

Latina Issues in Cultural Production: Winter 2018

MW 5:00-6:20pm (Center Hall 201)



Instructor: Dr. Jillian Hernandez

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Office Hours: Thursdays 2:00-3:30pm and by appointment

Office Location: Social Sciences Building (SSB) 245

Course Overview:

How have Latinas navigated the roles of artist and cultural icon in societal contexts that make this almost impossible due to the oppressive structures of nationalism, racism, capitalism and cisheteropatriarchy? What price do they have to pay to be visible and valued as producers of culture? Once they enter the cultural sphere, how do they perform and negotiate with racial, ethnic, gender, and class politics both inside and outside of their communities? How does their work create spaces for Latina representation, resistance, and freedom? These are some of the questions that will guide our exploration of the work of a wide range of Latina artists, many residing in the U.S., and others who live in Latin America and/or migrate.

This is a reading and discussion intensive course.

Learning Outcomes:

- Students learn about the work of a wide cross-section of Latina artists and cultural producers.
- Students learn and apply theoretical frameworks for understanding the working conditions and cultural reception of Latina cultural work.
- Students will practice skills of archiving and curation as they conduct research on Latina cultural producers.

Required Texts & Media

Books:

Ana Maurine Lara, *Erzulie's Skirt* (via UCSD bookstore or purchase online)

Yesika Salgado, *Corazón* (available for purchase at <http://notacult.media/books/corazon/>)

Other texts are available as downloadable pdfs on Triton Ed (<https://ted.ucsd.edu/webapps/login/>) or as free online articles with links provided on the syllabus

We will use the TritonEd system as a means of accessing and downloading course texts, as well as a mode of communicating via e-mail and submitting tests and assignments.

If you encounter trouble with the system please contact: <http://acms.ucsd.edu/contact/index.html>

Film:

Ana Mendieta: Tierra de Fuego, directed by Kate Horsfield & Nereida Garcia Ferraz

Course Evaluation

Your final grade will be based on the following:

Attendance & Participation: 30 points (15 points for structured discussion preparations, 15 points based on attendance_and class commentary/questions)

Course participation means you have done the assigned reading thoroughly and come to each session prepared with questions and comments for the discussion. I will take roll and document your engagement in class discussion when you make comments and pose questions.

You may miss 2 class meetings without influencing your participation grade. Every unexcused or undocumented absence thereafter will affect your final grade (-5 points per absence). In order to be counted as present you must arrive on time and stay until class concludes.

You are required to bring course texts to class in either hard copy form, or on your laptop/tablet, as we will often read extensive excerpts of texts together. Failure to come to class with the reading will decrease your participation grade.

You are required to bring a notebook and writing utensil to class, as we will sometimes conduct writing and other creative exercises during class time.

Please engage one another in discussion with respect and consideration. Abusive and harsh language, intimidation and personal attacks will not be tolerated. These norms are reflected in the UCSD Principles of Community that we are all expected to follow (<http://www.vcb.ucsd.edu/principles.htm>).

Instructions for structured discussion preparations are provided in the assignment instructions document.

Journal Reflections: 4 x 5 points each, 20 points

2 journal entries must be submitted by February 12th.

Consult assignment document for instructions.

Excavate/Curate Project: 10 points

Consult assignment document for instructions.

Midterm: 20 points

The exam will consist of several questions for which you will provide short responses during class time on **Monday, February 5th**. Questions will concern material covered from January 10th through January 31st. Regular and engaged class attendance and participation will prepare you for the test, along with the timely completion of journal entries and structured discussion preps. This exam cannot be made up unless you have a documented extenuating circumstance from a doctor or dean.

Final Exam (Take-Home): 20 points

The take-home exam will cover class materials (texts, art, and films) and lectures from the entire course, with an emphasis on the content on the second half. The exam will consist of several questions posted on TritonEd for which you will provide short responses. **Final exam questions will be posted on TritonEd on March 12th with responses due on TritonEd by 7:00pm on March 19th.** This exam cannot be turned in late or made up unless you have a documented extenuating circumstance from doctor or dean.

Grading Scale

100-95 points A+ / 94-90 points A / 89-85 points B+ / 84-80 points B

79-75 points C+ / 74-70 points C / 69-60 points D / 59-0 points F

Pass/Fail

To receive a pass grade you will need to earn at least 70 points. You may skip assignments if you have the points necessary for a Pass. It is your responsibility to assess how many points you have earned. Once you believe you have earned 70 points contact me to confirm this. It is not my responsibility to inform you of when you have reached 70 points.

Course Policies

- **Correspondence**

I receive a high volume of e-mails, if your query is time sensitive please indicate that in the subject line, and allow 48 hours for a response. *Questions that require substantive engagement, such as commentary on an assignment or grade, would be best addressed during office hours.* You are expected to check your UCSD e-mail once a day in the event that there is a schedule change or if I need to send you important information. Class alerts will be sent via the TritonEd system.

