

History 245/CLS 245/GWS 245
Summer 2016
MTWR, 9:00 a.m.-12:00 p.m.
2611 Humanities

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Chicana and Latina History:
Comparative and Transnational Working-Class Lives

This interdisciplinary course offers a comparative and transnational approach to understanding the history of Chicana and Latina working-class cultures and communities, from 1900 to 1980, in a seminar setting. We will examine the ways in which Chicana and Latina working-class experiences intersect and overlap with those of women of other races and ethnicities across regional and national boundaries, as well as the historical contingency of gender and racial identity. And we will investigate the ways in which race and gender have shaped the everyday lives of Chicanas and Latinas. Some of the questions we will address are: How do power relations inform the construction of historical memory? Why do particular stories become part of a national narrative? What strategies have Latinas drawn upon to tell their own stories? How do these narratives disrupt and challenge or counter dominant narratives about Latinas? In what ways does an interrogation of the politics of space (place, location, landscape, architecture, environment, home, neighborhood, city, region, and territory) help us to understand Latina lives? Finally, how can we draw on Latina histories to build communities of solidarity across differences of gender, race, ethnicity, sexuality, and class? Our explorations will take us into the world of work and the workplace, as well as the world of working-class leisure and recreation. We will look not only at paid and unpaid labor but at the work and play of fashion, music, art, film, television, sports, and literature. Our primary goal is to make an original contribution to the historiography of Latina working-class culture and, in the process, to gain a better understanding of how race, gender, class, sexuality, and power relations shaped and continue to influence the everyday lives of Latinas living in the United States.

Course Requirements

I. General

Communication B. The course will provide opportunities to practice the art of critical reading and thinking. It will introduce you to the use of appropriate style and disciplinary conventions in writing history. And it will introduce you to the practice of historical research and the craft of history.

Ethnic Studies. This course fulfills a UW-Madison requirement in cultural competency that all university students must take to graduate. Successful completion of the class obligates that participants leave with a more thorough and thoughtful understanding of the struggles, prejudices, and triumphs experienced by racial and ethnic minorities in the United States.

Class Participation. The success of the course depends upon your contribution to the creation of a community of scholars dedicated to cooperative learning. Thus, class participation includes: attending all class meetings, completing all reading and writing assignments in preparation for class discussions, viewing all films, and engaging in lively and respectful dialogue with one another. Learning is a dynamic process that one cannot achieve solely by attending lectures. In other words, you cannot learn through “osmosis” alone; rather, you need to demonstrate an ability to listen actively, comprehend, and apply course materials through lively discussion and thoughtful written assignments. Please address any concerns about missing a course meeting with your instructor, as she will determine the eligibility of excused absences on a case-by-case basis.

Laptops and Notetaking. I do not permit the use of laptops or any other electronic notetaking devices during lecture or in discussion sections. Please take your notes by hand and keep your laptops and cell phones turned off during class. If this policy is in conflict with an agreement that you have with the McBurney Center, please see the information below.

Accommodations. The policies of the Board of Regents of the UW System are to ensure that no qualified person shall, solely by reason of disability, be denied the benefits of any program available in the UW System. Each qualified person shall receive reasonable accommodations needed to ensure access to educational opportunities in the most receptive setting appropriate. Please inform me within the first two days of class if you have needs that may require certain accommodations. For more information about resources available for students with disabilities, please contact the McBurney Disability Resource Center directly at 263-2742. Also, if you feel there is anything we should be made aware of regarding your learning process, please feel free to contact your lecturer.

Religious Observances. If you anticipate missing any class sessions this semester because of a religious observance, please inform your instructor within the first two days of class.

Athletes. If you anticipate missing any class sessions this semester because of your athletic schedule, please inform your instructor within the first two days of class.

Late Assignments. Late papers will be deducted ten percentage points for each twenty-four hour period that passes after the deadline. If you anticipate having an issue turning an assignment in on time please discuss this issue with your instructor. Time management is an essential element to achieving a desired grade in this course. Read the syllabus closely so you can plan your semester of studying accordingly.

Academic Misconduct. All instructors for this course will follow UW-Madison guidelines regarding academic misconduct. Copying from another's work will result in failure of the course. If you are confused about what "counts" as academic misconduct consult the following website or contact one of the course instructors: www.wisc.edu/students/saja/misconduct/academic_misconduct.html.

