

## **CHCLAT 110 & SPANISH 140: BORDER NARRATIVES**

**Professor:** Verónica Quezada, Ph.D.  
**Class time:** Tu/ Th 2-3:30pm  
**Location:** Social Science Lab, Room 290 (SSL 290)  
**Office Hours:** Tu/ Th 11am-12:30pm or by appointment  
**Office Location:** SST 311  
**E-mail:** [vquezada@uci.edu](mailto:vquezada@uci.edu)

**Teaching Assistant:** Danny Millán  
**Office Hours:**  
**Office Location:**  
**E-mail:** [dmillan@uci.edu](mailto:dmillan@uci.edu)

### **COURSE DESCRIPTION AND OBJECTIVES:**

Under the current political administration in the United States, the word *border* has been widely (mis)used. On the one hand, Border has transformed into a concept of protection and isolation from criminals, on the other hand, it has become a concept of fear and scapegoating. However, Border is not a new concept, it is not the first time it acquires a variety of uses and (mis)interpretations. In the 1980s, Chicana writer Gloria Anzaldúa coined and theorized the term *borderlands* to refer to the different borders Chicaxs cross: geographical, linguistic, psychological, sexual and gendered.

This course will explore and problematize the different meanings and conceptualizations of the *border (lands)* in twentieth and twenty-first century Chicax and Latinx<sup>1</sup> narrative from a range of genres and cultural expressions including poetry, fiction, memoirs, film, and performance, along with recent literary and cultural theory works.

The study of these narratives will facilitate and enrich the understanding of current political and socio-cultural issues affecting the Chicax and Latinx communities in the United States.

### **LEARNING OUTCOMES:**

Students will be able to:

1. Demonstrate through discussions and presentations an understanding and appropriate use of terms and concepts such as Latinx, Chicax, Latin@, Hispanic; etc

---

<sup>1</sup> This syllabus and the class use the term Chicaxs and Latinxs as a non-gendered, inclusive term to refer to different Latin American-descent groups and communities. However, students may use other terms that they find more useful or appropriate depending on the context, such as Latin@, Latino, Latina, Chicano, Chicax@; etc.

2. Characterize and discuss major authors, themes (e.g. immigration, borderlands, hybridity, heterotopia), narratives strategies, and literary and artistic tropes that are the core of Latinx symbolic production.
3. Illustrate and examine differences and similarities among the literary production of different groups of Latinx. Recognize how different elements such as national origin, skin color, gender, or sexuality shape the intersectional experiences of Latinx in the US and inform the aesthetic narratives/ discourses of different groups.
4. Recognize the significance and contribution of Latinx literatures as part of a variety of literary traditions and appreciate how these issues and themes raised by Latinx creators express broader concerns that relate to contemporary societies and the human world at large.
5. Produce argumentative analysis and interpretations of the works studied.
6. Develop research, writing and oral skills through academic writing assignments and presentations.

These are learning outcomes you will be graded upon, whether the work you do is a journal, a presentation, or the final exam.

### **REQUIRED TEXTS:**

Anzaldúa, Gloria. *Borderlands/ La Frontera*.  
 Arenas, Reinaldo. *The Doorman*.  
 Grande, Reyna. *Across a Hundred Mountains*.  
 Morales, Alejandro. *Rag Doll Plagues*.  
 Tobar, Hector. *The tattooed Soldier*.  
 \*Other readings will be available online

\***NOTE:** Although this course will be taught in English and all readings will be in English, some of the texts include Spanish words and expressions. It is highly recommended to use a Spanish-English dictionary; recommended online dictionary: [www.wordreference.com](http://www.wordreference.com)

### **POSSIBLE FILMS:**

*El Norte*  
*Voces Inocentes (Innocent Voices)*  
*Before Night Falls*  
*Real Women Have Curves*

\***CAVEAT:** Some of the readings and films contain graphic descriptions/ images; discretion is advised.

### **ASSIGNMENTS AND REQUIREMENTS:**

As a general rule no late-assignments will be accepted.  
 No make-ups or rewrites will be allowed.

