specifically, the course will take up themes including colonialism and conquest, sexuality and gender, transnationalism and immigration, and social inequality and practices of resistance, as well as language, popular culture, and media representations.

REQUIREMENTS
- Attendance and participation: 20%
- Midterm Exam: 15%
- Papers: 50%
  - Paper 1 (4 pages) 10%
  - Paper 2 (5-6 pages) 15%
  - Final Paper (8 pages) 20%
- Final Exam 20%

ATTENDANCE AND PARTICIPATION
Lecture and Recitations. A central requirement for this course is your attendance and participation. Please bring the required readings (articles/books) to lecture and recitation on the day they are assigned. You are required to attend both lectures and recitations. Completion of assignments and active participation in your recitation section will strongly influence your participation grade in the course. Participation will be evaluated on both the quantity and quality of student participation in lecture and recitation. Students with five or more unexcused absences from Recitation will automatically fail the course. Students with seven or more unexcused absences from Lecture will automatically fail the course. Students will be allowed one absence from recitations and class without penalty; documentation is required for other absences. Absences as well as lateness, using unauthorized technology in class, or sleeping in class will lower your grade for participation. Attendance and participation account for 20% of your grade.
OFFICE HOURS
Tuesday 3-5PM in 20 Cooper Square Office 410. Students must sign up 24 hours before using this link: https://calendar.google.com/calendar/selfsched?sstoken=UUYZ compression

WRITING REQUIREMENTS
Exams: You will have a midterm and a final exam for this course. The midterm and final will consist of essay and key terms, each of which engages the material covered in the course to date. Key terms will be drawn from both the lectures and the readings. Lectures are used to complement the readings and may not cover the content discussed in the reading every week. However, you are responsible for the content of the reading for the exams even if it is not discussed in lecture.

Writing Assignments: In addition to exams, you are required to write three papers during the course of the semester. The length and complexity of each paper assignment will increase as the semester progresses. Each paper must seriously engage the readings and address the questions posed. Students are strongly encouraged to meet with either the Writing Center, their recitation leader, or the professor in order to ensure that their topics are appropriate and narrow enough. All of your papers should use Chicago formatting for footnotes.

As you can see, this course involves a significant amount of reading and writing. Because of this, we encourage you to give yourself plenty of time to engage in re-reading and rewriting. The more time you put into your papers, the better you will do. With that in mind, we strongly encourage every student enrolled to take advantage of Writing Center resources and work with a tutor on drafts of your papers. To make an online appointment with the Writing Center, go to www.nyu.edu/cas/ewp/html/writing_center.html.

Paper 1 “Latino Landmarks”: Visit and photograph a Latino landmark in New York and write up an analysis of the place and a description of its importance in the Latino/a community. Students are encouraged to use whatever methodology works best with their expertise and the given site. Examples include: a historical analysis, ethnography, or visual analysis of the site. Examples include: El Museo de Barrio, spaces in Jackson Heights, Nyurican Poets Café, a Latinx Art exhibit, or Loisaida. (4-5 pages)

Paper 2: Select a recent news article discussing an issue facing the Latino/a community (e.g. gentrification, immigration reform, reproductive justice, bilingual education, gerrymandering etc.) and analyze it using the readings and themes of the course. (5-6 pages)

Paper 3: An introductory course on Latino/a cultures can only cover so much, choose a topic that was not covered or only briefly mentioned in the class and write about why it should be included in an introductory course on Latino/a cultures. Be sure to analyze its connections to the themes of the course. (8-9 pages)

Grading Rubric:
The quality of writing will be taken into consideration in grading all written work. Students are expected to adhere to the conventions of good prose writing in all the assignments. Good prose entails the use of sound sentence structures, varied sentence patterns, precise diction, and standard grammar, usage, punctuation, and spelling. Inattention to any of these elements will be noticeably reflected in the grade.

