

Gender, Race and Performance Across the Americas

AMST 391/THTR 312/LAIS 497

MW 10:30-11:45 am

Spring 2020

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COURSE DESCRIPTION:

The body serves as a site of negotiation, discipline, and a means of expression and meaning. This co-taught class examines how bodies throughout the Americas articulate race, class, sexuality, ethnicity, and gender. Drawing from critical race studies, feminist and queer theory, and performance studies, we will unpack how race, gender, and sexuality are constructed and maintained through performance—both on-stage and off. We will pay special attention to the politics of the body locally and globally. From commemorative performances to interventionist performances, we will wrestle with issues that invite us to think in new ways about gender, race, and the construction of identities across the Americas. Our readings and discussions will be conducted in English, Spanish, and Spanglish. A cohort of 8-10 students from the class will travel to Cuba to the biennial Havana Theater Festival—Mayo Teatral with the support of the EnCompass program.

Additionally, this course will be working in parallel with DANC 319: Collaborative Arts Lab: Dance, Humanities, and Technology, which will focus on the history of three burial spaces—the burial ground for enslaved people at the University of Richmond, the Sons and Daughters of Ham Cemetery on the outskirts of the University of Richmond and the East End Cemetery in the City of Richmond—will create a series of commemorative acts honoring the lives of indigenous, enslaved, and Black people.

LEARNING OBJECTIVES:

Upon successful completion of all required coursework and active participation in lecture and discussion, students should be able to:

- Explain the historical, social, political, and cultural context for Latinx and Latin American performances;
- Comprehend the interplay between the global and the local underlying geopolitical histories of colonialism, slavery, and other acts of violence inflicted upon lands and bodies.
- Critically examine the strategies utilized by Latinx and Latin American performers to address structural inequalities and incite social change;
- Develop self-awareness around one's own performance of intersectional identity, positionality and sense of self;
- Understand the intersections of gender, race, sexuality, and ethnicity on- and off stage;
- Study and produce performance interventions that disrupt and contest public and institutional spaces;
- Acquire a critical and theoretical vocabulary for articulating Latinx and Latin American performances and the relationship between the political and the personal.

REQUIRED TEXTS:

Readings are available on-line or on Blackboard.

REQUIRED EVENTS/PERFORMANCES:

Throughout the semester we will be attending or participating in events that will enhance our understanding the complexity of Latinx and Latin American performance, history, identity, and politics:

Afro-Diasporicities: Memory, Resistance, and Healing in the 21st Century

When: January 29, 5:30 p.m.

Where: Carole Weinstein International Center Commons

In this hybrid roundtable, partially discussion and partially music and dance interventions, we hope to historically ground Afro-diasporic practices as well as demonstrate in real time the embodied knowledges that have traveled throughout place and time.

LEARNING ACTIVITIES:

Throughout the semester there will be a series of activities that will guide you to understand key aspects of Latinx and Latin American performances. These activities will measure your progress as you move toward a better understanding of the topic at hand. More detailed guidelines for the

following assignments will be provided, explained in class, and posted on blackboard under the link “assignments.”

LEARNING ASSESSMENTS AT A GLANCE:

Active Participation & Critical Responses/Reflections:	40%
Feminist Flash Mob Intervention	20%
Final Intervention:	20%
Digital Portfolio:	<u>20%</u>
	100%

Active Participation & Critical Responses/Reflections (40%):

“Gender, Race, and Performance Across the Americas” is a discussion-based course. Its success relies on everyone preparing for class – reading and thoughtfully considering all assigned course materials, jotting down discussion questions, and completing assignments on time – and actively participating in discussions. Given the situation, discussions will include active communication remotely as well as responding to our peer’s work.

For the next four weeks, we will provide you prompts based on the reading. You will need to respond on Tuesdays at 11:59pm. You will also comment on two of your peer’s posts by Wednesdays at 11:59pm.

