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COURSE DESCRIPTION AND OBJECTIVES
The goal of this interdisciplinary course is to recognize the plurality of Chicana subjectivities, histories, and experiences as represented in the critical thought, literature, art, music, and sounds of Chicanas. The term “Chicana” is situated in the historical context of 1960s-70s Civil Rights activism yet there is no single definition that can encompass all Chicana experiences. Thus, we will approach our exploration of the theme “La Chicana” with the understanding that meaning is continually made. Norma Alarcón’s term, “subject-in-process,” is useful towards this aim so we do not inadvertently freeze or fix upon one definition but rather to allow many meanings to proliferate at the same time. We will read broadly across fields and genres that take up issues important to Chicanas in the U.S. and we will address questions of race, gender, sexuality, class, colonialism and other relations of power as inextricably linked processes. Students will employ Raymond William’s concept of the “Keyword” as both a reading and writing practice to engage important ideas of interest to you within what he calls a “history of meanings” that circulate in culture. I am looking for in-depth analysis and reflexivity in your writing. At the heart of this course is the important work of representation. The primary and theoretical texts selected for this course address the inherent relationship between art objects such as literature, poetry, music, visual art, and film to the social world and the stakes of such projects for Chicanas within and beyond the Chicana/o borderlands.

REQUIRED BOOKS
Anzaldúa, Gloria, Borderlands/La Frontera:  The New Mestiza
Gurba, Myriam, Painting Their Portraits In Winter
Reyes, Verónica. Chopper! Chopper! Poetry from Bordered Lives
Deborah Vargas, Dissonant Divas in Chicana Music

Books can be purchased from The University Co-op.  http://www.universitycoop.com/info/shop-for-books#howto. All articles will be available on Canvas at https://utexas.instructure.com/

REQUIREMENTS & GRADING
10% Introduction Essay
60% Keyword Essays (3)
20% Final Essay
10% Participation

PAPER FORMAT
• typewritten, double-spaced, 12-point standard font, 1 inch margins
• each page should bear your name and page number in the upper right-hand corner
• citations should be in Chicago or MLA style

CLASS POLICIES
All readings and short responses are to be completed by the first day of discussions. The late penalty for papers is 1/3 of a grade off (e.g. from B to B-) for every day late.
If you miss class, you are responsible for finding out from classmates about the content of lectures and discussion sections as well as upcoming reading and writing assignments (including changes in the syllabus). Plagiarism will be severely penalized. Plagiarism on one assignment may result in an F for the entire course. University guidelines on dealing with plagiarism will be followed. If you are not sure what constitutes plagiarism, check with me before you turn in the work.

PARTICIPATION AND ATTENDANCE. Participation and attendance are required in this course. All books and articles should be read by their assigned due dates unless otherwise noted.

CLASSROOM ETIQUETTE
This course requires that cell phones be turned off (or in silent mode for emergency calls) and put away, that full attention is given to the class, that computers only be used for class purposes, and that we listen carefully and without interruption to one another.

ACCOMMODATIONS
In order to ensure that students perform at their very best, students requiring any form of academic accommodations should feel free to speak to me as soon as possible. Students who prefer to be referred to by a name or gender that is not reflected on the official university roster should feel free to contact me.

ASSIGNMENTS
Introduction Essay: As this is a course that examines various contexts for understanding what “La Chicana” means and represents as an articulation of a particular identity formation, it is important that you reflect on and interrogate the ways you identify whether that is here at the university as a college student, at home with family, among friends, and in the worlds in which you travel. This is an opportunity to let me know who you are and offer your preliminary thoughts on the term “Chicana” and Chicanas in the U.S. in relation. While this assignment is not argumentative, it must be well written and organized, properly formatted, and complete with an introduction, exposition, and a conclusion—which may remain open. I encourage you to use the first person or “I” voice in this essay and all writings in this course. Due Date: Friday, 1/27.

Keyword Response Papers (3): For each response paper select 1 - 3 keywords that the author deploys and outline how that author defines and uses that term, how their use draws on, differs from, or transforms previous uses. Each keyword essay should be a kind of genealogy or “history of meanings” of the term selected as well as an opportunity for you to engage the keywords with your own experiences and ideas. 4-5 pages. Due Dates: Monday 2/20; 3/27; 4/24.

Final Evaluative Essay: The final essay explores this question: How have your notions of Chicanas been challenged and/or developed by this course? What specific issues had the most impact? How did the impact of other students’ reactions and responses affect your perspective of the readings? Although I am asking you to think critically in this essay, this is a personal essay and as such, should retain the voice and texture of an introspective/reflexive piece. You should discuss at least 4 of the texts in depth. You may augment your essay with excerpts from journals, poetry, or artwork, but keep in mind that I want you to refer back to the readings and to the course. I expect to find at least 4 pertinent quotations from the readings, but no more than 6, and in the correct formatting style of MLA or Chicago. There should be a short Bibliography.
page at the end of your essay. All papers must be stapled and typed double-spaced, 12 point font, one-inch margins. NO LATE PAPERS ACCEPTED. Due on Friday, May 12 by Noon.

