NOTE: READINGS IN THIS SYLLABUS ARE SUBJECT TO CHANGE BY THE INSTRUCTOR.

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Office hrs: Tues 12:00-1:40 pm; Thurs 1:00-2:45 pm

COURSE PACK AVAILABLE AT CUSTOM COPIES, 13TH ST.
REQUIRED TEXTS AVAILABLE AT GOERINGS BOOKSTORE/BAGELAND:
Juan González, Harvest of Empire: A History of Latinos in America
Rudolfo Anaya Bless Me, Ultima (1972)
Oscar Zeta Acosta Revolt of the Cockroach People (1973)
Piri Thomas Down These Mean Streets (1967)
Luis Valdéz Zoot Suit (1978)
Pedro Pietri, Puerto Rican Obituary Not Available
Faythe Turner, ed. Puerto Rican Writers at Home in the USA
Matthiessen and Stavans, Sal Si Puedes: César Chávez and the New American Revolution
Lorna Dee Cervantes Emplumada (1981)
Joseph Gibaldi, et.al., MLA Handbook 5th Edition

RECOMMENDED TEXT:
Alma García, ed. Chicana Feminist Thought

REQUIRED VIDEO SHOWINGS
Zoot Suit

USEFUL WEBSITES:
César E. Chavez Institute for Public Policy: http://www.sfsu.edu/~cecipp/cesar_chavez/chavezhome.htm
the sixties project http://lists.village.virginia.edu/sixties
cema (U of CA Santa Barbara website) http://library.ucsb.edu/speccoll/cema
lalo_lopez (Chicano satire) www.pocho.com

Course Description:
This course will concentrate on the fiction and art which came out of the Latino Civil Rights movements of the 1960s and 70s: Cesar Chavez’ farmworkers movement, the Brown Power
movement (El Movimiento), and the Nuyorican Young Lords movements of the 60s and 70s. As well, we will be looking at the art and writings of the Latina and Chicana feminist movements of the 1970s and 80s.

Discussions, Readings, and Exams: We may not always get to a class discussion of a required reading. Nevertheless, you are responsible for knowing and having thought about the main points and main ideas of all readings. This is non-negotiable.

Papers and Exams: There will be three five-page papers. Both content and writing skills will count in each paper. I will try to grade and hand back the papers within the week following each
paper's due date. There will also be 12 random reading quizzes, about one per week after the first couple of weeks.

**August**

**T 27**
Civil Rights and Political Style

**Th 29**
Discussion: Cultural Nationalism in the 1960s and 70s
The "Nations" of Aztlán and Borinquén

**September**

**T 3**
"El Plan Espiritual de Aztlán" (COURSE PACK)
"Introduction: 'La Plebe'" (COURSE PACK)
Hurtado, "An Invitation to Power" (COURSE PACK)

**Paper #1 Topics**

**Th 5**
Discussion

**T 10**
**Rural Roots--César Chavez and the United Farm Workers**
Video: Fight In the Fields (ALN7422) Legal Lib.
Matthiessen and Stavans, Sal Si Puedes: César Chávez and the New American Revolution
Harvest, “Mexicans”

**Th 12**
Discussion

**T 17**
**NO CLASS**

**Th 19**
Bless Me, Ultima

**T 24**
Bless Me, Ultima (1972)

**Th 26**
**Urban Revolutions--Brown Power**
I Am Joaquin (1967) (COURSE PACK)
"La Causa: The Chicanos" (COURSE PACK)
"No Revolutions Without Poets': The Rhetoric of Rodolfo 'Corky' Gonzales"
(COURSE PACK)

**DUE: PAPER #1**

**October**

**T 1**
Sánchez, Rosaura. "The Spanish of Chicanos" (121-138); "Code-Switching Discourse" (139-147)

**Paper #2 Topics**
Th 3 Discussion

T 8 Revolt of the Cockroach People (1973)

Th 10 Revolt of the Cockroach People (1973)

T 15 Nuyorican Poets and the Young Lords Movement
Harvest, “Puerto Ricans” and “Puerto Rico, USA”
Faythe Turner, ed. Puerto Rican Writers at Home in the USA

Th 17 Discussion

T 22 Young Lords: 13 Point Platform (COURSE PACK)
Down These Mean Streets (1967)