For your main response, you’ll want to give some context clues to let us know which passage(s) you are referring to, but don’t summarize the reading. The most important part of your response should be devoted to analyzing and synthesizing the information you have read, listened, or viewed by highlighting examples from the assigned materials. You may also connect assigned materials to your own knowledge or experiences. Your main response should be approximately 500-words. We will evaluate your main response using the following guidelines:

Points	Response
3	Response develops a clear and insightful argument, marshals clearly the relevant ideas and provides supporting evidence.
2	The ideas and argument are fairly clear and match the writing task, provides some supporting evidence.
1	The ideas and argument are somewhat vague or only loosely related to the writing task, and provide very little or irrelevant supporting evidence.

For your comments on a peer’s response, provide feedback, constructive criticism, ask questions, build on your peer’s argument or offer a completely different perspective. Comments on your peer’s posts should be approximately 150-words for each response. We will evaluate your main response using the following guidelines:

Points	Response
3	Comments to two classmates' blog posts. Reply shows careful thought given to other students' comments. New reply challenges peers to think critically.
2	Comments to two classmates' blog posts. Reply shows little thought has been given to student's comments and new reply promotes little conversation.
1	Comments to one classmates' blog post or no comments at all.

Feminist Flash Mob Intervention (20%):

Modelled after the Chilean [feminist collective Lastesis's intervention in Santiago de Chile](#), students will mobilize a similar intervention at UR on Wednesday, March 4. This feminist flash mob intervention is one of several taking place on March 4 and March 5 to speak to the ways institutions uphold systemic violations of women's rights. After the performance, you will need to write a 2-3 page critical analysis of your work.

Intervención Final (20%)

Propuesta para la intervención final 23 de marzo
Ejecución de la intervención

Digital Portfolio (20%)

The digital learning portfolio, an assignment originally created by Dr. Bedelia Richards, is an opportunity for students to document, showcase and reflect upon their learning over the course of the semester. It conveys information not only about their accomplishments, but also about their developmental efforts and areas in need of continued improvement.

COURSE SCHEDULE

This course outline and the dates established therein are tentative, and the instructor reserves the right to change

IDENTITY & LANGUAGE

WEEK 1	CLASS ACTIVITY	ASSIGNMENTS
M 1/13	<p>How do you identify yourself? What factors contribute to the formation of yourself concept? Your identity?</p> <ul style="list-style-type: none"> Review syllabus, set expectations, goals and ground rules Calientamiento/warm up "I am and I am not exercise" Listen to Angelica Garcia, Jícama View Angelica Garcia in "You Can Be Both" 	
W 1/15	<p>What's in a name?</p> <ul style="list-style-type: none"> Discuss the politics of labels of identification Read and view Melissa Lozada-Oliva, "My Spanish" Listen to and Read La Bruja, "Nuyorico" Listen to and read Pedro Pietri, "Spanglish National Anthem" Visita de Martha & Patrick 	<p>READ:</p> <ul style="list-style-type: none"> Miguel Algarín, "Nuyorican Language" (BB) Gloria Anzaldúa, "How to Tame a Wild Tongue," <i>Borderlands/La Frontera</i> (BB) Catalina M. deOnís, "What's in an 'x'?" An Exchange about the Politics of "Latinx" (BB)

LATINIDAD AND PERFORMANCE

WEEK 2	CLASS ACTIVITY	ASSIGNMENT
M 1/20	MLK Day No Class	
W 1/22	<p>Why Latinx American performances matter?</p> <ul style="list-style-type: none"> Discuss the role of embodied-practices and the politics of representation across the Americas. Discuss how Miranda and Arnaz performances promote The Good Neighbor Policy. Listen to Selena's "Como La Flor" 	<p>READ:</p> <ul style="list-style-type: none"> Diana Taylor, "Hacia una definición de performance" (BB) Guillermo Gómez-Peña, "Performance Vis-a-vis Theater and the Art World" (BB) Sandoval-Sánchez, "Carmen Miranda and Desi Arnaz," <i>José Can You See</i>, 21-61. (BB)

