ENGLISH 7073
THEORY & CRITICISM: LITERATURE & HUMAN RIGHTS IN THE AMERICAS

Thursdays 5:15 – 8:15 p.m.
Frio Street Building 3.406 (Downtown)

Professor Ben Olguín
Email: ben.olguin@utsa.edu

Downtown Office Hours: Tuesdays & Thursdays 1:00-2:00 p.m.
1604 Office Hours: Tuesdays & Thursdays 9:00 – 11:00 a.m.
Downtown Office: Buena Vista Building 4.368
1604 Campus Office: John Peace Library 4.01.10

Course Description & Goals

This course is designed to introduce Ph.D. students and advanced M.A. students to Human Rights theory and praxis, with particular attention to exploring the potential intersections between Human Rights regimes and counterhegemonic literary, cinematic, and multimedia agency. This course is in dialogue with various discourses on rights, resistance, revolution, and reform that inform various Feminist, Ethnic, American, and Postcolonial Studies Paradigms. For example, we will explore alternatives to various “oppositional” discourses that invoke legitimating documents such as the U.S. Constitution, which is predicated upon profound contradictions and ideological limits. Several questions emerge. How, for instance, do Human Rights paradigms challenge or extend various “resistance” paradigms in Ethnic and Women’s Studies? How might Human Rights models challenge various cultural nationalisms? What is the status of subjectivity in this new supranational framework? What new models of counterhegemonic agency might Human Rights regimes introduce, and what are the discursive and practical limits of these models.

This course explores the intersections of alternative universal Human Rights paradigms and arts activism in a transamerican context. Students will examine foundational theoretical texts on Human Rights theory, such as protocols, covenants, conventions, and related statutes vis-à-vis case studies of activist and artist attempts to apply these discourses in real-world contexts. These include genocidal wars and their aftermath throughout the Americas as well as in areas throughout the world directly related to U.S. foreign policy; counterinsurgency campaigns; immigration battles; and contemporary U.S. domestic contexts.

The course is organized as a seminar that both enables and requires students to be active participants.
Students are encouraged to incorporate their own personal experiences into the classroom discussions and assignments. Pursuant to the goal of strengthening a student’s theoretical repertoire, analytical skills, research methods, and expository writing, the seminar incorporates a variety of assignments, including oral presentations, peer grading exercises, secondary research, archival research as well as relevant site visits and field research.

**Required Texts**

(All texts marked with an asterisk are on reserve at the Library or available as electronic files.)


**Summary of Course Requirements**

Students are required to attend all class sessions. In addition, students must make two in-class presentations, one on a required primary text and another on a required secondary text of their choice. (Sign up sheets will be distributed in the first two class sessions.) These presentations must be accompanied by typed one-page outlines or synopses distributed to the class. The page and time limits are strictly enforced. For the term research paper assignments, students can write about any author, text or topic of their choice provided the project engage the course subject.

The term paper is structured as a sequential project so students have the opportunity to receive constant feedback at each stage in the development of their study. By the fifth week of class (and preferably sooner), students must produce a 2-3 page abstract. This abstract should include the points of inquiry framing the topic, the critical methods to be used and scholars to be engaged, and the preliminary
bibliography. Based on instructor feedback, students are to develop this abstract into a 4-5 page refined prospectus due by the eighth week of class. The prospectus will then be tested in a 7-10 page preliminary essay treatment of the topic, which is due by the tenth week of class. This essay must be revised and expanded into a 12-15 page draft of the research paper that must be turned in by the thirteenth week of class. The final 17-20 page revision of the research paper must be submitted the sixteenth week of class on the day of the regularly scheduled exam. Due to the nature of the sequence assignment, which involves regular cycles of feedback and revision, all deadlines are strictly enforced. All materials must be delivered in hard copy.

Students are permitted to change their research topic only once, but this change must occur before the due date for the prospectus. The new project must begin with a new abstract, and all subsequent sequences and deadlines apply. Students must gain approval from the instructor beforehand.