Th 24 Down These Mean Streets

T 29 Puerto Rican Obituary

Th 31 Puerto Rican Obituary

November
T 5 Zoot Suit (1978)
"Luis Valdéz and Actos of Teatro Campesino" (COURSE PACK)
"Chicano Theater" (COURSE PACK)
Zoot Suit (movie, 1983) showing: tba

DUE: PAPER #2

Th 7 Zoot Suit (movie and play)
Zoot Suit (movie, 1983) showing: tba

Paper #3 Topics
T 12 Chicana Feminism-Women and Nationalism
Sections from Chicana Feminist Thought pp. 1-24; 35; Prida, "Looking for Room of One's Own" 186-191; Nieto, "The Chicana" 206-211; Marta Cotera "Feminism: The Chicano and Anglo Versions" 223-231. (COURSE PACK)

Th 14 Discussion

T 19 Art: Judith Baca, Yolanda Lopez

Th 21 Discussion
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T 26      DAY OFF

Th 28     Thanksgiving

December
T 3      Lorna Dee Cervantes Emplumada (1981)

Th 5      Discussion

T 10     IN-CLASS ESSAY EXAM

Th 12     Last Day of Classes

Grading:
A= excellent; unusually outstanding.
B= above average
C= average based on general class performance; could use improvement
D= below average--needs improvement
F= incomplete or failing to meet the requirements of the assignment

Grade Scale:
Three papers @ 12 points = 36
Twelve reading quizzes @ 3 points = 36 (six questions apiece)
Total possible points = 72

Papers     Final Grades
A = 12     A = 72-61
B+ = 10     B+ = 60-49
B = 8       B = 48-37
C+ = 6      C+ = 36-25
C = 4       C = 24-13
D = 2       D = 12-4
F = 1       F = 3-0

Quizzes: each quiz will be oral; it will consist of six simple questions. One or none wrong=3 points (“A”); two or more wrong=0 points.

CLASS POLICIES

Students with disabilities: Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor
when requesting accommodation. Also, please consult with me as soon as possible so that I can make appropriate accommodation for you.

**Attendance:** After the first week of school (when add/drop is still in effect), I allow three unexcused absences. Each unexcused absence after the first three will result in the loss of two points from your total end-of-semester score.

**Late Papers:** Late papers will not be accepted.

**Plagiarism:** Plagiarism means using someone else's work as your own. This means that when writing a paper, your quotes and paraphrases from other sources which are not your own must be referenced, that is, you must say what your source is; if not, you have plagiarized. A plagiarized paper will get an automatic F.

**Graduate Students:** In addition to the papers and final exam, you will be required to give a class presentation on a topic pertaining to the readings. We will determine the dates of these presentations at the beginning of the semester. You will need to meet with me to discuss the topic of your presentation, and I will need an outline of the presentation before it is given in class.
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PAPER TOPICS #1


1. Re-read the sections pertaining to nationalism and to the position of women in César Chavez’ UFW, and carefully re-read Hurtado’s "Invitation to Power." By comparing and contrasting the various positions of women in the texts we have read (including *Bless Me, Ultima*), answer this question: How do specific women characters, or figures, function in attempts to forge a new group identity, a cultural nationalism? Don't forget to think critically about Ultima's role as a "woman."

2. Hurtado discusses the various “redefinitions” of manhood and masculinity under way during the 1960s. Using her work as a starting point, discuss how Anaya’s *Bless Me, Ultima* and César Chavez’ speeches and ideas (in your course pack: "God is Beside You on the Picket Line" and “The Righteous Rhetoric of César Chavez,” and in *Sal Si Puedes*) begin to redefine chicano manhood.

3. Anaya's novel is both a coming-of-age story as well as a polemical novel, that is, a novel with a "message" it wants to send. Artists have always debated whether or not "political" work can truly be art, since the political motive often drives the way the artist represents things, rather than vice versa. Discus the intersection of political goals with artistic ones in Anaya's novel.

4. Many of the works we have read so far come out of the impulse toward nationalism which drove the "Chicano Renaissance." Using material from your course pack, discuss the idea of the nation of Aztlán in terms of Anaya’s novel. Does Anaya put forward the idea of a “nation” for Chicanos? If so, how?

