

ETST 008: Introduction to Chicano/a Cultural Studies

Monday and Wednesday, 2:00pm-3:20pm
Sproul Hall, Room 1340

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Office hours: please write for appointment

Course Description

This course traces the forms of cultural production that express the lived realities of Chicana experience. We will attend to the transformations, constructions and contestations that have defined the movements and lives of Chicana subjects. We will engage a diverse range of genres, including photography, autobiography, popular music and film, as well as critical texts that form part of the cultural studies tradition. By surveying a wide range of scholarship and cultural forms of expression, from casta paintings to rasquachismo, we can begin to identify the myriad ways that Chicana subjects have developed innovative aesthetic and cultural forms that map their place in a world that is often tumultuous and full of contradiction, from the early days of colonization to the present dominance of the free market under neoliberalism.

Textbooks

Luis J. Rodriguez, *Always Running: La Vida Loca, Gang Days in L.A.* (1993)

All other readings will be posted on Canvas.

Grading

Attendance | Engagement: 20%

Attendance: Class attendance is mandatory. Repeated unexcused absences will result in a lower final grade and could lead to failing the course.

Engagement: During lecture, you are expected to be attentive, cooperative, respectful, and ready to learn. You should arrive each day ready to participate in class activities (i.e., do any readings or written assignments in advance of class). Distracting behavior (e.g., texting, chatting, surfing the internet) will not be tolerated. I fully expect that you will not only treat me with respect, but you will also listen to your colleagues when they speak.

Short Response Papers I-VI: 60%

You are required to submit six (6) short response papers over the course of the quarter. You will be asked not only to respond to the course material, but also apply the critical models and analytical skills you will acquire during lecture. At the beginning of the week, you will be presented with one or more topics or questions and asked to write 500 words in response. Responses will be uploaded to Canvas. Each response is worth 10% of your grade. Responses are due on Saturdays at 5pm.

Final: 20%

There will be a final exam on key terms and major arguments. I will hand out a study guide a few days in advance to help you prepare, but the exam will be written in a word processor and uploaded to Canvas.

Policy

Plagiarism: Plagiarism will not be tolerated. If I determine that a student has cheated (including plagiarism), I may give the student a failing grade for the assignment, the course or may drop the student from the course.

Late Assignments and Make-up Policy: Assignments that are turned in late will not be accepted, and the student will receive an “F” for that assignment’s grade.

Tardy Policy: I understand it is hectic finding parking on campus, so please plan accordingly and be on time. Habitual tardiness will not be tolerated.

Classroom Rules: Upon entering the classroom, I ask that you silence your mobile phones and put them away. Please refrain from texting or browsing the internet. Failure to do so will result in immediate expulsion from the class. I ask that you not speak while others are speaking. Please show your colleagues the same amount of respect that you would require of them. If you adhere to these and other “common sense” classroom rules, then we will have a productive quarter.

Final Note: The information contained in this syllabus and course schedule is subject to change at the discretion of the instructor. Students will be notified, in advance, of such changes.

Course Schedule:

Week 1: Introduction

Monday, 1/8: Introduction and syllabus overview

Wednesday, 1/10: Raymond Williams, "Culture is Ordinary" (1958)

F.R. Leavis, "Mass Civilization and Minority Culture" (1930)

Week 2: Touchstones

Monday, 1/15: MLK Day (No class)

Wednesday, 1/17: Stuart Hall, "Subjects in History: Making Diasporic Identities" (1998)

Week 3: Recovering Culture and Identity

Monday, 1/22: Renato Rosaldo, "Ideology, Place, and People without Culture" (1988)

Wednesday, 1/24: George Sanchez, *Becoming Mexican American* (1995), Chapters 8 & 9

Week 4: Race, Coloniality and Visual Culture

Monday, 1/29: Ilona Katzew, *Casta Painting* (2004), Chapters 1 & 2

Wednesday, 1/31: Jennifer González and Guillermo Gómez-Peña, "Pose and Poseur" (2009)

Week 5: Chicana Aesthetic Strategies

Monday, 2/5: Tomás Ybarra-Frausto, "Rasquachismo: A Chicano Sensibility" (1989)

Amalia Mesa-Bains, "Domesticana: the Sensibility of Chicana Rasquache" (1999)

Wednesday, 2/7: Visit to The Cheech Marin Center, Downtown Riverside

Week 6: Performing Chicana Identity

Monday, 2/12: Jose Muñoz, *Disidentifications* (1999), Introduction

Wednesday, 2/14: Jose Muñoz, "Feeling Brown, Feeling Down" (2006)

Week 7: The Scholarship Boy

Monday, 2/19: President's Day (no class)

Wednesday, 2/21: Richard Hoggart, *The Uses of Literacy* (1957), Chapter 10

Richard Rodriguez, *Hunger for Memory* (1982), Chapter 2

Week 8: Violence and Identity

Monday, 2/26: Luis J. Rodriguez, *Always Running: La Vida Loca, Gang Days in L.A.* (1993)

Wednesday, 2/28: Luis J. Rodriguez, *Always Running: La Vida Loca, Gang Days in L.A.* (1993)

Week 9: Reimagining Urban Space

Monday, 3/4: Mike Davis, *Magical Urbanism* (2000)

Wednesday, 3/6: Ken Loach, *Bread and Roses* (2001) [Film Screening, INTS 1128]

Week 10: Labor and Landscapes of Accumulation

Monday, 3/11: Ricardo Andrés Guzmán, "From Highways to High-Rises" (2012)

Wednesday, 3/13: Final Exam Prep

Final Due Saturday, 3/18 at 5PM on Canvas