**Assignment Descriptions**

An Ph.D.-level research project should identify a new topic or present a highly-nuanced critique of conventional wisdom. It must engage an aspect of relevant theory critically, intelligently, polemically and with a comprehensive knowledge of the topic at hand. Above all else, it must be original, polemical and forcefully argued. In short, the paper must cogently theorize a problem and stake out a position even if this position seeks only to raise more questions. A simple descriptive reading of a text or set of texts is not a sufficient project for this course.

**Class Participation.** All students will be assessed a grade for their participation in class. This includes active initiative in discussions, constructive polemics, preparation for class and respect of all regulations listed in this syllabus. The most important aspect of this grade component concerns student participation in and generation of classroom discussions.

**Two 15-Minute In-class Presentations.** Both presentations are designed as critical engagements of required primary and secondary readings that serve to introduce class discussion. For the presentation on the primary text, students are to provide a critical synopsis of at least one particular scene, character, or issue. This critical synopsis should clearly identify the significance of the scene, character, or issue to the overall text vis-à-vis selected secondary readings or topics raised in the unit. More importantly, the summary should include the student’s own interpretive judgments, that is, they must stake out a position and clearly own their ideas. Students should conclude their presentation by submitting two questions for the class to consider.

For the secondary text presentation, the student should very briefly summarize the salient points of the piece, then provide a focused interrogation of one aspect of the theory at hand. Students should inflect the argument with their own evaluative judgments, and introduce at least two issues and questions for the class to consider.

All presentations must be accompanied by a typed, clearly-structured outline or summary to be distributed to all members of the class. Presentations cannot be read! Rather, they should be presented in an informal discussion format for no longer than 15 minutes. Multi-media presentations are accepted as are demonstrative and performative ones. But be advised that time limits will be strictly enforced, and there will be a one point-per-minute deduction for presentations that exceed the time limit! Presentations will be evaluated on delivery, quality of summary, and boldness of critical engagement.
2-3 Page Abstract. This abstract is designed to enable students to explore possible arguments and approaches to a text, author, or issue of particular relevance to the course topic. The abstract is not a complete essay, but rather, it serves to help the student identify and explore a subject of interest, present an extended hypothesis, and identify possible supporting evidence or examples taken from the text or texts in question. The ideal abstract should raise substantial questions that would inform a prospectus. Also, the abstract is designed to serve as the introductory paragraphs to a longer essay. Pursuant to this goal, the student should clearly identify the problem, provide a preliminary critical survey of the relevant scholarship, propose a preliminary hypothesis that begins to stake out a position, and identify possible supporting evidence from primary and secondary texts. In some cases a personal vignette about a student’s own relationship to the issue at hand is a good point of departure for developing the abstract. The instructor will provide constructive criticism on the draft to assist the student in the expanded revision of the piece into a prospectus.

4-5 Page Prospectus. This prospectus should be expanded and refined from instructor feedback on the abstract. It should include a more cogent polemical hypothesis, identify the primary texts (of any format) to be used, and clearly identify the theoretical methods that will drive the analysis. Keep in mind that this paper must be a critical theorization of a problem in the field and not a simple application of someone else’s theory to a text. The governing telos should be: use and critique as appropriate to your topic and interests.

7-10 Page Expository Essay Draft. This short essay should serve as an exploratory draft of the argument outlined in the prospectus. The essay should have a clearly defined thesis and at least three examples as supporting evidence. In addition, the expository essay must incorporate at least five secondary sources. This engagement with scholars must be polemical, that is, it cannot simply involve citing scholars in agreement with the position argued. Again, remember that the research project must be a meta-critical examination of some aspect of relevant theory and praxis. The instructor will provide constructive criticism on the draft to assist the student in the expanded revision of the piece into the 12-15 page research paper draft.

Two 3-5-Page Peer Grading Exercise. Students will self-select a peer’s essay draft and also a research paper draft to read and critique. These peer-grading exercises have two goals: 1) exercise student critical reading and theorizing skills, 2) provide constructive feedback for the writer to continue developing their project. Peer evaluators should identify at least 3 strengths and at least 3 weaknesses in the argumentation and framing of the essay. All comments must remain constructive and coherent. As appropriate, bibliographic sources and leads should be included in the peer evaluation. The typed, 3-5 page critique, must be submitted to the writer as well as the instructor for grading. Student graders will be evaluated on the incisiveness of their reading, precision in suggested revisions, and range and depth of recommended lines of argumentation and readings. Peer grading exercises will be used for the Essay and Research Paper Draft.