An “A” or “A-” indicates an exceptional performance on an assignment. Not only has the student taken an intellectual risk by thinking independently; also she or he has mastered the material and his/her own thinking by articulating well-conceived ideas in lucid prose. An “A” paper demonstrates that the student has explored the issue in depth far beyond class discussion, and has given appropriate attention to the stylistic means of expression through which ideas and feelings take on cogent, rich significance. An “A” paper presents a compelling argument where all major claims are explained, using a various forms of evidence, including detailed close reading of the materials. The ideas are nuanced and complex, having considered potential tensions, contradictions, and counter-arguments as crucial to understanding the writer’s stance. Beyond matters of grammar, punctuation, syntax, organization, argumentation, and style, an “A” paper represents the student’s full engagement with a question, tackled with a sense not only of discovery and invention but also critical awareness and creativity. The student’s grasp of the complexity and subtlety of the issues aired during class discussion is self-evident.

The “B” indicates that the student has tackled an interesting and challenging problem, and has succeeded in elucidating it admirably. The student has begun to think independently and analytically, and this shows up in the complexity of the ideas engaged. The claims in the paper are solidly supported with evidence, illustration, and detailed explanation. There may be, however, minor lapses in the logic of the argument or some insufficient support given to major claims. These problems do not result in undermining the whole of the argument or interpretation, but may slightly weaken it. A “B” paper has a sound mastery of the stylistic aspects of writing, with few or no problems with syntax, usage, and grammar.

A “C” indicates an adequate delineation of a thesis, but the argument does not succeed in fully developing the issue, or the paper does not challenge the student’s capacity for critical thinking. There may be some notable lapses in logic, indicated by awkward transitions and ellipses. The analysis is not fully persuasive because there is sparseness of detailed examples and some lack of illustrative demonstration of the major points. The writer does not fully explain why he or she has come to the conclusions expressed. The paper may not have a clearly defined objective or conclusion toward which it moves. Often, this is because the thesis itself is too broad, disabling a tightened focus, or it may be weak, not challenging the writer to think precisely and deeply about the questions involved. Often, a “C” paper follows a rote structure, where claims are not related to each other, and potential contradictions in the argument are not recognized. Constant repetitiveness or redundancy may also be found in the “C” essay. Problems with syntax, sentence structure and pattern, or coherence and cogency of expression bring the mark down to the “C” range, as do excessive problems with grammar, usage, and spelling. Also, mechanical or formulaic thinking, such as the five-paragraph essay, tend to fall into the “C-” to “D+” range. One certain way to recognize a potential “C” paper is one that begins with a sentence or paragraph that is so hopelessly general that it can only pursue its argument through further overgeneralization and cliché.

A “D” indicates inadequate work. Many of the problems cited for the “C” paper are evident in the “D” paper, but to even greater excess. The paper was written the night before handing it in, and thus was not thought out and revised. A paper that has both serious structural or organizational problems and a variety of grammar and usage problems is marked with a “D”. A “D” paper may lack a thesis altogether, or may have a couple of competing objectives that are not explicitly related to each other. A paper with an overly general thesis or a mechanical structure (such as the five-paragraph essay) that also has other problems in
style, usage, and grammar receive this mark. An essay that merely parrots what has been said in class, or
that merely paraphrases or summarizes what a text seems to say also gets this mark. An essay that merely
cites established facts (Whitman was born in 1819 in New York) and fails to put forward a considered
opinion informed by available evidence falls into this category.

An “F” is assigned to work not meeting the minimum standards for intelligible prose, papers rushed at the
last moment and lacking intellectual content, and to papers not handed in or handed in after the due date.
Except in the most unusual circumstances, late assignments are not accepted. Also except under
emergency circumstances, I do not give incompletes.

NO LATE PAPERS WILL BE ACCEPTED WITHOUT PENALTY. Your grade will drop one half
grade for every day it is late (e.g., a B paper that is turned in one day late will receive a B-, two days late a
C+, etc.).