5. Think about our discussions of "I am Joaquín" and Anaya’s *Bless Me, Ultima*. Compare and contrast the ways each text uses particular symbols to put forward a political idea. This means that first you need to identify what you think the political goals of these texts are, and then you need to discuss how each author uses one or two particular symbols to represent these goals.
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FINAL PAPER TOPICS

1. Research at least 4 articles on the Chicana artist Yolanda Lopez or on the Chicana muralist Judith Baca. Give a BRIEF biographical sketch of whichever artist you choose, but focus mainly on the critical reception and interpretation of their work. Finally, do your own "reading," informed by your research, of one or more of their works.

2. Research the reception and interpretation (4-5 journal articles or book chapters) of Cervantes' poetry in *Emplumada* (you may also want to look at work on her second volume, *From the Cables of Genocide* also). Finally, do your own reading, informed by your research, of one or more of her poems from *Emplumada*.

4. Research the Nuyorican Poet's Cafe in New York, a pivotal place for the upwelling of Nuyorican poetry--discuss its beginnings, its role in the Nuyorican community, and discuss one of the poets involved in that cafe in the 70s.

5. Research further the influence of Bertoldt Brecht on Luis Valdez (you will have to do some research on who Brecht was, of course); then discuss that influence in terms of the writing and staging of *Zoot Suit* (the play and, if you like, the movie).

6. Research further Valdez' use of *actos* and *mitos* (and their meanings) in his work, including his early work with the UFW.

7. Research, and discuss, a couple of the ways in which feminists have discussed the intersections of gender and race (Elizabeth Spelman's *Inessential Woman*; bell hooks' *Black Looks* are helpful texts here, for example). Then, discuss the ways in which masculinity and race are intertwined in Chicano/Latino artistic production (choosing a couple of examples from the novels, poetry, and play we've read).

8. Research, and discuss, the ways in which Chicana feminists have theorized the intersection of gender and race, from beginnings of the movement.
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FINAL EXAM

You will have a little more than an hour and a half to finish this exam. It is open-book and open-note. Answer all the short-answer questions briefly but thoroughly (one or two sentences).

Then choose ONE essay question from the list below, and answer it as completely as you can—with at least three full paragraphs (4-5 sentences in each paragraph).

Make sure you put the NUMBER of the essay question at the top of your exam and your EMAIL ADDRESS if you want your grade via email.

Don't get hung up on any one section of your answer; keep an eye on the time and try to balance your essay so that you give equal time to all your points. Don't forget to USE QUOTES and references to our readings, including the non-fictional ones.
SHORT ANSWERS (don't spend more than 10-15 minutes on these):
1. Name two important figures in the Chicano movement and briefly tell me who they were.
2. Briefly describe the use of the acto and the mito in Zoot Suit.
3. Briefly describe two symbols of cultural nationalism in the Chicano movement.

ESSAY QUESTIONS (choose one):
1. Using examples of our readings to illustrate, discuss three points in Hurtado's analysis of how race, masculine privilege, and the state came together in the civil rights era.

2. Discuss the differences and similarities (in three points) between the "chicanismo" of the farmworker's movement (reflected also in Bless Me, Ultima) and that of the urban movement.

3. Compare/contrast (in three points) one Nuyorican poem with one Chicano poem in terms of their relation to the civil rights movements of the time. Remember to use the material provided in your coursepack.

4. Do a close reading of one of Lorna Dee Cervantes’ poems in comparison/contrast to Corky Gonzales' "I am Joaquín." You may want to bring in pieces of other poems to provide background and context.

5. Discuss, using three points, the role of the "imaginary nation" (Aztlán or Borinquén) in the Chicano and/or Nuyorican movements.

6. Discuss three points about the use of female figures in the movement literature and manifestos we have read. Don't forget to use Hurtado's analysis here.

7. Discuss three aspects of the role of mythmaking--its problems with romanticization, privileging masculinity, etc. as well as its beneficial aspects--in the context of a civil rights movement which demands certain political and material rights from the state.

7. Make a comparison/contrast (using three points) of one of the Chicano novels either with Down These Mean Streets or with the Nuyorican poetry we have read.