5-Page Annotated Bibliography of 10 Theory Texts. Students are to produce a 5-page annotated bibliography that includes a ½ page entry for ten theory texts. Ideally, there will be ten different theorists, at least three of which must be from our required or recommended reading list. This assignment will be due after students receive feedback on their first draft of the prospectus, and is designed to enable students to build a working polemic with relevant theorists on their chosen topic. In some cases, students may need to read ahead in the syllabus, so everyone should plan accordingly.

12-15 Page Research Paper Draft. This research paper should be a revised and expanded version of the expository essay. Students also must incorporate additional secondary sources, at least two
of which argue a position contrary to the student’s thesis. The research project should already involve a polemical engagement with scholars working on the same or a related topic, and this requirement is designed to strengthen the student’s rhetoric by forcing them to account for and rebut alternative perspectives as appropriate. The instructor will provide constructive criticism on the draft so it can be revised and expanded into the 17-20 page final draft.

**17-20 Page Final Research Paper.** This final draft is a revised and expanded version of the first draft and should account for the instructor’s feedback as appropriate. The goal of this stage is not necessarily the addition of more evidence, but a more thorough treatment of the evidence based on instructor feedback and further reading. Absolutely no papers over 20 pages can be accepted, so please be disciplined in your synthesizing skills.

**3-5 Page Site Visit and Explication.** Students are required to visit at least one site relevant to their research project. This could be a site-specific literary performance or an actual structure. Ideas, guidelines and site visit protocol will be discussed further in class.

**Extra Credit Option.** The extra-credit options are designed to enable applications of the course material in an extracurricular context. Students can receive up to 1 point extra credit on their final grade average for an approved extra credit project based on the merits of the project. The options include: 1) publication of an op-ed piece in local media explicating an event or issue through the prism of the course material; 2) publication of a book or performance review in local media relevant to the course material; 3) submitting a paper proposal for an academic conference for a presentation of the course research project; 4) assisting with the planning of a specific literary and cultural event relevant to the course; 5) participating on a research project under the direction of the instructor, or 6) designing an engagé project at a relative site. All extra-credit projects must be approved by the instructor before work commences. With approval, students can participate in more than one extra-credit activity. The instructor reserves the right to limit or decline requests for extra-credit projects. (Additional extra credit may be offered to all students for service to the course in bibliographic and logistical tasks throughout the semester.)

**Service-Learning Option.** Service-Learning is a Freirian-inspired practice and movement that seeks to partner hegemonic institutions with grassroots communities in need of services. The principle feature of Service-Learning philosophy and praxis is first listening to what these communities request as needs, and adapting the hegemonic institution’s resources and student skills in solidarity to help meet these needs. The philosophy of Service-Learning is to enable students to develop projects and deliver services while at the same time learning about a particular issue relevant to their course of study in a real-world context. Logistics needs and time-constraints usually require that students partner with pre-existing arts-activist organizations who already have pre-established collaborative service projects, but any viable project idea will be considered.

**Evaluation**

The grading standards are high but always fair. To illustrate the evaluation criteria, some students will be asked to share their writing assignments for constructive diagnostic group critique on a voluntary basis. Students are required to turn in a final course portfolio with all the originally-graded writing assignments in an appropriately marked manila folder (1/3 tab cut size). No grade can be given without a complete dossier of original assignments. Students should make copies for their records.