2. Writing & the Work of History

Journal. You will keep a journal for this course. A major component of what this class hopes to cultivate is not only to read critically but also to have your own sense of reflection about what you are learning. Record daily reactions to course readings, films, and discussions, with the idea is that these entries will contribute to class conversations and your own knowledge of course materials. These journals are not private; your lecturer will read and grade them. So take the assignment seriously and also try to enjoy the process. This is your education and taking the time to be with what you are digesting can be a meaningful exercise in self-enlightenment, which will hopefully contribute to a more socially just world.

Reading Discussion Questions. You will write two discussion questions for each class period that your instructor has assigned course readings. Each question should focus on an a point of evidence or interpretation-- on a historical argument--that you would like to explore further with your classmates, not on a point of historical fact. In other words, your discussion question should not ask, "What happened?" Instead, your question should ask, "How do we as historians know what happened? How do we as historians make sense of what happened?" Record your questions in your journal and electronically. *Electronic submissions to a drop box on the Learn@UW site for our course are **due by 8:00 p.m.** before each class period that the lecturer has assigned course readings.*

Primary Source Analysis. Write a 2-page critical analysis of at least two primary documents from one of the course readings and discuss how the scholar uses the sources to support their particular contribution to Chicana and Latina history. Be sure to have a clear argument and use your primary source materials as evidence to support your claims. You may decide to use your findings in your final paper as well. **Due in hardcopy on Monday, June 20th at the beginning of class.**

Re/Constructing Latina Historical Memory Project. Jacquelyn Dowd Hall writes that "only certain people, and usually the victors and people who have access to publicity, have power over historical memory." Personal narratives, she tells us, capture voices that we would otherwise lose. You will write a 1,500-2,100-word paper (approximately 5-7 pages) that focuses on one or more Latina personal narratives, provides a historical context for the narrative/s, and examines how the narrative/s expands our understanding of U.S. history. You must include a discussion of primary, as well as secondary course materials. Your primary source analysis may come in handy here, but you are expected to explore at least one primary document found in your secondary readings at the Wisconsin Historical Society. This way, you will get a better sense of how historians do research for their scholarship and craft historical arguments. You will submit a complete, polished paper draft (representing your very best effort) and present your research and findings on one of the following dates: July 5, 6, or 7.

Overall Grade Distribution

Class Participation: 20%
Discussion Questions: 5%
Journal: 10%
Class Facilitation: 5%
Primary Source Analysis: 15%
Library Research & Reports: 5%
Research Paper Draft: 10%
Presentation: 10%
Revised Research Paper: 20%

Required: Monographs

Vicki L. Ruiz. *From Out of the Shadows: Mexican Women in 20th Century America*. 10th anniversary edition. New York: Oxford University Press, 2008.

Elizabeth Escobedo. *From Coveralls to Zoot Suits: Lives of Mexican American Women on the Home Front*. Chapel Hill: University of North Carolina Press, 2013.

Maylei Blackwell. *Chicana Power: Contested Histories of Feminism in the Chicano Movement*. Austin: University of Texas Press, 2011.

Required: Personal Narratives

Fabiola Cabeza de Vaca. *We Fed Them Cactus*. 1954. 2nd ed. Albuquerque: University of New Mexico Press, 1994.

Fran Leeper Buss, ed. *Forged Under the Sun/Forjada baja el sol: The Life of Maria Elena Lucas*. Ann Arbor: University of Michigan Press, 1993.

Suggested: Style Books

William Kelleher Storey. *Writing History: A Guide for Students*. 4th ed. New York: Oxford University Press, 2012.

Kate L. Turabian, Gregory G. Colomb, Joseph M. Williams, and University of Chicago Press Staff, eds. *Student's Guide to Writing College Papers*. Rev. 4th ed. Chicago: University of Chicago Press, 2010.

William Strunk, E. B. White, and Maira Kalman. *The Elements of Style Illustrated*. New York: Penguin, 2005.

Calendar and Assignments

Day 1: Monday, June 13

Course Introduction

Film: Agueda Martinez: Our People, Our Country (17 minutes)

Readings & Discussion

Vicki Ruiz, *From Out of the Shadows*, “Acknowledgements,” “Introduction,” chapters 1 & 2, and photographs, pp. ix-50.

Day 2: Tuesday, June 14

The Stories We Tell

Readings & Discussion

Vicki Ruiz, *From Out of the Shadows*, “The Flapper and the Chaperone,” “With Pickets, Baskets, and Ballots,” & “La Nueva Chicana: Women and the Movement,” chapters 3, 4, & 5 and all photographs, pp. 51-126.

