

**Chicana/o Studies 150:
The Chicano Movement**

Professor Miroslava Chávez-García
Email: chavezgarcia@ucdavis.edu
Office: 2109 Hart Hall
Office Hours: TuTh 10-11 & by Appt.
Class & Hours: Olson 223 TuTh 2:10-4:40

Media Artist: jesikah maria ross
Email: jmross@ucdavis.edu
Office 221 Voorhies Hall
Office Hours: by Appt.

COURSE DESCRIPTION:

This class examines and analyzes the Chicano movement of the 1960s and 1970s, otherwise known as the Mexican American civil rights movement. We will explore the early history of the movement, paying attention to significant individuals and organizations espousing demands for equity, citizenship, and civil rights in many areas of life in U.S. society. We will also study the ideas and ideologies as well as the actions and accomplishments of the various leaders, members, and groups who made up the “multivocal” movement. We will spend time, too, looking at the contradictions and conflicts that emerged in the Chicano movement and the ways in which the inability of movement participants to deal with those challenges led to the downfall the movement. Lastly, we will conclude by weighing the legacy of the movement in our own day.

To come to a richer understanding of the Chicano movement, this class draws upon the personal experiences or oral histories of individuals who participated in the civil rights struggle. By collecting their stories, this course aims to connect classroom learning with living history and, in the process, to build and share a collective “archive” of that fight. At the same time, the class will connect students—you, the youth of our generation—with movement elders and history for mutual learning, mentorship, and community building. To ensure reciprocity, we will make sure to engage and solicit feedback from our interviewees and to produce (and share) a final product that is agreeable to them, classroom participants, and the larger body of scholarship on the Chicano movement as well as ‘engaged scholarship,’ which seeks to bridge the university with ‘real world’ concerns.

PREREQUISITES

To take this course, you need to have taken CHI 10 and/or have an upper-division standing. You are also expected to have a general knowledge of Chicana/o Studies, though you are not required to be a Chicana/o Studies major or minor.

REQUIRED READINGS:

Chicano Studies 150: “The Chicano movement.” The reader is available for purchase and is on reserve at the Chicana/o Studies Library.

ASSIGNMENTS & GRADING

Two-page Critical Response Pieces (5% each or 20% or 20 pts. total)

The purpose of these papers is to demonstrate how you are engaging with course material and that you are making connections among the readings, lectures, discussions, and any films. In these papers, you are expected to: 1) highlight two main points in the assigned reading(s), and 2) respond to those main points, stating whether you agree or disagree with them and why. The essays should demonstrate your ability to synthesize, analyze, and articulate concepts and ideas. These response papers will also serve as a catalyst for in-class discussions and, as such, they are due at the beginning of class. **Due Tuesdays, Weeks 2, 3, 4, and 5.**

Oral History/Media Group Project (25% or 25 pts.)

To explore history beyond books and films, we will have four guest speakers come to class to share their experiences as activists in the Chicano Movement. We will document these talks by creating four project teams that will: 1) Prepare questions to ask each guest speaker, 2) Conduct an interview, and 3) Videotape the interview. Each group member will then select two 3-5 minute clips from the video interview their group produced, edit them into short videos (adding title and credits), post them to the class YouTube Channel, and write up a brief description of the clip, including why it was selected and the significance of it. The video oral history component of the course will be done in collaboration with the UC Davis Art of Regional Change Program (<http://artofregionalchange.ucdavis.edu>), which brings scholars, students, artists and community members together to work on media arts projects. ARC Director will work with us to learn how to use Flip Videocameras and editing software to create these short video oral history pieces. All equipment will be provided. **Due Tuesday, Sept 9th (in class).**

Take-Home Critical Essay (30% or 30 pts.)

Drawing from the two clips/interview(s), assigned readings, class lectures, films, and discussions, you will be asked to choose and respond to two questions (developed by the professor and distributed a week prior to its due date) about the Chicano movement and the uses of oral history and media. Each response will range from three-to-four typed pages and must include parenthetical references when citing works (Smith, p. 4) and a “works cited” page. **Due Fri., Sept. 3, Week 5, by 5:00 p.m.**

Project Presentation: (10% or 10 pts.)

To demonstrate your creative historical work, each of the four oral history teams will present a selected clip of their projects at a public screening at the Taller Arte del Nuevo Amanecer (TANA), a community-based art space (run by Carlos Jackson, Chicana/o Studies, UC Davis) based in Woodland, California. This presentation will create a forum for students to present and discuss their work as well as receive public feedback on their projects. The screening will also serve to encourage community dialogue on the central themes of “Chicana/o Studies 150.” As part of the screening, each team will make a short presentation on the outcomes of the group’s work. Presentations should last no more than 12-15 minutes, include all team members in some way, and cover: 1) What you believe you all have achieved through the oral history project, 2) The ways in which the video reflects the concepts covered in class (in readings and discussions, 3) What you have discovered through this project (i.e., about yourself, the Chicano movement, media making, elders), and 4) The challenges and rewards of the project. As this is a collective

project, all team members will receive the same grade for the work. **Date: Friday, Sept 10, 6:30 to 8:30, TANA, 1224 Lemen Ave., Woodland, California, 95776**
<http://chi.ucdavis.edu/content/taller-arte-del-nuevo-amanecer>

Three-Page Final Reflection Paper (15% or 15 pts.)