This course requires several graded assignments, with no individual assignment worth more than 15% of the overall grade, which enables students the opportunity to adapt as needed for an optimal
grade. No individual assignment, provided it is turned in with a good faith effort, will destroy a student’s chances of receiving an “A.” In this class, no curve is used: if all students earn an “A” through their hard work, then all students will receive an “A.” The grading distribution is as follows:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Presentation I (Primary Text)</td>
<td>10%</td>
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<tr>
<td>Presentation II (Secondary Text)</td>
<td>10%</td>
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<tr>
<td>Class Participation</td>
<td>10%</td>
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<tr>
<td>Peer Grading Exercise I (3-5 pages)</td>
<td>5%</td>
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<tr>
<td>Peer Grading Exercise II (3-5 pages)</td>
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<tr>
<td>Abstract (2-3 pages)</td>
<td>5%</td>
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<tr>
<td>Prospectus (4-5 pages)</td>
<td>5%</td>
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<tr>
<td>Annotated Bibliography (5 pages)</td>
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<tr>
<td>Site Explication Exercise (3-5 pages)</td>
<td>5%</td>
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<td>Essay (7-10 pages)</td>
<td>10%</td>
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<tr>
<td>Research Paper Draft (12-15 pages)</td>
<td>15%</td>
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<tr>
<td>Research Paper Final Version (17-20 pages)</td>
<td>15%</td>
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**Grade Appeal Policy**

The instructor will consider all grade appeals throughout the course by re-grading the entire assignment in question. However, students should be advised that this review of the assignment could, theoretically, result in a lowered grade for the assignment. If a lower grade was incorrectly given, it could also be the case that a higher grade was incorrectly given for an assignment. Students are encouraged to exercise their right for grade appeals, but to be prudent and responsible.

All appeals of final course grades will follow standard UTSA College of Liberal and Fine Arts policy. Students first must consult with the instructor to request a re-assessment of a grade. If no satisfactory resolution is reached, then they can consult with the English department chair, followed by the Associate Dean. No faculty outside this chain will be allowed to interfere with course material, student assignments, and activities, or any disputes that may arise. No exceptions.

**Attendance Policy**

Graduate seminars depend upon active student participation, thus students are required to attend every class session. No absences are permitted except for emergencies, which must be documented. A student can receive an excused absence only after submitting all of the following: 1) prior written notice (except for extreme emergencies); 2) documentation clearly explaining the nature of the emergency requiring an absence; and 3) a typed 2-3 page critique of the main theoretical text being discussed on the day missed. Excusable emergencies do not include transportation problems, sleeping late, work scheduling problems, or similar personal issues. Any full day unexcused absence will automatically drop the student’s grade up to one full letter grade. This penalty will be prorated for partial unexcused absences.

A student is considered tardy if they arrive more than 5 minutes after the scheduled start of class, and all tardies will be factored into the class participation component of the student’s final grade. Chronic tardies can lower a student’s final grade at the discretion of the instructor based upon the level of class disruption these tardies have caused.
Students are permitted to bring visitors and dependants provided they receive prior approval from the instructor. Students must be advised that neither the content of the texts or films, nor the language in discussions, will be amended to accommodate any potential visitors. Students are permitted to step outside the classroom to calm a visitor as appropriate without any penalty.

**Video Screening Homework**

As noted on the syllabus, several videos are assigned as homework viewing, and thus must be viewed before coming to class. Failure to view required films before class will be factored into the student’s classroom participation grade.

**Golden Rule & Dispute Resolution**

This course is designed to stimulate and cultivate critical thinking and writing skills. Because students are encouraged to express their opinions, class sessions may at times become polemical, politically engaged and, to some, may even appear to be contentious. Therefore, everyone must take extra care to be cordial and tolerant of the views expressed by the authors and seminar participants. Absolutely no dismissive or disrespectful language will be tolerated. We must all respect the fact that many of us will have different relationships to the course material. We will address controversies and resolve conflicts first in class, then in private with the instructor, or with a third party as appropriate. The chain of command, as it were, goes from the faculty to the department chair to the Associate Dean of the college. Absolutely no faculty outside the standard chain of administrators will be allowed to interfere with course material, student assignments and activities or any disputes that may arise. No exceptions.

**Student Code of Conduct**

Students have the right to learn in a safe environment and this right will be protected. Likewise, students have a responsibility to ensure they cultivate this safe space for all. Everyone must take special care to be constructive, especially in the discussions and class presentations. Everyone also must be responsible and self-critical in their personal engagements with the assigned authors and related topics. We all occupy unique subject positions that involve relative amounts of power in different contexts and it is our responsibility to be cognizant of this throughout the course. While the nature of this particular course invites polemical discussions, it absolutely does not give license to students to insult, denigrate, threaten or otherwise demean any individual or group of individuals. This includes both overt or covert—as well as “unintentional”—insults, especially to women and minorities. The course, after all, is premised on a corollary to the operative premises stated above: that is, critical readings of spatial poetics can help us understand the complexities of disproportionate power relations pursuant to a more equitable and just future for all.