9. Compare/contrast (using three points) one of the Chicana feminist essays with the Brown Beret manifesto.
EXAM #2

This test is open book, open note. You'll need to bring either a large-format blue book (you can buy these at the University bookstore on campus) or have several sheets of lined paper with you. Please print as clearly as possible; and please put the number of the question you are answering on every page, top right-hand corner.
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You will have around one and a half hours to complete the exam; I will provide time-markers on the board. The exam this time will only consist of essay questions; you choose one essay question from the list to answer. I'll be looking for lots of references to our readings, including the non-fictional ones, and looking for evidence of your own thinking processes. Here are the exam questions:

Revolt of the Cockroach People (1973)

Th 10       Revolt of the Cockroach People (1973)

T 15       Nuyorican Poets and the Young Lords Movement
           Harvest, “Puerto Ricans” and “Puerto Rico, USA”
           Faythe Turner, ed. Puerto Rican Writers at Home in the USA

Th 17       Discussion

T 22       Young Lords: 13 Point Platform (COURSE PACK)
           Down These Mean Streets (1967)

Th 24       Down These Mean Streets

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Latina/o and Chicano/a Movement
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PAPER TOPICS #2 AND SCHEDULE OF READINGS, OCT. 29-NOV. 7

OCTOBER
T 29       “El Louie” (Course Pack p. 88)

Th 31       “22 Miles” (Course Pack p. 86)
            “Jail Flashes” (Course Pack p. 87)
            “Segundo Canto” (Course Pack p. 87)
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“Poem in Lieu of a Preface” (Course Pack p. 88)
“To a Dead Lowrider” (Course Pack p. 90)
“A Trip Through the Mind Jail” (Course Pack p. 91)

NOVEMBER
T 5

Zoot Suit (1978)
"Luis Valdéz  and Actos of Teatro Campesino" (Course Pack pp. 239-253
"Notes on Chicano Theater" and “El Teatro Campesino” (Course Pack pp 98-101)
Zoot Suit (movie, 1983) movie showing: TUR 2303 during periods 9-11
DUE: PAPER #2

Th 7

Zoot Suit (movie and play)
Zoot Suit (movie, 1983) movie showing: TUR 2303 during periods 9-11

PAPER TOPICS #2

1) We will have several texts and some poetry which describe the urban Chicano/Latino fight for civil rights as a prison narrative (including the poem entitled "Trip through the Mind Jail")–or, for example, in the case of Acosta’s Revolt of the Cockroaches the outside-the-law narrative. Taking three of these texts for your analysis, discuss why you think the stay in prison–orr alternatively the willful violation of the U.S. legal system–seems to be one of the favored ways to represent the civil rights fight for "brown power."

2) Discuss the ways a masculine identity depends on a racial identity (or vice versa) in two or three texts we’ve read so far (Hurtado will help you here). Don't forget however to include discussion of women's raced bodies here, too: for example, in Piri Thomas’ Down These Mean Streets and in Luis Valdez’ Zoot Suit. "white" women serve as particular "foils" for the masculine and raced subjectivities of the main characters.

3) Discuss the character of the pachuco (in Valdez and José Montoya for example) or more generically (as in Piri Thomas) the street fighter as a symbol or allegorical figure of the urban “latino” movement. Don't forget that the figure has two sides; one is as Valdez puts it "a piteous, hideous heroic joke..." (26). Answer these two questions: 1) what is it about this figure that lends itself to becoming a symbol for civil rights? And 2) In terms of how we have seen the movement(s) so far, how does this figure direct, or re-direct, the cultural nationalism of the movement?

4) We will have seen lots of references to the Afro-Hispanic nature of the Nuyorican/Puerto Rican. Discuss how the Nuyorican idea of “race” (different, as we will have seen, from African-American conceptions of "race" at this time) is used (or not used) in the fight for civil rights for Latinos. If you like, you might contrast this use of the idea of a "raced" (i.e., not white) individual with the African-American civil rights idea of the raced individual.

5) Compare and contrast José Montoya’s poem “El Louie” with Luis Valdez’ Zoot Suit in terms of cultural nationalism.
6) Discuss Valdez’ ideas about actos, mitos, and corridos in terms of Zoot Suit, both the play and the movie. Don't forget to bring in his many dramatic and Brechtian strategies, especially in the movie.

7) In the 60s and 70s, there was the sense among many that the fight for civil rights carried inherent within it the idea that one will be "freed" from the state's efforts at material (that is real, physical) oppression (like being taken into custody by the State, or being under surveillance, but not protection, by police)–redeemed, one might say. Discuss how the idea that freedom means redemption might be at work in three texts we've read for class.