The final assignment asks you reflect on your learning experiences in and outside the classroom. Issues to address include: 1) What it was like to interview someone from the Chicano movement and what you gained or discovered from their stories that you could not gain or discover from the readings, lectures, or films, if applicable, 2) Why you chose your particular clips and how/why they spoke to you, 3) How useful was the oral history-video project as a way to learn about the Chicano movement, and 4) How will you see what you learned in this class in future academic studies or personal/community life? To strengthen your points, be sure to reference class materials and cite your sources. **Due Mon., Sept 12th (by email, if necessary).**

COURSE READINGS, THEMES, AND SCHEDULE

Week One: Aug. 3

Social Movements: What are they? How are they defined and characterized?

Lessons from the Black civil rights and Black power movements

Films: Eyes on the Prize: "Power! 1966-1968, Ain't gonna shuffle no more, 1964-1972." Or, "El Pueblo Se Levanta," Puerto Rican Movement.

Week One: Aug. 5

Social Movements: How do we study them? How do we capture the essence of movements?

Lessons from oral history and public history

Readings: Linda Shopes, "Oral History and the Study of Communities: Problems, Paradoxes, and Possibilities," *JAH*, Vol. 89, No. 2 (Sept., 2002), pp. 588-98; Katherine Blee, "Evidence, Empathy, and Ethics: Lessons from Oral Histories of the Klan," *JAH*, Vol. 80, No. 2 (Sep., 1993), pp. 596-606; and Donald A. Ritchie, "When History Goes Public: Recent Experiences in the United States," *Oral History*, Vol. 29, No. 1 (Spring, 2001), pp. 92-97.

Recommended (in reader): Sally Chandler, "Oral History Across Generations: Age, Generational Identity and Oral Testimony," *Oral History*, Vol. 33, No. 2 (Autumn, 2005), pp. 48-56; Jill Liddington, "What is Public History: Publics and Their Pasts, Meanings, and Practices," *Oral History*, Vol. 30, No. 1 (Spring 2002), pp. 83-93.

Week Two: Aug. 10

Roots of the Chicano movement, 1930s-1950s

Leaders (Luisa Moreno, Josefina Fierro, Eduardo Quevedo, & Bert Corona)

Organizations & Ideologies (LULAC, Spanish-speaking Congress, Community Service

Organization, Mexican American Movement, & G. I. Forum)

Readings: V. Ruiz, "Una Mujer Sin Fronteras: Luisa Moreno and Latina Labor Activism," *PHR*, Vol. 73, No. 1 (Feb., 2004), pp. 1-20; V. Ruiz, "With Pickets, Baskets, and Ballots," in *From Out of the Shadows*; G. Sanchez, "Mexican American Movement," (chapter 12) in *Becoming Mexican American*; L. Oropeza, "Introduction" & "A Tradition of Mexican American Activism" (intro and chapter 1) in *Raza Si, Guerra No!*

Recommended (in reader): Gabriela Gonzalez, "Carolina Munguia and Emma Tenayuca," *Frontiers*.

Guest Speaker: Media Artist, jesikah maria ross, Dir., Art of Regional Change, UC Davis

Assignment: Critical Response Paper #1 Due

Week Two: Aug. 12

Preparing For Interview: Questions, Equipment, and Classroom Procedures: jesikah maria ross

Guest Speaker/Interviewee: Marianna Ramirez

Week Three: Aug. 17

Rural and Urban Activism and the Chicano Movement, 1950s-1970s

United Farm Workers, Cesar Chavez and Dolores Huerta

Student Activism, Brown Berets, MEChA (UMAS), & Blowouts

Readings: R. Garcia, "Cesar Chavez"; R. Garcia, "Dolores Huerta"; E. Chavez, "Birth of a New Symbol: The Brown Berets' Gendered Chicano National Imaginary," in *Generations of Youth*; Selections from *La Causa* (1969), *El Grito* (1969), *Regeneracion* (1970), *El Plan de Santa Barbara* (1969), and *El Plan de Aztlan* (Smartsite).