The responsibility to conduct oneself in a fair and respectful manner also extends to evaluations of the course. Student evaluations are designed to be diagnostic and constructive. They are not the space to enact frustrations over the course material, perceived ideological positions of the instructor, dissatisfaction with grades, or poor performance on the assignments. The instructor reserves the right to clarify any misinformation or inaccurate depictions of the course and instruction in written responses
appended to student evaluations. No slander will be tolerated.

**Electronic Equipment Policy**

Laptops are permitted but the computer screen must be visible to the instructor at all times. No Internet surfing or email is permitted during class unless the instructor gives explicit permission as part of the course instruction and discussion. The computer can only be used for note taking. No cell phones can be used. All cell phones must be completely turned off—no silent or vibration function is allowed. A cell phone ring or buzz will constitute a class disruption and will be factored into a student’s classroom participation grade. Recordings of class discussions are permitted provided a student inform the instructor before hand. The instructor reserves the right to deny recording permission based on the expression of student concern and own individual judgment. Absolutely no photographs can be taken during class. All electronic devices are subject to visual inspection. Students are advised that several class sessions may be recorded and photographed by UTSA staff for use by students enrolled in related Independent Studies courses, and for the instructor’s own diagnostic pedagogical uses. The instructor will retain a copy of the videotaped class sessions for educational uses only.

**Special Circumstances Clause**

The instructor reserves the right to amend the course assignments and schedule based on student progress, classroom exigencies, and any other unforeseen circumstances. All care will be taken to ensure changes do not adversely affect students, but changes should be expected. It further should be understood that changes oftentimes are inconvenient for students and instructors alike.
COURSE SCHEDULE

Unit I
The American Holocausts—16th Century to the Present

AUG 26  Introduction to Course Goals and Protocol

In-Class Film Screening
Lourdes Portillo & Culture Clash—Columbus on Trial

Recommended Film Screening
Sergio Olhovich—Bartholomé de las Casas

SEP 2  Introduction to Human Rights Theory & the De Las Casas vs. Sepulveda Debates

Required Primary Text
Bartholomé de las Casas—Excerpts from Historia de Las Indias & Historia Apologética
(http://www.staff.uni-mainz.de/lustig/texte/antologia/lascasas.htm)
Juan Gines de Sepulveda—Excerpts from The Second Democrats
(http://www.digitalhistory.uh.edu/learning_history/spain/spain_sepulveda.cfm)
(http://www.thelatinlibrary.com/imperialism/readings/sepulveda.html)

Required Secondary Texts
Paul Gordon Lauren—The Evolution of International Human Rights
Universal Declaration of Human Rights (in Lauren text)
Bonar Ludwig Hernandez—“The Las Casas-Sepúlveda Controversy: 1550-1551”
(http://userwww.sfsu.edu/~epf/2001/hernandez.html)

Recommended Texts
Columbia University Center for the Study of Human Rights—25+ Human Rights Documents
John L. Phelan—“The Apologetic History of Fray Bartolome de las Casas”
http://www.jstor.org/stable/2511318

SEP 9  The American Holocaust I: Chiapas—16th Century to the Present

Required Primary Texts
Miguel Leon-Portilla, ed.—Excerpt from Broken Spears: The Aztec Account of the Conquest of Mexico
(emsc.nysed.gov/ciai/socst/ghgonline/units/4/documents/LeonPortilla.pdf)
Subcommander Marcos & Paco Taibo—The Uncomfortable Dead

Required Secondary Texts
Jack Donnelly—Universal Human Rights in Theory & Practice (Intro. & Chs. 1-3)
COMPASS—Summary of the Evolution of Human Rights (Three Generations of Rights)
Recommended Texts
The Latina Feminist Group—“Papelitos Guardados: Theorizing Latinidades Through Testimonio,” in *Telling to Live: Latina Feminist Testimonios* (On Reserve)