- **Academic Integrity**

Whether intentional or inadvertent, plagiarism is a serious violation. All work submitted in this course must be your own. The use of sources such as ideas, quotations, paraphrases, or anything written by someone else must be properly acknowledged and cited. If you have questions about the proper citation of sources, please ask me. Students who plagiarize, or who cheat on an exam, will be subject to disciplinary action in accordance with University policy. Students are expected to be familiar with UCSD's Policy on Integrity of Scholarship, <http://www.senate.ucsd.edu/manual/appendices/app2.htm#AP14>.

- **Disability Support**

If you have a documented disability needing accommodations, please inform me and bring a notification letter outlining your approved accommodations. I will make all reasonable efforts to assist you. If, as a result of a disability, you cannot accept the content or terms of this syllabus, you must notify me in writing within one week of receipt of the syllabus. You may also seek assistance or information from the Office for Students with Disabilities, 858-534-4382.

- **Electronic Devices and Laptops**

Laptops and tablets can be utilized solely for the purpose of taking notes. This privilege is contingent upon responsible use of these devices. If I notice or am informed that students are being distracted by improper use of such technology they will no longer be allowed in class.

Cell phones must be turned off or set to silent in the classroom. If you must take an urgent call or send an important message please quietly exit the room. Excessive disruption of class for use of cell phones will negatively impact your participation grade.

- **Late Submission of Assignments**

Assignments turned in late will lose 3 points per calendar day. If you foresee an issue in completing your assignment on time please contact me as soon as possible. Assignments over two days late will not be accepted without documentation from a doctor or dean.

- **Sexual Content Notice**

Many of the required materials in this class include explicit depictions and/or descriptions of sexual acts. Some materials describe or depict experiences of sexual trauma. I have assigned these works to facilitate learning about making culture. If you believe engagement with these materials would likely cause you significant discomfort it may be in your interest to drop the course.

- **Majoring or Minor in Critical Gender Studies**

Many students take a Critical Gender Studies course because the topic is of great interest or because of a need to fulfill a university or college requirement. Often students have taken three or four classes out of *interest* yet have no information about the major or minor and don't realize how close they are to a major, a minor, or even a double major. A Critical Gender Studies major is excellent preparation for a career in law, public policy, education, public health, social work, non-profit work and many other careers. If you would like information about the Critical Gender Studies major or minor at UCSD, please contact Joje Reyes-Alonzo, Critical Gender Studies Program Advisor, via email at cgs@ucsd.edu.

- **Majoring or Minor in Ethnic Studies**

Many students take an Ethnic Studies course because the topic is of great interest or because of a need to fulfill a social science, non-contiguous, or other college requirement. Often students have taken three or four classes out of interest yet do not realize how close they are to a major, a minor, or even a double major. An Ethnic Studies major is excellent preparation for a career in law, education, medicine, public health, social work, counseling, journalism, government and politics, international relations, and many other careers. If you would like information about the Ethnic Studies major or minor, please contact: Mónica Rodríguez de Cabaza, Ethnic Studies Department Undergraduate Advisor 858-534-3277 or ethnicstudies@ucsd.edu.

Course Schedule: *Subject to Change*

Monday, January 8th

Class introduction

Does It Costs Us Our Lives?: Latina Genius and Death

Wednesday, January 10th

Cecilia Fajardo-Hill, "The Invisibility of Latin American Women Artists: Problematizing Art Historical and Curatorial Practices," from the exhibition catalogue for *Radical Women: Latin American Art, 1960-1985*

Ana Mendieta (exhibition catalogue), *Dialectics of Isolation: An Exhibition of Third World Women Artists of the United States*

"Ana Mendieta at A.I.R. Gallery, 1977-82," Kat Griefen

Monday, January 15th

No class, will be traveling out of town to present a lecture at the University of Florida

Wednesday, January 17th

Film *Ana Mendieta: Tierra de Fuego* (form of screening to be determined)

Monday, January 22nd

*Leticia Alvarado, "...Towards A Personal Will To Continue Being 'Other'": Ana Mendieta's Abject Performances"

Xandra Ibarra, "Ecdysis: The Molting of A Cucarachica" (2015)

Excavate/Curate: Xandra Ibarra, Laura Aguilar

*Journal reflection due for material from Jan. 10-Jan. 22

Wednesday, January 24th

*"Preface" and Chapter 4 "Becoming Selena, Becoming Latina" in *Selenidad: Selena, Latinos and the Performance of Memory* by Deborah Paredez. (Duke University Press, 2009)

Excavate/Curate: Selena

Monday, January 29th

*Yessica Garcia Hernandez, "Intoxication as Feminist Pleasure: Drinking, Dancing, and Un-Dressing with/For Jenni Rivera" read online: <http://www.nanocrit.com/issues/9-2016/intoxication-feminist-pleasure-drinking-dancing-and-un-dressing-jenni-rivera>

Deborah R. Vargas, ""Ruminations on Lo Sucio as a Latino Queer Analytic." *American Quarterly* 66 (3): 715-726.