Assigned Readings & Course Schedule

Week One: Introduction
W 1/18 Overview & Introductions
F 1/20 Baldwin, “A Talk to Teachers”

Week Two: Chicana Feminist Interventions
M 1/23 Chabram, “I Throw Punches for My Race, but I Don’t Want To Be a Man: Writing Us – Chica-nos (Girl, Us) / Chicanas—into the Chicano Movement Script”
W 1/25 Martinez, “Chingón Politics Die Hard”
F 1/27 Film: Morales, Chicana

Week Three: Chicana Art and Representation in Aztlán
M 1/30 Perez, “El desorden, Nationalism and Chicana/o Aesthetics”
Ybarra-Frausto, “Rasquachismo: a Chicano Sensibility”
W 2/1 Gaspar de Alba, “There’s No Place Like Aztlán: Embodied Aesthetics in Chicana Art”
Moraga, “Queer Aztlán: the Re-formation of Tribe”
F 2/3 Williams, “Keywords”
Film: Mendiola, Pretty Vacant

Week Four: Self Portraits: La Virgen de Guadalupe
M 2/6 Cisneros, “Guadalupe the Sex Goddess”
Calvo, “Art Come for the Archbishop: The Semiotics of Contemporary Chicana Feminism and the Work of Alma Lopez”
W 2/8 Film: Lopez, I <3 Lupe
F 2/10 TBA

Week Five: Chicana Feminist Consciousness
M 2/13 Anzaldúa, Borderlands (selections)
W 2/15 Sandoval, “U.S. third world feminism: The theory and method of oppositional consciousness in the postmodern world”
F 2/17 Cruz, “Toward an Epistemology of a Brown Body”

Week Six: Introduction to Soundscapes
M 2/20 Silko, Barthes, Kun, Schafer, Feld (Selections, TBA)
W 2/22 Vargas, Dissonant Divas & “Meditation On An Author’s Soundtrack”
F 2/24 Vargas, cont.

Week Seven: Honk If You’ve Heard La Llorona
M 2/27 Perez, “Caminando Con La Llorona: Traditional and Contemporary Narratives”
Cisneros, “Woman Hollering Creek”
W 3/1 Cisneros, cont.
F 3/3 Viramontes, “The Cariboo Café”
### Week Eight: New Chicana Gothic
- **M 3/6** Gurba, *Painting Their Portraits in Winter*
- **W 3/8** Gurba, cont.
- **F 3/10** Gurba, cont.

### Week Nine: Spring Break
- **M 3/13** No class
- **W 3/15** No class
- **F 3/17** No class

### Week Ten: Coalitional Histories:
- **M 3/20** Moraga and Anzaldúa, *This Bridge Called My Back* (Selections)
- **W 3/22** Alexander, “Remembering *This Bridge Called My Back*, Remembering Ourselves”
- **F 3/24** Alarcón, “The Theoretical Subjects of *This Bridge Called My Back*”

### Week Eleven: Chicana Poetics
- **M 3/27** Reyes, *Chopper! Chopper! Poetry from Bordered Lives*
- **W 3/29** Reyes, cont.
- **F 3/31** Reyes, cont.

### Week Twelve: Pachuca Caló: Sound, Silence, and Resistant Grammars
- **M 4/3** Anzaldúa, “How To Tame A Wild Tongue”
  - Galindo, “Caló and Taboo Language Use Among Chicanas”
- **W 4/5** Gonzalez, “Chola Salvation”
- **F 4/7** Lugones, “Wicked Caló”

### Week Thirteen: Chicana Radio and Listening
- **M 4/10** de la Torre, “Chicana Radio Activists and the Sounds of Chicana Feminisms”
- **W 4/12** Casillas, “Listening (Loudly) to Spanish Language Radio”
- **F 4/14** TBA

### Week Fourteen: Chicana/Latina Feminist Thought in Education
- **M 4/17** Villenas, “The Colonizer/Colonized Chicana Ethnographer”
- **W 4/19** Film: Simon, *Fear and Loathing at Hoover Elementary*
- **F 4/21** Berger, *Ways of Seeing* (selections)

### Week Fifteen: Epistemology and Testimonio
- **M 4/24** Alarcón, Cruz, et al. “Five Testimonials of Schooling and Survival”
- **W 4/26** Latina Feminist Group, *Telling to Live: Latina Feminist Testimonios* (selections)
- **F 4/28** Beverly, *The Margin at the Center* (selections)

### Week Sixteen: Chicana Futures in Latinx Contexts
- **M 5/1** Anzaldúa & Lugones (selections)
- **W 5/3** TBA
- **F 5/5** Hurrah!