8) We have talked about the strategy of temporally situating a civil rights text in another historical space, as Anaya does with Bless Me, Ultima. Discuss how, and why, you think Valdez does something of the same thing with his play Zoot Suit, not forgetting that a big difference between his and Anaya's text is that Valdez' is placed in an urban setting.

9) "El Pachuco" begins Zoot Suit with these opening lines, addressed to the audience:

¿Que le watcha a mis trapos, ese? (Are you looking at my rags, ese?)

............................
Ladies and gentlemen
the play you are about to see
is a construct of fact and fantasy.
The Pachuco Style was an act in Life
and his language a new creation......

It was the secret fantasy of every bato
in or out of the Chicanada
to put on a Zoot Suit and play the Myth
más chucote que la chingada.

Throughout the play, in a very real way it is "style"--in dress, language, and gesture--which is at most important and which is most at stake; the moment when El Pachuco is stripped of his glad rags, his zoot suit, is a key moment. We have seen this in "El Louie" also. Discuss what it is about "style" which lends itself to becoming an integral part of the cultural nationalism of this movement.
EXAM #3

This test is open book, open note; you have 50 minutes. You'll need to bring either a large-format blue book (you can buy these at the University bookstore on campus) or have several sheets of lined paper with you. Please print as clearly as possible; and please put the number of the question you are answering at the beginning of each answer. Choose FOUR of the following short-answer questions. Make your answers as complete as possible; four to five sentences at least.

1. List three important issues Chicana feminists had on their agendas in the 1970s.

2. List three differences between Chicana feminism and white or Anglo feminism up through the 1970s.

3. List three important events for the Chicano movement, including at least one related to Chicana feminism.

4. What's the importance of a novel like *Down These Mean Streets* to the Chicano/Latino civil rights movement?

5. In what three ways are Lorna Dee Cervantes' poems connected to cultural nationalism?

6. How is the image of the pachuco, or street fighter, important to the fight for civil rights?

7. What were at least three of the demands and/or issues of youth groups such as the Brown Berets?

8. How did Valdez' *Zoot Suit* use the ideas of either the *acto* or the *mito*?

9. How are Lorna Dee Cervantes' poems connected to Chicana feminism?

10. Discuss two ways Lorna Dee Cervantes' poetry re-fashions the concerns of the Chicano/a civil rights movement.

11. List three ways "race" was an issue in Chicano/Latino civil rights movements.
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STUDY GUIDE: FINAL EXAM

This test is open book, open note. You'll need to bring either a large-format blue book (you can buy these at the University bookstore on campus) or have several sheets of lined paper with you. Please print as clearly as possible.

You will have one and a half hours to complete the exam; I will provide time-markers on the board. The exam will consist of essay questions and a few short answer questions; you choose one essay question from the list to answer. I'll be looking for lots of references to our readings including the non-fictional ones, and looking for evidence of your own thinking processes. The test will be drawn up along these lines:
1) Hurtado's analysis of race, masculine privilege, and the state in the civil rights era (in your coursepack). Use examples from our readings—*Revolt of the Cockroach People* would be a good choice—to illustrate her points.

2) The differences and similarities between the "Chicanismo" of the farmworkers (reflected also in *Bless Me, Ultima*) and that of the urban movements (the emphasis, for example, on the *barrio*, on masculinity, on the pachuco).

3) A comparison/contrast of one of the Chicano novels and the Nuyorican texts we’ve read—*Down These Mean Streets* (don’t forget that Thomas was not a civil rights fighter at the time he was living the events described in his book) and/or the Nuyorican poetry.

4) A discussion of one of Lorna Dee Cervantes’ poems in comparison/contrast to "I am Joaquín"

5) A discussion of the role of mythmaking in the context of a civil rights movement (that is, in a movement which demands certain "rights" from the state)

6) A discussion of the role of the "imaginary nation" (i.e. Aztlán in cultural nationalism)

7) How would you describe the cultural nationalism of the Chicano movement?

8) The use of female figures in the movement literature and manifestos we have read.

9) A comparison/contrast of one of the Chicana feminist essays with the Brown Beret manifesto.

The short answers will be along the lines of naming important figures, dates, events, symbols.