Day 3: Wednesday, June 15

Claiming Power, Claiming Space

Readings & Discussion

Vicki Ruiz, *From Out of the Shadows*, “Claiming Public Space” & “Epilogue,” & “Appendix,” pp. 127-157.

Identify Key Sources for Discussion

Vicki Ruiz, *From Out of the Shadows*, “Bibliography,” pp. 209-230.

Day 4: Thursday, June 16

Story Telling, Making Historical Memory

Readings & Discussion

Fabiola Cabeza de Baca. *We Fed Them Cactus*, “Preface,” “Introduction,” The Llano,” “El Cuate,” & “Places & People,” ix-88.

***** Turn in your journals at the end of class for comments. I will return them on Monday.**

Day 5: Monday, June 20

The Power of Place

Readings & Discussion

Fabiola Cabeza de Baca. *We Fed Them Cactus*, "Bad Men & Bold," pp. 89-125.

***** Turn in your Primary Source Analysis at the beginning of class. I will return them on Monday.**

Day 6: Tuesday, June 21

Work, Class, & Forging Communities of Solidarity (Guest speaker, Sergio González)

Readings & Discussion

Fabiola Cabeza de Baca. *We Fed Them Cactus*, "Within Our Boundaries," & "Glossary," pp. 126-180.

Day 7: Wednesday, June 22

Gender, Power, & Solidarity Stories

Readings & Discussion

Fran Leeper Buss, ed. *Forged Under the Sun/Forjada baja el sol*, "Acknowledgements," "Introduction" & Part 1, "The Making of a Farm Worker Woman," pp. vii-104.

Day 8: Thursday, June 23

Revolutionary Farming Women

Readings & Discussion

Fran Leeper Buss, ed. *Forged Under the Sun/Forjada baja el sol*, Part 1, "The Making of a Farm Worker Woman," pp. 105-150.

***** Turn in a brief, one-page description of your library research and primary source.**

Day 9: Monday, June 27

"The Telling is Political"

Readings & Discussion

Fran Leeper Buss, ed. *Forged Under the Sun/Forjada baja el sol*, Part 2, "Committed and Female within the Farm Labor Movement," pp. 153-260.

Day 10: Tuesday, June 28

Imagined Latina Communities

Readings & Discussion

Fran Leeper Buss, ed. *Forged Under the Sun/Forjada baja el sol*, Part 2, "Committed and Female within the Farm Labor Movement" & "Appendix," pp. 263-314.

***** Turn in the draft of your final paper at the beginning of class. I will return them on Tuesday.**

Day 11: Wednesday, June 29

La Pachuca & Rosita the Riveter

Readings & Discussion

Elizabeth Escobedo. *From Coveralls to Zoot Suits*, "Introduction," "The Pachuca Panic," and "American Todos," pp. 1-71.

Film: From Sleepy Lagoon to Zoot Suit: The Irreverent Path of Alice McGrath Film Clips: Carmen Miranda: Bananas is My Business & Saludos Amigos

Day 12: Thursday, June 30

Re/Constructing Latina Historical Memory

Readings & Discussion

Elizabeth Escobedo. *From Coveralls to Zoot Suits*, "Reenvisioning Rosie" & "Respectable Rebellions," "Civil Rights and Postwar Life" & "Epilogue," pp. 73-154.

Day 13: Monday, July 4

No class meeting

Day 14: Tuesday, July 5

Chicana Power

Readings & Discussion

Maylei Blackwell. *Chicana Power*, "Introduction" and "Spinning the Record," & "Chicana Insurgencies," pp. 1-90.

Paper Presentations

Day 15: Wednesday, July 6

Finding the Movement

Readings & Discussion

Maylei Blackwell. *Chicana Power*, "Retrofitted Memory" & "Engendering Print Cultures and Chicana Feminist Counterpublics in the Chicano Movement," pp. 91-159.

Paper Presentations

Day 16: Thursday, July 7

Claiming a Voice, Demanding Justice

Readings & Discussion

Maylei Blackwell. *Chicana Power*, “Interpretive Dilemmas, Multiple Meanings,” “Chicanas in Movement,” & “Appendix: Narrator Biographies,” pp. 160-217.