B. V. Olguín—“Of Truth, Secrets and Ski Masks: Counterrevolutionary Appropriations and Zapatista Revisions of Testimonio” (Project Muse)

Elaine Katzenberger, ed.—Any selection from *First World, Ha Ha Ha!: The Zapatista Challenge* (On Reserve)

Autonomedia—Any selection from *¡Zapatistas!: Documents of the New Mexican Revolution* (On Reserve)

SEP 16  *The American Holocaust II: Guatemala—16th Century to the Present*

Required Primary Texts
Jennifer Harbury—*Searching for Everardo*

Required Secondary Texts
Ward Churchill—*A Little Matter of Genocide* (pp. 289-445)

Rigoberta Menchú Tum—Acceptance Speech for the Nobel Peace Prize

Victoria Sanford—“From I, Rigoberta to the Commissioning of Truth: Maya Women and the Reshaping of Guatemalan History”


Required Film
Patricia Goudvis—*Dirty secrets Jennifer, Everardo & the CIA in Guatemala* (On Reserve: HV6322.3 .G9 D578 1998)

Recommended Texts
John Beverley—“Through All Things Modern: Second Thoughts on Testimonio” (JSTOR)

Mario Payeras—*Days in the Jungle*

Jennifer Harbury, ed.—*Bridge of Courage: Life Stories of the Guatemalan Compañeros & Compañeras* (Reader)


Pohlman, Annie—“Testimonio and Telling: Women’s Narratives of Genocide, Torture and Political Imprisonment in Post-Suharto Indonesia” (Reader)
Assignment Due:
Project Selection Deadline

SEP 23

The American Holocaust III: Indian Country (Adjourn @ 7 p.m. for Special Event)

Required Primary Texts
Leslie Marmon Silko—Almanac of the Dead (1/2)

Required Secondary Texts
Horvitz, Deborah—“Freud, Marx and Chiapas in Leslie Marmon Silko’s Almanac of the Dead.” SAIL 10.3 (1998): 47-64. (UTSA Journal)
Wooten, Leslie A—“‘We Want Our Mother the Land’: Female Power in Leslie Marmon Silko’s Almanac of the Dead.” North Dakota Quarterly 64.4 (1997): 57-69. (Reader)

Recommended Texts
Devon A. Mihesuah—Indigenizing the Academy: Transforming Scholarship and Empowering Communities (On Reserve & EBook: E97 .I464 2004)
Hunt, Alex. “The Radical Geography of Silko’s Almanac of the Dead.” Western American Literature 39.3 (2004): 256-278. (Reader)
Winona LaDuke—“I Fight Like a Woman: The UN Conference on Women in China,” in The Winona LaDuke Reader, pp. 204-11. (books.google.com/books?id=411VtwElCiwC&printsec=frontcover&dq=winona+laduke+reader&hl=en&ei=rGp1TPLEKoL88AbE7MGNBw&sa=X&oi=book_result&ct=result&resnum=1&ved=0CCgQ6AEwAA#v=onepage&q&f=false)
**Recommended Film Series**
PBS—*We Shall Remain* (Episodes 1-5)  (On Reserve: E77 .W4 2009)

**Special Literary Event**
Homage to Poet Gregg Barrios, 7 p.m. @ Krazy Vatos Emporium, 2342 S. Presa Street

**Assignment Due**
Abstract Due

**SEP 30**

*The American Holocaust III Continued: Indian Country*

**Required Primary Texts**
Leslie Marmon Silko—*Almanac of the Dead* (2/2)

**Required Secondary Texts**
Andrea Smith—*Conquest: Sexual Violence and American Indian Genocide*, Intro., Chs. 1, 3, 6 & 7  (On Reserve @ 1604 Campus for Multiple Courses: E98.W8 S62 2005)