To lessen (or avoid) a penalty, you must speak with your recitation leader at least 48 hours (two days)
before the paper is due. Papers turned in late with less than 48 hours notice will be subject to the full
grade penalty listed above. To avoid the penalty, recitation leaders may require you to do additional
writing (i.e., meeting with a tutor to go over a rough draft; turning in a draft prior to the final paper, etc.).

Technology: Students are not permitted to have laptop computers or any other type of technology in the
classroom unless they have a documented reason for their use. Repeated use of phones in class will
negatively affect participation grade.

Statement on Accessibility: Any student with particular needs around accessibility should contact the
Moses Center and Professor Márquez at the start of the semester to ensure that the course is accessible in
all ways.

A Note on Plagiarism:
Because the university is a place where ideas are cultivated and exchanged, the stealing of another’s
intellectual property is the worst academic crime one can commit. Plagiarism is copying someone else’s
work and presenting it as your own by not citing the true source of the phrases, ideas, and arguments.
Plagiarism constitutes a serious breach of academic integrity and can have severe disciplinary
consequences.

For more information on plagiarism, please refer to the NYU College of Arts and Science Web page on
academic integrity: http://cas.nyu.edu/page/ug.academicintegrity. Any student found guilty of plagiarism
will fail the course.

Required Books: Harvest of Empire (revised 2011 edition)

Week 1: What is Latino/a? What is Latino/a Studies?
   ● Wednesday 9/5
      ○ “(Re)constructing Latinidad: The Challenge of Latina/o Studies” by Frances R. Aparicio
        Flores and Renato Rosaldo: 39-48
Week 2:

- **Monday 9/10**
  - Harvest of Empire, Chapter 2
  - *Primary Source*: Treaty of Guadalupe Hidalgo (in class)

- **Wednesday 9/12**
  - **Guest Lecture**: Alan A. Aja, Brooklyn College
  - Harvest of Empire, Chapter 3

Week 3:

- **Monday 9/17**

- **Wednesday 9/19**
  - Harvest of Empire, Chapter 4
  - *Primary Source*: Operation Bootstrap (in class)

Week 4:

- **Monday 9/24**
  - “Becoming Mexican American.” George Sanchez. Chapter 10 and Chapter 12 (*n.b. The PDF has Chapter 10, 11, and 12, you only need to read 10 and 12*)

- **Wednesday 9/26**
  - “The Problem of Segregation as Applied to Mexican-Americans” Mark Brilliant in *The Color of America has Changed*
  - *Primary Source*: selections from *Mendez v. Westminster*

Week 5:

- **Monday 10/1** [**PAPER #1 DUE**]
  - **Guest Lecture**: Josie Saldaña, Professor of Latino/a Studies in Social and Cultural Analysis at NYU
  - Saldaña, “Critical Latinx Indigeneities.” *Latino Studies*

- **Wednesday 10/3**
  - Watch Chicano! “Quest for a Homeland” (online: either YouTube or Kanopy)
Primary Source: El Plan Espiritual de Aztlán

Week 6:
- Monday 10/8 FALL RECESS
- Tuesday 10/9
  - “Before people called me a spic, they called me a nigger.” Pablo “Yoruba” Guzman
  - “We’re trying to make a society where opportunity is the rule for everybody.” Pablo “Yoruba” Guzman
  - In Class: ¡Palante, Siempre Palante! The Young Lords
  - Primary Source: Young Lords 13 Point Program (in class)
- Wednesday 10/10
  - Harvest of Empire, Chapter 6

Week 7:
- Monday 10/15
  - Guest Lecture: Arlene Dávila Professor of Latino/a Studies in Social and Cultural Analysis and Anthropology at NYU
  - White Paper, U.S. Latinx Arts Future Symposium
    - https://latinx-art.tumblr.com/
- Wednesday 10/17
  - Greenbaum, Susan, “Afro-Cubans in Tampa.” The Afro-Latin@ Reader
  - Grillo, Evelio, “Black Cuban, Black American.” The Afro-Latin@ Reader