Film: "WalkOut" or "Chicano! Taking Back the Schools"

Assignment: Critical Response Paper #2 Due

Week Three: Aug. 19

Preparing For Interview: Questions, Equipment, and Classroom Procedures: jesikah maria ross

Guest Speaker/Interviewee: Rudy Cuellar

Week Four: Aug. 24

Struggle for Political Voice & Self-Determination, Third World Linkages

Corky Gonzalez & the Crusade for Justice, La Raza Unida Party

Anti-war Struggle, Chicano Moratorium, and Viet Nam

Readings: Oropeza, "New Wind from the Southwest," "Branches from the Same Tree," & "A Common Goal," (chapters 2, 3, & 5) in *Raza Si, Guerra No!*; Ruben Salazar, "The Chicano Movement," in *Border Correspondent, Selected Writings, 1955-1970*; Enriqueta Vasquez, "International Politics," and "Corporate Institutions and Industrial Society," in *Enriqueta Vasquez and the Chicano Movement: Writings from El Grito del Norte*.

Film: Requiem-29, Death of Ruben Salazar or "Chicano! Moratorium"

Assignment: Critical Response Paper #3 Due

Week Four: Aug. 26

Preparing For Interview: Questions, Equipment, and Classroom Procedures: jesikah maria ross

Guest Speaker/Interviewee: Richard Soto

Week Five: Aug. 31

Chicana feminists and Chicana feminism

Chicano Art & Theater in the Chicano Movement

Readings: Ruiz, "La Nueva Chicana," in *From Out of the Shadows*; Selected readings: *Regeneracion*; R. Gutierrez, "Community, Patriarchy, and Individualism: The Politics of Chicano History and the Dream of Equality" *American Quarterly* Vol. 45 (March 1993); A. Garcia, ed., Bibliography, in *Chicana Feminist Thought*; Carlos Jackson, "Art in the Chicano movement," (chapter 2) in *Protestarte*; **Recommended (in reader):** A. Chabram-Dernersesian, "I Throw

Punches for My Race, But I Don't Want To Be A Man," in *Chicana/o Studies Cultural Studies Reader*; and Y. Yarbrow-Bejerano, "The Female Subject in Chicano Theatre."

Assignment: Critical Response Paper #4 Due

Week Five: Sept. 2

Preparing For Interview: Questions, Equipment, and Classroom Procedures: jesikah maria ross

Guest Speaker/Interviewee: Elpidio Rocha

Week Six: Sept. 7

Chicano Studies and the Chicano Movement

Institutionalizing the Movement & Recent Struggles

Readings: C. Muñoz, "The Quest for Paradigm: The Struggle for Chicano/a Studies," (chapter 5) in *Youth, Identity, & Power*.

Video Editing Session & Preparing for Public Presentation: jesikah maria ross

Week Six: Sept. 9

Video Editing Session & Preparing for Public Presentation: jesikah maria ross

Week Six: Public Presentation, Friday, Sept. 10, 6:30-8:30 pm (please show up at 6:00 to help set up)

Taller Arte de Nuevo Amanecer, 1224 Lemen Ave., Woodland, California, 95776

<http://chi.ucdavis.edu/content/taller-arte-del-nuevo-amanecer>

POLICIES

- Please come to class ready to discuss that day's reading assignment. Everyone is expected to complete the reading before class, to participate, and to turn in assignments on time.
- Attendance is mandatory. More than two absences will result in a downgrade.
- All assignments are due at the beginning of class. Work turned in after the due date will be penalized a grade for every day (24 hours) it is late. No late papers will be accepted without documented proof (involving health issues or deaths in the family) excusing the tardiness of the assignment. Please consult with the professor if difficulties are foreseen in handing in an assignment on time or taking an exam. Even if you are too ill to come to class, please be courteous and inform the professor of your status via email. There are no make-up exams, except in the case of a verifiable emergency.
- **Hard copies of assignments are required, no emails or email attachments are accepted in lieu of hard copies (unless otherwise noted).**
- All assignments, with the exception of in class assignments, must be typed, double-spaced, and have a one-inch margin.
- If you need to speak the professor about a grade (on an essay, exam, etc.), the professor will speak to you about it only after you have had a day (24 hours) to review comments and evaluation she has given. Please make use of that time.
- The professor retains the right to make changes to the syllabus in the case of unforeseen circumstances.

- Reminder: The grade you receive at the end of the quarter reflects the work completed and attendance and participation. Hard work is essential to the successful completion of any assignment yet that alone does not guarantee “A” quality work.
- Incompletes are not given out. Please consult with the professor.

Selected Oral History Websites

U.S. Latina and Latino World War II Oral History Project

<http://www.lib.utexas.edu/ww2latinos/>

Bracero History Archive

<http://braceroarchive.org/>

UCLA, Center for Oral History Research

<http://oralhistory.library.ucla.edu/bibliography.html#advanced>

Oral History Association –Lists of Collections

http://www.oralhistory.org/wiki/index.php/Main_Page

CSU, Long Beach, Oral History Program –Mexican Americans

<http://csulb.edu/colleges/cla/departments/history/programs/oral/oral03.html#chicano>

CSU, Fullerton, Center for Oral and Public History –Mexican Americans

<http://coph.fullerton.edu/mexicanAmerican.asp>