

## **SPRING 2007 LACS COURSES**

### **Courses in LACS:**

Latin Am 351: Introduction to Latino Studies  
Instructor: Beatriz Badikian-Gartler

The depiction of Latinos/Latinas by Hollywood has gone through a remarkable trajectory: from bandits to lovers, from merely background figures to central protagonists. Paradoxically, there were more Latino characters on the screen during Hollywood's Golden Age (1930-1950) than today, despite our political and social enlightenment and our political correctness. Today, Latino actors, and more so actresses, find fewer and fewer roles, although in very recent years this trend has begun to change. Furthermore, American audiences still don't differentiate between nationalities and sub-cultures within Latin America and the Spanish-speaking world of the United States. In this course we will study the trajectory of Latinos and Latinas in and on film and television in the United States. To this effect, we will read and discuss relevant essays and watch films and other visual texts as they correspond to the written materials as well as watch and discuss television programming. Even though the course will be loosely organized chronologically in order to work against a historico/politico/sociological background, our focus will be the last few decades of the 20th century and the first years of the 21st.

### **Courses in Other Departments:**

Af Am 320: The Social Meaning of Race  
Instructor: John D. Marquez

Despite popular assumptions of the "assimilation" of immigrants, the "extinction" of indigenous peoples, and the emergence of a "color-blind" society, race continues to shape many aspects of our lives. It often determines the neighborhoods in which we live, the jobs open to us, the kinds of education we receive, our access to healthcare, and even the quality of air that we breathe. The purpose of this course is to introduce students to the basic social and theoretical issues in the field of 20th century race and ethnic relations. We will focus on the emergence and persistence of racial stratification in areas of the U.S. legal system, health and medicine, the environment, popular media, and military conflict. Special attention will be paid to how racially aggrieved communities have resisted inequality through cultural production, grass roots organizing, and revolutionary struggle. While the experiences of all racial and ethnic groups will be examined, this course will focus primarily on the history and plights of nation's two largest groups of color, Latinos/as and African Americans.

Anthro 101: Freshman Seminar: LATINO X-ING  
Instructor: Monica Russel y Rodriguez

In Latina/o Studies, global studies, and post-modern theories alike, crossing the border is filled with meaning. This course explores recent research in anthropology and sociology as we seek diverse descriptions of border crossing and the implications of these shifts. We also examine the representation of the border(s) through as expressions of movement across geopolitical space as well as movement between social categories. We will look at various approaches of understanding that crossing experience through ethnography, ethnographic film, first run movies, art, political cartoons, and comedy. In this course, we will read deeply, think seriously, write insightfully, and argue passionately.

We will also learn from each other as well as the texts, visit places outside of NU, and disrupt our usual view of the world.

### Hist 366: Latin America in Independence Era

Instructor: Frank R Safford

This course deals with Latin America's transition from colonial status to political independence and the problem of forming new states (and nations?) in the nineteenth century. Topics include patterns of economic and social change, including economic dependency and changes in modes of social stratification, as well as political patterns, including caudillismo, political ideologies, and Church-State conflict. Attention is focused particularly on the cases of Mexico, Colombia, Chile, the Rio de la Plata, and Brazil.

### Musicol 435: Music in Iberia 1600-1800

Instructor: Drew Edward Davies

This graduate seminar will consider the roles of music and music making at important churches of the Iberian Peninsula during the seventeenth and eighteenth centuries. We will explore how Latin motets and liturgical music fused with vernacular language villancicos in the multi-media devotional programs of important feast days such as the Immaculate Conception, Christmas, and Corpus Christi, and how the nature of that fusion changed across time. Special attention will be given to the texts of villancicos—mostly in Castilian and stylized dialects (and English translations)—to better understand their unique position as sophisticated, didactic entertainments within religious ritual. Villancicos are seldom studied—yet often decontextualized—and they change substantially in the early eighteenth century with the adoption of Italianate models. Few musicologists even understand their basic forms, whilst few literary scholars have taken them seriously as texts. Thus we will study a broad repertoire—from Salamanca, Toledo, Évora, Barcelona, Sevilla, as well as Rome and the Americas—in an attempt to better understand Iberian cathedral culture and its messages.

### Port 210: Icons, Legends and Myths in Brazil

Instructor: Vera Muller-Bergh

Representations of diverse historical, literary, and popular figures who have achieved iconic status. Architects, artists, musicians, coroneis, cangaceiros, pixotes, sertanejos, politicians and dictators share the national imagination with legendary Iracema, Gabriela, Carmen Miranda, Maria Bonita, Zumbi and Saci. They come together in the collective memory of Brazilians and together give shape and form to a place, both real and imaginary, called Brazil. The course focuses on forms of representation such as graphic materials, documentaries, film, theater, folklore, narrative fiction, and popular music in CD and DVD.

### Span 261: Literature in Latin America since 1888

Instructor: Jorge Coronado

A 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, Elena Poniatowska.

Span 380: Topics in Film: Performing History: Colonial Story Lines in Latin American Cinema  
Instructor: Yari M Pérez Marín

In this course, we will examine the ways in which a number of key colonial-era Latin American historiographical and literary texts were refashioned and appropriated by filmmakers in twentieth century cinema. Paying close attention to the specific political and ideological climates in which the films were produced, we will study the intersection between historical account and moving image, the uses of cinematographic techniques in the creation (or contesting) of meaning, and the role of early modern story lines in the development of different national traditions within Latin American film, such as Mexican melodrama, Brazilian 'Cinema Novo,' and national revolutionary cinema in Cuba, among others.

Span 395: Special Topics in the Literatures of Latin America and/or Spain : Home, Nostalgia, and Crimes of Passion  
Instructor: Nathalie Bouzaglo

In this course we will study the proliferation of crimes of passion in Latin American literature at the end of the nineteenth and beginning of the twentieth centuries. Latin American narratives of this period have been read as national romances dominated by a utopian vision of family. In this class we will take a different approach, exploring the texts of those Latin American writers whose work - even when it seems to attempt nationalism's mimetic imperatives - questions and even rejects the political and erotic utopia that nationalism promotes. While the modern citizens in these texts worry that their new city is full of prostitutes, adulterous women, foreigners, and effeminate men, these same "transgressors"- once they cross the threshold of the home - become seducers. Moreover, this transgression itself will allow us to question the "visibility" of crime in the domestic space and the strategies "selected" to narrate and represent it.