Film Clip: Chicano! A History of the Mexican American Civil Rights Movement

Paper Presentations

***** Turn in your journals at the end of class.**

***** Final, polished draft of your paper due no later than 4:00 pm on Monday, July 11.**

***** No late papers accepted for any reason other than a documented religious or health excuse. No exceptions, including computer & transportation problems.**

GRADING STANDARDS FOR PAPERS (with thanks to Professor Bill Cronon)

The Superior Paper (A: 93-100) Structure: Your thesis and narrative are clear, insightful, original, sophisticated, even exciting. Your story and your arguments are well integrated with each other. All ideas in the paper flow logically; your argument is identifiable, reasonable, and sound. You have excellent transitions. Your paragraphs have solid topic sentences, and each sentence clearly relates to that topic sentence. Your conclusion is persuasive.

Analysis: You integrate quoted material into your sentences well. Your analysis is fresh and exciting, posing new ways to think of the material. You anticipate and successfully defuse counter-arguments.

Style: Your sentence structure, grammar, and spelling are excellent. You have NO run-on sentences. Your writing style is lively, active, and interesting. You use active verbs, and minimize the passive voice. You are not wordy or redundant.

Originality: Your narrative and arguments show a great deal of independent insight and originality.

The Very Good Paper (AB 88-92) Structure: Your thesis and narrative are clear, insightful, and original. Your argument flows logically and is sound. You may have a few unclear transitions. You end with a strong conclusion.

Analysis: You give examples to support most points, and you integrate quotes into sentences. Your analysis is clear and logical, and even makes sense. You acknowledge counter-arguments.

Style: Your sentence structure, grammar, and spelling are good. You have no more than one run-on sentence. Your writing style is solid and clear. You use active verbs, and minimize the passive voice. You are not wordy or redundant.

Originality: Your arguments show independent thought.

The Good Paper (B 82-87) Structure: Your thesis and narrative are clear, but may not be insightful, original, or easily identified. Your argument is generally clear and appropriate, although it may wander occasionally. You may have a few unclear transitions, or paragraphs without strong topic sentences. You may end without much of a conclusion.

Analysis: You give evidence to support most points, but some evidence may appear where inappropriate. Your argument usually flows logically and makes sense, although some gaps in logic may exist. You may fail to address counter-arguments.

Style: Your writing style is clear, but not always lively, active, or interesting. You sometimes use the passive voice. You may become wordy or redundant. Your sentence structure, grammar, and spelling are strong despite occasional lapses.

Originality: You do a solid job of synthesizing material presented in lectures and readings, but do not develop your own insights or conclusions.

The Borderline Paper (BC 77-81) Structure: Your thesis and narrative may be unclear, vague, or unoriginal, and may provide little structure for the paper. Your paper may wander, with few transitions, few topic sentences, and little logic. Your paragraphs may not be organized coherently.

Analysis: You give examples to support some but not all points. Your points often lack supporting evidence, or else you use evidence inappropriately, often because there may be no clear point. Your quotes may be poorly integrated into sentences. You may give a quote, but then fail to analyze it or show how it supports your argument. Your logic may fail, or your argument may be unclear. You may not address counter-arguments. Your end may dwindle off without a conclusion.

Style: Your writing style is not always clear, active, or interesting. You use the passive voice, or become wordy or redundant. You have repeated problems in sentence structure, grammar, punctuation, or spelling. You may have several run-on sentences.

Originality: You do a fair job synthesizing material presented in lectures and sections, but do not develop your own insights or conclusions.

The “Needs Help” Paper (C 70-76) Structure: Your thesis and narrative are difficult to identify, or may be a bland restatement of an obvious point. Your structure may be unclear, often because your thesis is weak or non-existent. Your transitions are confusing and unclear. Your paragraphs show little structure. The paper is a loose collection of statements, rather than a cohesive argument.

Analysis: Your examples are few or weak. You fail to support statements, and the evidence you do give is poorly analyzed or integrated into the paper. Your argument may be impossible to identify. Ideas may not flow at all, usually because there is no argument to support. The view of the topic may seem simplistic, with little effort to grasp possible alternative views.

Style: Your writing has problems in sentence structure, grammar, and diction. You have frequent major errors in citation style, punctuation, and spelling. You may have many run-on sentences.

Originality: You do a confusing or poor job synthesizing material presented in lectures and sections, and do not develop your own insights or conclusions.

The Bad Paper (D or F 0-69) Structure: A bad paper shows minimal lack of effort or comprehension. The arguments are very difficult to understand owing to major problems with mechanics, structure, and analysis. The paper has no identifiable thesis, or an incompetent thesis. It’s difficult to tell that you’ve come to class.