**Recommended Secondary Texts**

**Unit II:**
**Literature, Film & State Terror in Comparative Contexts**

**OCT 7**

*The Literature of State Terrorism in Latin America: The Dirty War in Argentina*

**Required Primary Texts**
Alicia Partnoy—*The Little School*

**Required Secondary Texts**
Lindsay French—“Exhibiting Terror” (in *Truth Claims*)
Thomas C. Wright—State Terrorism in Latin America, Intro., Chs. 1, 2, 4 & 5
Elaine Scarry—“The Structure of Torture: The Conversion of Real Pain
Louise A. Detwiler—“The Blindfolded (Eye)witness in Alicia Partnoy’s The Little School” (JSTOR)

**Recommended Readings**
Marjorie Agosin—Writing Toward Hope: The Literature of Human Rights in Latin America (On Reserve: PQ7083 .W75 2007)
http://www.nuncamas.org/english/library/nevagain/nevagain_000.htm
Sophia McClennen—“Torture and Truth in Ariel Dorfman’s La muerte y la doncella” muse.jhu.edu/journals/revista_hispanica_moderna/v062/62.2.mcclennen.html

**Required Films**

**Recommended Films**
Hector Olivera—No habrá más penas ni olvido/Funny Dirty Little War (On Reserve: PN1997 .F86 1988)

**Assignment Due**
Prospectus

**OCT 14**
The Israeli-Palestinian Conflict in America—A Contemporary Human Rights Debate

**Required Primary Texts**
Elie Wiesel—Night
Ana Baltzer—Witness in Palestine

**Required Secondary Texts**
Marilyn B. Young—“Remembering to Forget” (in Truth Claims)
Devin O. Pendas—“Law, Not Vengeance: Human Rights, the Rule of Law, and the Claims of Memory in German Holocaust Trials” (in Truth Claims)
Jack Donnelly—Universal Human Rights, Chs. 5, 6, 7, 8, 9 & 10
Edward Said—TBA (Reader)

**Required Film**
Unit III:
Contemporary State Terrorism in the U.S.

OCT 21  American Carceral: Puerto Rican Women, Anti-Colonial Struggle, and Human Rights Paradigms

Required Primary Text
Rafael Cancel Miranda—Selected poetry (Reader)

Required Secondary Texts
Jack Donnelly—Universal Human Rights, Chs. 11, 12, 13 & 14
B. V. Olguín—La Pinta, Intro., Conclusion (On Reserve: HV9466 .O54 2010)
Ivette Romero-Cesareo—“Whose Legacy?: Voicing Women’s Rights from the 1870s to the 1930s.”
www.jstor.org/stable/2931854
Michael González-Cruz—“The U.S. Invasion of Puerto Rico: Occupation and Resistance to the Colonial State, 1898 to the Present.”
www.jstor.org/stable/2634086
Joel A. Blanco-Rivera—“The Forbidden Files: Creation and Use of Surveillance Files Against the Independence Movement in Puerto Rico.”
www.jstor.org/stable/40294293
Alice E. Colón Warren—“Puerto Rico: Feminism and Feminist Studies”
http://www.jstor.org/stable/3594704

Recommended Secondary Texts
Dylan Rodriguez—Selection from Suspended Apocalypse (Reader)
Juanita Diaz-Cotto—Selection from Gender, Ethnicity & the State

Required Film
Ana María García—La Operación

Recommended Films

Assignment Due
Annotated Bibliography

OCT 28  Immigration & Human Rights

Required Primary Texts
Demetria Martinez—Selected Poetry (Reader)
Roberto Rodriguez—Selected Writings (Reader)
Arizona SB 1070 (“The Immigration Law”) (Reader)
Arizona HB 2281 (“The Anti-Chicano Studies Law”) (Reader)
**Required Secondary Texts**
Carlos Vélez-Ibáñez and Anna Samapio—Selection TBA from *Transnational Latino Communities* (On Reserve: E184.S75 T73 2002)

**Recommended Texts**

**Recommended Films**
Cary Joji Fukunaga—*Sin Nombre*

**Assignment Due**
Essay (Distributed to Peer Reviewer and Instructor)

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**NOV 4**

**Queer Communities & Human Rights—Case Studies on the U.S. Military’s Don’t Ask/Don’t Tell Policy**

**Required Primary Texts**
Eric Alva—*Once a Marine: A Memoir of Coming Out Under Fire*
Steve Estes (Ed.)—Interviews in “The Women’s War for Inclusion,” from *Ask and Tell: Gay and Lesbian Veterans Speak Out* (PDF Files on Blackboard)

