

## ETHN/CGS 137. Latina Issues and Cultural Production (Winter 2019)

MWF 5:00-5:50 PM, WLH 2208

**Instructor:** Crystal R. Pérez, PhD

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**Office:** SSB 243

**Office Hours:** Fridays 12:30-2:30PM & by appointment

### Course Description:

This course will focus on the intersection of class, race, gender, sexuality, and immigration in 20<sup>th</sup> and 21<sup>st</sup> century Latina cultural production. We will explore the discourses, issues, and boundaries imposed by dominant constructions of Latina bodies and sexualities. At the same time, we will explore how Latina cultural producers/artists have challenged these impositions and reclaimed and re-deployed their own embodiments through visual art, music, literature, and dancing. Students will have an opportunity to create their own creative and critical pieces, informed by the social, cultural, and political landscapes explored in our course readings.

### Course Materials & Tools

Yesika Salgado, *Corazón*. (Available on Amazon.com).

All other required readings for this class will be available for download via TritonED.

**TritonEd** <https://triton.ed.ucsd.edu> Login: UC San Diego Active Directory credentials

### Course Format & Requirements

Given the size of this course our class meetings will be a combination of lecture, discussion, and in-class activities. Fridays will be especially student-centered as groups will be presenting and facilitating class conversations.

**Attendance and Participation (20%).** For this grade component, it is essential that students attend class consistently, arrive on time, and are prepared to participate:

- Full participation means being in class having read and **printed all required readings**. Reading from cellphones constitutes not being prepared to participate.
- Engaging your full attention in lecture, group work, in-class writing or film-watching assignments, and by participating in class discussion.
- For meaningful discussions to take place, observe respectful written, verbal, and nonverbal communication. Also see: [Principles of Community](#).
- Claims or arguments should reflect consideration of course texts.

**Group Presentation (10%).** Small groups (3 max) will present (synthesize connections) of the readings seen that week in relation to **a relevant cultural object (song, video, film, poem, etc.)** and provide 2-3 critical discussion questions to spark discussion. Presentation + facilitation should be 15-20 minutes per group.

**Quizzes (10%).** There will be two unannounced quizzes that will focus on required readings for the week/day of the quiz. No make-ups.

**Projects (3@ 10% each).** Each mini-project should reflect knowledge of the readings. Project #1 asks for you to create a feminist iconographic product (poster, graphic, meme, comic strip, political cartoon, etc.). Project #2 is a film critique paper, where you critically analyze a film or TV show with a Latina character. Project #3 is a poem where you reflect on a personal or collective identity. Projects #1 and #3 should each be accompanied by a “process” 2-page essay that explains your creative choices and how these were informed by the class readings. Rubrics and Prompts will be distributed accordingly via TritonEd.

**Final Proposal (5%).** Submit a two-page proposal (double-spaced) of your final project for instructor approval. In it explain your choice of final project, scope, and readings that will inform your final project.

**Final Project (25%).** You will have a choice between a traditional research paper or a creative piece + process essay (3 pp). Rubrics and prompts will be circulated via TritonEd.

Option A, Research Paper (7 pp): research one of our class topics further and make a claim using evidence from class and also 3 additional outside sources.

Option B, Creative Project + Process Essay (3 pages): possible formats include video documentaries, creative literary pieces (poems, songs, plays, spoken word, etc.), photo essay, comic book, children’s book, etc.

#### Grade Breakdown

Attendance/Participation	20%
Group Presentation	10%
Pop Quizzes (2 at 5%)	10%
Projects X 3	30%
Final Project Proposal	5%
Final Project	25%
<b>Total</b>	<b>100%</b>

**Email Policy.** Please observe standard email etiquette and formatting. Send all email from your UCSD account. I will typically respond to your questions within 24 hours during Mon-Friday. I am less responsive over the weekend. Email is a good way to ask short and/or logistical questions or set up office appointments. If you have questions that require an in-depth answer, please see me during office hours.

**Late Work** is only accepted in the case of verifiable emergencies or by making arrangements with me 72 hours before due date. Any other cases of late work will be penalized -5% for every 24-hour period late.

**Academic Integrity:** Each student is expected to abide by UCSD's Code of Academic Integrity. When submitting work, please use your own ideas or to credit/cite your sources when borrowing from others. If you have any doubts or questions about what counts as plagiarism, please consult UCSD's Academic Integrity Office (<http://academicintegrity.ucsd.edu>) or see me in office hours.

**Learning Resources:** [Writing Hub](#); [Supplemental Instruction](#) ; [Tutoring](#); [Mental Health Services](#)

**Community Centers:** Learn about the different community centers on campus (Raza Resource Centro, Black Resource Center, LGBT Resource Center, etc.)  
<https://students.ucsd.edu/student-life/diversity/index.html>

**Accessibility:** Students requesting accommodations for this course due to a disability must provide a current Authorization for Accommodation (AFA) letter issued by the Office for Students with Disabilities (OSD), which is located in University Center 202 behind Center Hall. Students are required to present their AFA letters to Faculty (please make arrangements to contact me privately) and to the OSD Liaison in the department in advance so that accommodations may be arranged. Contact the OSD for further information:  
<https://disabilities.ucsd.edu/> | [osd@ucsd.edu](mailto:osd@ucsd.edu) | 858. 534.4382

### **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: 858-534-3277 or [ethnicstudies@ucsd.edu](mailto:ethnicstudies@ucsd.edu) or visit [www.ethnicstudies.ucsd.edu](http://www.ethnicstudies.ucsd.edu)

**Syllabus Subject to Change.** The syllabus is a living document and changes may happen. If changes are made, you will be notified in a timely manner via TritonEd and/or in class.