Excavate/Curate: Jenni Rivera and Lagoony Chonga

Wednesday, January 31st

*"Brain, Brow, and Booty: Latina Iconicity in U.S. Popular Culture," Isabel Molina Guzmán, Angharad N. Valdivia

*"Celia's Shoes" by Frances Negrón-Mutaner

Excavate/Curate: Frida Kahlo, Celia Cruz, M.Tony Peralta's Icons (Con Rolos) series

*Journal Reflection Due for material from Jan. 24-Jan. 31

Monday, February 5th

In class midterm

Caribeña Cultural Production**Wednesday, February 7th**

*Ren/Rachel Ellis Neyra: "Towards an Un-American Solidarity: Thinking with Puerto Rico After Hurricane Maria" (read online) <http://curatorsintl.org/research/towards-an-un-american-solidarity-thinking-with-puerto-rico-after-hurricane>

*Licia Fiol-Matta, "Getting Off...The Nation" from *The Great Woman Singer: Gender and Voice in Puerto Rican Music*

Excavate/Curate: Myrta Sylva and Hip Hop artist Hurricane G

Monday, February 12th

*"Marquillas cigarreras cubanas: Nation and Desire in the Nineteenth Century" by Alison Fraunhar, *Hispanic Research Journal*, Vol. 9 (No. 5), 2008, 458-478

Baina Colonial, Zahira Kelly

Excavate/Curate: Zahira Kelly, Victoria Santa Cruz (Peru)

Wednesday, February 14th

*"La Lucha Mujerista: Krudas Cubensi and Black Feminist Sexual Politics in Cuba" Tanya Saunders

*"Brincando bordes, cuestionando el poder: Cuban Las Krudas' Migration Experience and Their Rearticulation of Sacred Kinships and Hip Hop Feminism," Celianny Rivera-Velázquez

*Journal reflection due for material from Feb. 7-Feb. 14

Excavate/Curate: Krudas Cubensi

Monday, February 19th

Ana Maurine Lara, *Erzulie's Skirt*
Intro-Chapter 4

*Ana Maurine Lara, "A Smarting Wound: Afro-dominicanidad and the fight against ultranationalism in the Dominican Republic"

Wednesday, February 21st

Complete *Erzulie's Skirt*

*Karen Jaime, " 'Da pa' lo' do": Rita Indiana's Queer, Racialized Dominicaness"

Excavate/Curate: Rita Indiana

*Journal Reflection Due for material from Feb. 19-Feb. 21

Recognition, Love, & Desire**Monday, February 26th**

Yesika Salgado, *Corazon*

*"Poetry is Not a Luxury" and "Uses of the Erotic: The Erotic as Power" by Audre Lorde (p. 36-39) in *Sister Outsider* (2007, Crossing Press)

Excavate/Curate: Yesika Salgado

Wednesday, February 28th

Jillian Hernandez, "Beauty Marks: The Latinx Surfaces of Loving, Becoming, and Mourning" (link will be supplied when published)

"Latinas in Los Angeles," Abby Aguirre (read online) <http://www.vogue.com/projects/13528517/mexican-american-women-east-los-angeles-chicano-fashion-latina-style/>

*Journal Reflection Due for material from Feb. 26-Feb. 28

Monday, March 5th

Selection from *Trap Door: Trans cultural production and the politics of visibility*

Resistance, Spirituality & New Visual Forms**Wednesday, March 7th**

Maria Angélica Melendi, "To Construct New Houses and Deconstruct Old Metaphors of Foundation"

"Tarsila do Amaral: Art and Environmental Concerns of a Brazilian Modernist" by Carol Damian, *Women's Art Journal*, Vol. 20 (No. 1), 1999, (p. 3-7)

Simone Osthoff, "Lygia Clark and Hélio Oiticica: A Legacy of Interactivity and Participation for a Telematic Future"

Excavate/Curate: Tarsila do Amaral, Lygia Clark, Hélio Oiticica, and artists of Brazilian Antropofági movement

*Journal Reflection Due for material from March 5-March 7

Monday, March 12th

*Luz Calvo 2004. "Art Comes for the Archbishop: The Semiotics of Contemporary Chicana Feminism and the Work of Alma Lopez". *Meridians* 5 (1): 201-224.

Selected works by Sandra Cisneros, including "Guadalupe the Sex Goddess" in *Goddess of the Americas: Writings on the Virgin of Guadalupe*. Edited by Ana Castillo. New York: Riverhead Books, 1996.

Excavate/Curate: Artists Alma Lopez, Yolanda Lopez, and Esther Hernandez

Final Take-Home Exam Questions Posted on TritonEd & reviewed during next class

Wednesday, March 14th

Selection from, Laura E. Pérez, *Chicana Art: The Politics of Spiritual and Aesthetic Altarities*-PDF on TritonEd to be supplied at a later date

Read online: "Why Young Culture Makers are Proudly Reclaiming Bruja Feminism"
<http://remezcla.com/features/culture/bruja-feminism-culture-makers-latinx/>

Read online: "How five women use traditional religious practices to navigate their modern lives"
<http://www.thefader.com/2016/12/08/women-religion-fashion-faith>

*Journal Reflection Due for material from March 12-March 14

Monday, March 19th

Final take-home exams due on TED by 7:00pm