CHOREOGRAPHING A SOCIAL MOVEMENT

Week 3	CLASS ACTIVITY	ASSIGNMENT
M 1/27	Flash mobs as critical interventions <ul style="list-style-type: none"> Flash Mob Intervention Workshop Part 1: History and Context View “Un violador en tu camino” en Chile View “Videos: ‘Un violador en tu camino’ se globaliza y la cantan en todo el mundo” View “Un violador en tu camino” en Puerto Rico Part 1 View “Un violador en tun camino” en Puerto Rico Part 2 	READ: <ul style="list-style-type: none"> Rita Segato, “Territory, Sovereignty and Crimes of the Second State: The Writing on the Body of Murdered Women” (BB) Mar Pichel, “Rita Segato, la feminista cuyas tesis inspiraror ‘Un violador en tu camino’” Jenny Pribble, “Chile’s Crisis Was Decades in the Making” (BB) Jenny Pribble, “Chile’s Elites Face Demands for Reform” (BB) Julieta Suárez-Cao & Alondra Arellano, “Feminist Protests and the Claim for a Non-Sexist Education: How the Feminist Wave and #MeToo Movement Flooded Latin American Universities” (BB) Annalisa Merelli, “Learn the Lyrics and Dance Steps for Chilean Anthem Spreading Around the World Lauren Aratani, “More Than 100 Women Protest Trump and Weinstein with Anti-Rape Anthem”
W 1/29	From global to local: Creating an anti-rape anthem specific to UR <ul style="list-style-type: none"> Flash Mob Intervention Workshop Part 2: Localizing a Feminist Flash Mob Intervention 	READ: <ul style="list-style-type: none"> Diana Taylor, “Acts of Transfer,” <i>The Archive and the Repertoire</i> Marcela Fuentes, “Performance Constellations: Memory and Event in Digitally Enabled Protests in the Americas” (BB) Intervention The Invisible Truth: An Exposition of Gender Violence and Our Demands for Change by LALIS/WGSS seminar “Embodied Politics in Latin America: Race, Gender, Sex, and Performance,” taught by Dr. Mariela Méndez in the Spring of 2018. ATTEND: <ul style="list-style-type: none"> “Afro-Diasporicities: Memory, Resistance, and Healing in the 21st Century,” January 29, 2020, 5:30 pm @ International Commons Master Class with Redobles de Cultura, 3-4:30 pm @ International Commons (optional)

PERFORMANCE, RESISTANCE, AND COLONIALITY

WEEK 4	CLASS ACTIVITY	ASSIGNMENT
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M 2/3	Dance as a form of resistance <ul style="list-style-type: none"> Bomba Workshop with Professor Alicia Díaz As we learn about the various movements of resistance, consider how you can create other scenarios of transfer informing others of the powerful history of resilience. 	<p>READ:</p> <ul style="list-style-type: none"> Jade Power Sotomayor and Pablo Luis Rivera, “Puerto Rican Bomba: Syncopating Bodies, Histories, and Geographies” (BB) <p>VIEW:</p> <ul style="list-style-type: none"> La Bomba: A Puerto Rican Form of Resistance Through Creative Expression <p>DUE:</p> <ul style="list-style-type: none"> Reflexión sobre el ejercicios performáticos de flash mobs
W 2/5	Scenarios of Discovery & Conquest <ul style="list-style-type: none"> What are the colonialist gesture repeated in Coco Fusco and Guillermo Gómez-Peña’ performance? View The Couple in the Cage (1993) Discuss the role of the spectator as they learn about the newly discovered Guatinauis? 	<p>READ:</p> <ul style="list-style-type: none"> Coco Fusco, “The Other History of Intercultural Performance, <i>English is Broken</i>, 37-64. (BB) Vivian Martínez Tabares, “Yuyachkani: Despertar la memoria y el gesto de Ismene,” <i>Revista Conjunto</i> 121,. 10-15. (BB) <p>OPTIONAL:</p> <ul style="list-style-type: none"> Analola Santana, “The Freak Onstage: From Colonialism to Neoliberalism,” <i>Freak Performances/</i> (BB) <p>DUE:</p> <ul style="list-style-type: none"> Respuesta crítica de “Afro-Diasporicities”
WEEK 5	CLASS ACTIVITY	ASSIGNMENT
M 2/10	Colonial archives & queer history <ul style="list-style-type: none"> What are the limits of the archive and how does it construct hetronormative histories? Performance Workshop 	<p>READ:</p> <ul style="list-style-type: none"> Vivian Martínez Tabares, “Yuyachkani: Despertar la memoria y el gesto de Ismene,” <i>Revista Conjunto</i> 121,. 10-15. (BB) <p>VIEW:</p> <ul style="list-style-type: none"> Persistencia de la memoria, Documentary on Yuyachkani
W 2/12	When history and embodied practices collide <ul style="list-style-type: none"> What are the limits of embodied practices in the narration of history? Performance Workshop <p>VIEW:</p> <ul style="list-style-type: none"> Jesusa Rodríguez & Liliana Felipe, Juana la larga 	<p>READ:</p> <ul style="list-style-type: none"> Jesusa Rodríguez & Liliana Felipe, <i>Juana la larga</i> (BB) Maria Elena Martinez, “Archives, Bodies and Imagination: The Case of Juana Aguilar and Queer Approaches to History, Sexuality, and Politics” (BB) Diana Taylor, “We have Always been Queer” (BB) <p>DUE:</p> <ul style="list-style-type: none"> Reflexión sobre el ejercicios performáticos del taller de bomba y de Yuyachkani (Friday)