## Course Schedule

### Unit I: Mexican/Chicanx Iconography: Cultural Representations of Womanhood

#### Week 1 Topics, Assignments and Due Dates

M 1/7 Introduction to Course & Syllabus Review

W 1/9 **Reclaiming Traditional & Religious Iconography: Chicana Visual Artists**

READ: Alma Lopez, "Silencing *Our Lady*: La Respuesta de Alma."

F 1/11 READ: Sandra Cisneros, "Guadalupe the Sex Goddess"

In-class: Writing Journal & Discussion

#### Week 2

M 1/14 READ: Karen Mary Davalos, "Guadalupe as Feminist Proposal."

W 1/16 **Shifting Spaces: The Gendered Public/Domestic Divide, WWII**

Mary Helen Ponce, *Hoyt Street* (memoir selection)

Tomas Ybarra-Frausto, "Rasquachismo: a Chicano sensibility"

Amalia Mesa-Bains "Domesticana: The Sensibility of Chicana Rasquache"

F 1/18 Mary Helen Ponce, *Hoyt Street* (memoir selection)

Assign: Feminist Iconography Project 1 (meme, comic, poster, etc.)

Begin: Presentations

#### Week 3 Chicanas and Latinas Taking the Streets in Protest and Arte

M 1/21 **No Class Meeting- Martin Luther King, Jr. Holiday**

W 1/23 Eva S. Cockcroft and Holly Barnet-Sánchez, "Introduction" and "Quest for Identity: Profile of Two Chicana Muralists" from *Signs from the Heart: California Chicano Murals*, and Guisela Latorre, "Gender, Muralism and the Politics of Identity: Chicana Muralism and Indigenist Esthetics."

F 1/25 **No Class Meeting**

READ Chela Sandoval and Guisela Latorre, "Chicano/a Artivism: Judy Baca's Digital Work with Youth of Color."

### Unit II. The Latina Body as Site of Contestation: Dominant and Oppositional Constructions

#### Week 4 Part I: The Hegemonic/Heteronormative Construction of Latinas in U.S. Media

M 1/28 Stuart Hall, "Gramsci's Relevance for the Study of Race and Ethnicity," and Frances Negrón-Muntaner: *The Latino Media Gap Report*.

Due: Project 1

W 1/30 Ana M. López, "Are All Latins from Manhattan? Hollywood, Ethnography, and Cultural Colonialism," in L. D. Friedman (ed.) *Unspeakable Images*.  
Assign Project 2: Film/TV Critique

F 2/1 Presentations & Discussion  
Choose by today: Film/TV for Critique

**Week 5**

M 2/4 Myra Mendible, "Introduction," in *From Bananas to Buttocks: The Latina Body in Popular Film and Culture*.

W 2/6 Mary Beltran, "The Hollywood Latina Body as Site of Social Struggle: Media Constructions of Stardom and Jennifer Lopez's 'Cross-over Butt.'"

F 2/8 Presentations & Discussion

**Week 6 Part II: The Literary As Terrain of Irreverent & Oppositional Identity Assertion**

M 2/11 Audre Lorde, "Poetry is Not a Luxury," Martha Cotera, "La Loca de la Raza Cós mica"

W 2/13 Gloria Anzaldúa. "Speaking In Tongues: A Letter To 3rd World Women Writers" from *This Bridge Called My Back*.

F 2/15 Presentations & Discussion  
Due: Film Review, Project 2  
Assign: Identity Poem, Project 3

**Week 7**

M 2/18 **No Class - Presidents' Day Holiday**

W 2/20 Audre Lorde, "Uses of the Erotic"  
Yesika Salgado, *Corazón*, Selection  
Peer-Review Identity Poem

F 2/22 Yesika Salgado, *Corazón*, Selection  
Presentations

**Unit III. Sounds of Sisterhood, Identity, and Memory**

**Week 8**

M 2/25 Frances Negrón-Muntaner, "Celia's Shoes."  
Due: Identity Poem, Project 3  
**Assign: Final Project**

W 2/27 Jillian M. Baez, “‘En mi imperio’: Competing Discourses of Agency in Ivy Queen's Reggaetón”

F 3/1 Presentations

**Week 9**

M 3/4 Deborah Paredez, “Becoming Selena, Becoming Latina” in *Selenidad: Selena, Latinos and the Performance of Memory*.  
Due: Final Project Proposal via Blackboard

W 3/6 Yessica Garcia Hernandez, “Intoxication as Feminist Pleasure: Drinking, Dancing, and Un-Dressing with/for Jenni Rivera.”

F 3/8 Presentations

**Week 10: Wrapping Up**

3/11 Final Project Peer Review

3/13 Remaining Student Presentations (tentative)

3/15 In-class course reflection

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