**Required Secondary Texts**
Command Policy 4-19: “Homosexual Conduct Policy” (aka Don’t Ask Don’t Tell (PDF on Blackboard)
Gary Lehring—“What Is an Official Gay Identity?” and “Gays in the Military: Constructing the ‘Homosexual’ Other,” in *Officially Gay* (PDF files on Blackboard)
Michel Foucault—*The History of Sexuality*, Selections from Pt. 1, 2 & 3 TBA (On Reserve)
Julie Mertus—“The Rejection of Human Rights Framings: The Case of LGBT Advocacy in the US” (ProQuest)

**Recommended Secondary Texts**
Stephen Engel—“Asked and Answered: How Questions Can Condition Conclusions in Social Movement Theory,” from *The Unfinished Revolution: Social Movement Theory and the Gay and Lesbian Movement* (Chapter will be scanned)

**Recommended Films**
Ridley Scott—*G.I. Jane*
Jeff Blecker—*Serving in Silence: The Margarethe Cammermeyer Story*
Assignment Due
Peer Reviews for Essay (Distributed to Writer and Instructor)

NOV 11  Medicine & Human Rights

Required Primary texts:
Zillah Eisenstein—Manmade Breast Cancers
Audre Lorde —The Cancer Journals

Recommended Secondary Text
Dorothy Roberts —Killing the Black Body

Required Secondary texts
Elaine Scarry—“Pain and Imagining” (On Reserve in The Body in Pain, Ch. 3)
Michel Foucault—The Birth of the Clinic: An Archaeology of Medical Perception, Ch. TBA (EBook & On Reserve: R133 .F6913 )
Marjorie L. Devault—“Whose Science of Food and Health?: Narratives of Profession and Activism from Public-Health Nutrition”
Sheryl Burt Ruze—“Rethinking Feminist Ideologies and Actions: Thoughts on the Past and Future of Health Reform”
Sandi Morgan—“Movement Grounded Theory: Intersectional Analysis of Health Inequities in the United States”

Required Films

NOV 18  War, Torture & Human Rights

Required Primary Texts
David Cole—Selections from Torture Memos: Rationalizing the Unthinkable (Reader)
Coco Fusco—A Field Guide for Female Interrogators
Camilo Mejia—Road from Ar Ramadi

In-Class Video Screening
Select Episode TBA from Generation Kill
Select Episode TBA from 24

Required Secondary Texts
Peter Brooks—“The Ethics of Reading and the Cultures of Professionalism” (Reader)
Carrie Menkel-Meadow—Response to “The Ethics of Reading and Writing”
http://www.concurringopinions.com/archives/2008/02/the_ethics_of_r.html
Elaine Scarry—“The Structure of War: The Juxtaposition of Injured Bodies and Unanchored Issues” (On Reserve in The Body in Pain, Ch. 2)

Chela Sandoval—Methodology of the Oppressed, Chs. 5, 6, 7 & 8 (On Reserve: HM449 .S27 2000)
Stanley Cohen and Bruna Seu—“Knowing Enough Not to Feel Too Much: Emotional Thinking about Human /rights Appeals” (in *Truth Claims*)

**Recommended Texts**

**Recommended Films**
HBO—*Generation Kill*
Brian De Palma—*Redacted*
James Der Derian—*The Human Terrain*

**Assignment Due**
Site Explication (Submit Electronically)

**NOV 25**
**NO CLASS—HOLIDAY**

**Assignment Due**
Research Paper Draft (Delivered Electronically to Peer Reviewer and Instructor)

**DEC 2**
*Poverty, Food, Environment & Human Rights*

**Required Film**
Richard Linklater—*Fast Food Nation*

**Required Secondary Texts**
Thomas Pogge—*World Poverty and Human Rights*, Intro., Ch. 1, 2 & 8
Amartya Sen—*Development as Freedom*, Selections TBA

**DEC 9**
**Final Research Papers & Assignment Folders Due @ 5 P.M., JPL 4.01.40**