WEEK 6	CLASS ACTIVITY	ASSIGNMENT
M 2/17	From self-mutilation to urination <ul style="list-style-type: none"> Performance Workshop 	VIEW: <ul style="list-style-type: none"> Hemispheric Institute Interviews, Entrevista con Regina José Galindo photos of Regina José Galindo in ¿Quién puede borrar las huellas? video of Regina José Galindo, ¿Quién puede borrar las huellas? Encuentros, “Cuerpo de trabajo” Regina José Galindo

W 2/19	Pushing body limits to protest femicide and violence against women <ul style="list-style-type: none"> View <i>Tierra</i> (2013) Regina José Galindo, Piedra Twitter thread about Regina José Galindo's work 	READ: <ul style="list-style-type: none"> Diana Taylor, “Regina Galindo: ‘Aún de pie’: <i>Earth (Tierra) 2013</i>,” <i>Revista Conjunto</i> 177, 80-85. (BB) Candice Amich, “The Limits of Violence: Regina José Galindo and Neoliberalism’s Gendered Economies of Violence,” <i>Performance, Feminism, and Affect</i> (BB) DUE: <ul style="list-style-type: none"> Reflexión sobre el ejercicios performáticos de Jesusa Rodríguez & Liliana Felipe
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QUEERING CUBA

WEEK 7	CLASS ACTIVITY	ASSIGNMENT
M 2/24	Teatro imagen & Regina José Galindo Taller de teatro imagen <ul style="list-style-type: none"> View <i>Tierra</i> (2013) Regina José Galindo, Piedra Twitter thread about Regina José Galindo's work 	REVIEW: <ul style="list-style-type: none"> Diana Taylor, “Regina Galindo: ‘Aún de pie’: <i>Earth (Tierra) 2013</i>,” <i>Revista Conjunto</i> 177, 80-85. (BB) Candice Amich, “The Limits of Violence: Regina José Galindo and Neoliberalism’s Gendered Economies of Violence,” <i>Performance, Feminism, and Affect</i> (BB)
W 2/26	Performing en/con la naturaleza <ul style="list-style-type: none"> View Mendieta’s <i>Silneta</i> series 	READ: <ul style="list-style-type: none"> “From Inscription to Dissolution: An Essay on Expenditure in the Work of Ana Mendieta,” <i>Corpus Delecti</i> (BB) José Esteban Muñoz, “Vitalism’s after-burn: The Sense of Ana Mendieta” VIEW: <ul style="list-style-type: none"> View Mendieta’s <i>Silneta</i> series