Week 8:
- Monday 10/22
  - Guest Lecture: Cristina Beltrán, Associate Professor of Latino/a Studies in Social and Cultural Analysis at NYU
  - Geraldo Cadava, “The Rise and Fall of Hispanic Conservatism”
  - Primary Source: Latino/as for Trump (in class)
- Wednesday 10/24
  - Guest Lecture: Katherine McLeod, PhD Student, Department of History, NYU
  - Richard Alba: http://prospect.org/article/likely-persistence-white-majority-0
  - Listen: Latino USA: Cristina Mora v. Richard Alba re: future of Latino/a whiteness
    - https://www.npr.org/2017/12/15/569495027/will-more-latinos-eventually-identify-as-white

Week 9:
- Monday 10/29
[MIDTERM EXAM]

Wednesday 10/31
- Harvest of Empire, Chapter 7
- Candelario, Ginetta, “Introduction.” Black Behind the Ears

Week 10:
- Monday 11/5
  - Guest Lecture: Hip-hop artist Bocafloja (http://www.emancipassion.com/)
  - Watch: “Nana Dijo”
    - https://www.youtube.com/watch?v=fSeHXzAizWQ
  - Flores, Juan and Jiménez-Román, Miriam, “Introduction.” The Afro-Latin@ Reader
  - Optional: Pew Report on Afro-Latinos:

- Wednesday 11/7
  - Guest Lecture: Janel Martinez, creator of “Aint I Latina”
  - Growing Up Garifuna (http://aintilatina.com/2017/03/18/growing-up-garifuna/)
  - What Does It Mean to Be Garifuna? 6 Women Open Up About Their Identity
    (http://aintilatina.com/2017/06/06/afro-latinas-open-moment-proudly-identified-garifuna)
  - Watch: 7 Afro-Boriquas Discuss Race, Identity & Culture
  - Watch: Zahira Kelly on Accountability & Asserting Afro-Latina Experience
    (http://aintilatina.com/2017/08/04/zahira-kelly-afro-latina-existence/)
  - Afro-Latinx Identity: How Haiti Exists Within The Definition
    (https://hiplatina.com/haitians-identifying-as-afro-latinx/)

Week 11:
- Monday 11/12
  - Watch: “No Más Bebés”
    - https://www.youtube.com/watch?time_continue=1480&v=mKJexCjMYJO
  - Minna Stern, Alex. Sterilized in the Name of Public Health.
    - https://www.ncbi.nlm.nih.gov/pmc/articles/PMC1449330/

- Wednesday 11/14
  - Primary Source: Sylvia Rivera, “Queens in Exile”

Week 12:
- Monday 11/19 [PAPER #2 DUE]
  - Harvest of Empire, Chapter 9
- Wednesday 11/21 THANKSGIVING

Week 13:
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<th>Day</th>
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<tr>
<td>Monday 11/26</td>
<td><strong>Guest Lecture:</strong> Brendan Collins Jordan, PhD Student, Department of History, NYU&lt;br&gt;Guest Lecture: Brendan Collins Jordan, PhD Student, Department of History, NYU</td>
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<td>Wednesday 11/28</td>
<td><strong>Harvest of Empire, Chapter 8</strong>&lt;br&gt;<strong>“How U.S. Policies Fueled Mexico’s Great Migration.”</strong>&lt;br&gt;<strong>Primary Source:</strong> “(Immigrants) We Get the Job Done” <em>Hamilton Mixtape</em> (in class)</td>
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**Week 14:**

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<td>Wednesday 12/5</td>
<td><strong>Harvest of Empire, Chapter 12</strong>&lt;br&gt;<strong>“I Only Look Like I Can Speak It”</strong>&lt;br&gt;<a href="https://medium.com/@denisehernndez/i-only-look-like-i-can-speak-it-5175c519058d">https://medium.com/@denisehernndez/i-only-look-like-i-can-speak-it-5175c519058d</a></td>
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**Week 15:**

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<td>Monday 12/10</td>
<td><strong>Beltran, Cristina. The Trouble with Unity.</strong> Conclusion</td>
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**FINAL EXAM DUE DURING EXAM PERIOD**