FEMINIST FLASH MOB INTERVENTION AT UR

WEEK 8	CLASS ACTIVITY	ASSIGNMENT
M 3/2	Feminist flash mob intervention rehearsal	READ: <ul style="list-style-type: none"> TBD
W 3/4	Feminist flash mob intervention	FRIDAY 3/6: Reflexión sobre la Flash Mob del miércoles

WEEK 9	SPRING BREAK	
T 3/9	NO CLASS	
TH 3/11	NO CLASS	

Intervenciones performáticas en “found spaces” y en la naturaleza

WEEK 10	CLASS ACTIVITY	ASSIGNMENT
M 3/16- W 3/18	CLASS SUSPENDED	

WEEK 11	CLASS ACTIVITY	ASSIGNMENT
M 3/23	Performing en/con la naturaleza View Mendieta’s <i>Siluetas</i> series	READ: <ul style="list-style-type: none"> “From Inscription to Dissolution: An Essay on Expenditure in the Work of Ana Mendieta,” <i>Corpus Delecti</i> (BB) José Esteban Muñoz, “Vitalism’s after-burn: The Sense of Ana Mendieta” DUE: <ul style="list-style-type: none"> Feminist intervention flash mob reflection Respuesta sobre Ana Mendieta y Regina José Galindo
W 3/25	Discusión sobre Ana Mendieta	DUE: <ul style="list-style-type: none"> Comentario sobre las respuestas de tu compañeros de Ana Mendieta y Regina José Galindo

WEEK 12	CLASS ACTIVITY	ASSIGNMENT
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M 3/30	Debra Kuetzpal Vasquez, <i>Dualidad: Todas las partes de mi ser</i>	<p>READ:</p> <ul style="list-style-type: none"> Deanna Shoemaker, "Cartoon Transgressions: Citali, la Chicana Superhero as Community Activist" <p>DUE:</p> <ul style="list-style-type: none"> Respuesta sobre Debra Kuetzpal y Ana Mendieta
W 4/1	Discusión sobre Debra Kuetzpal Vasquez Discussion on Final Intervention	<p>VIEW:</p> <ul style="list-style-type: none"> View Debra's <i>Dualidad: Todas las partes de mi ser</i> <p>DUE:</p> <ul style="list-style-type: none"> Comentario sobre las respuestas de tu compañeres sobre Debra Kuetzpal y Ana Mendieta

WEEK 13	CLASS ACTIVITY	ASSIGNMENT
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M. 4/6	Westham Burying Ground Report	<p>READ:</p> <ul style="list-style-type: none"> Read Westham Burying Ground Report
W 4/8	Institutional History	<p>DUE:</p> <ul style="list-style-type: none"> Propuesta para la intervención final

CREATING YOUR OWN PERFORMANCE INTERVENTIONS

WEEK 14	CLASS ACTIVITY	READINGS/VIEWINGS DUE
M 4/13	Queering Afro-Caribbean Performance	<p>READ:</p> <ul style="list-style-type: none"> Karen Jaime, "Da pa' lo' do': Rita Indiana's Queer, Racialized Dominicaness," <i>small axe</i> 47 (BB) Lorna Torrado, "Travesías bailables: Revisión histórica en la música de Rita Indiana Hernández," <i>Revista Iberoamericana</i> 79.243. (BB) <p>VIEW:</p> <ul style="list-style-type: none"> Video "Da pa' lo' do'"
W 4/15	<ul style="list-style-type: none"> Discusión sobre Rita Indiana y Josefina Báez 	<p>READ:</p> <ul style="list-style-type: none"> Josefina Báez, <i>Dominicanish</i> <p>DUE:</p> <ul style="list-style-type: none"> Continuar trabajo sobre la intervención final

WEEK 15	CLASS ACTIVITY	READINGS/VIEWINGS DUE
M 4/20		DUE: <ul style="list-style-type: none">● Presentación de la intervención final
W 4/22		DUE: <ul style="list-style-type: none">● Presentación de la intervención final
M 4/28	REFLEXIÓN DE NUESTRA CLASE DUE	

END OF TERM – HAVE A GREAT SUMMER!