### **Participation and Attendance, (20%):**

Attendance is mandatory. Your grade will be seriously affected if you miss more than three class meetings (whether these are excused or unexcused absences). Be ready to participate every day. You are

expected to develop critical and analytical skills that can only be acquired/ sharpened and evaluated through your participation/ interaction in class discussions and presentations. Of course, in order to accomplish this task, you need to have completed the required readings before class. You will have homework due for every class meeting.

You will receive two participation grades. Every component has several variables, including but not limited:

- 1) Coming to class having completed the readings to conduct active and informed participation through comments, questions, analysis; etc.;
- 2) your attendance (physical and mental) and punctuality; your cooperation in group and pair work; your respect and attitude toward the class and your peers.

➤ **NOTE:** It is the student's responsibility to sign in during each class meeting.

### **Dialectical Journals, (20%):**

You are responsible for keeping a dialectic journal per reading throughout the quarter.

**What is a dialectical journal?** (more information at: <https://study.com/academy/lesson/what-is-a-dialectical-journal-definition-example.html>)

On the right-hand pages of a standard notebook, take notes as you read for class meetings. Basically, in addition to highlighting interesting quotes, passages or images, write them down in the notebook. Use this right-hand side for taking down basic elements of plot, characterization, mood, theme, symbolism, and voice.

On the left-hand pages, create an interactive commentary. Pose questions, raise doubts, make connections, argue with the character, the voice, the author, link the readings with personal experience or with knowledge from other courses. This journal will provide you with details of how you read texts and how your initial questions and/or confusions can lead to interesting analyses and syntheses. You should have at least three comments per day.

If there are more than one reading assigned for a class, journal both. You will have access to this journal for other assignments, such as the close reading and the final essay, so organization and consistency is to your advantage.

The journal will be evaluated on the quality of the notes on the right-hand side, the willingness to question, argue, and deeply reflect on the notes you have taken. Grammar and spelling errors will not affect this grade. These will be collected unannounced throughout the quarter.

### **Class Presentation (15%):**

You will be responsible for making a 20-minute group presentation. Your group will guide the class on a specific reading. This presentation must demonstrate a critical, engaged reading of the assigned text, including the definition of specific concepts or themes, and a historical, socio-political context of the texts. You will need to create either a PowerPoint or/and a handout (outline) highlighting the main points you will cover.

The goal of this assignment is to familiarize yourself with academic expositions and to enrich our discussions of the literary texts.

**Close Reading Essay (15%):**

You will need to write a three pages essay (MLA style) in answer to a question I will provide (e.g. “What is the definition of hybridity in Anzaldúa’s *Borderlands?*”). Your reading should use direct quotes from a text(s) in order to defend your answer. More details on this assignment will be provided which will be due in midterm and it will serve as practice for the final essay.

**Final Essay (30%):**

The final exam for this class will consist of a five to seven pages (MLA style) essay on a topic selected from a list of topics provided. More details will be provided at the appropriate date.

**EVALUATION:**

Participation/ Class Discussions:	20%
Journals:	20%
Class Presentation:	15%
Close Reading Essay	15%
Final Essay:	30%

**GRADE SCALE:**

90-100	A
80-89.99	B
70-79.99	C
60-69.99	D
0-59.99	F

**CLASS ETIQUETTE:**

UCI encourages a safe and distraction free learning environment. Therefore,

- laptops are allowed for note taking only. However, the use of cell phones and computers for texting, messaging, checking social platforms such as Facebook; i.e. any non-academic internet use, is prohibited; these must be turned off at the beginning of class. These activities show disrespect not only for the professor and peers but are also very distracting to nearby students.
- No recording of class is allowed.
- Read this syllabus carefully It serves as your contract for this class. Please make sure you understand all class policies, assignments, and due dates. You are responsible for being aware of everything stated in the syllabus and for following the syllabus week by week. Bring your syllabus to class every day.

**ACADEMIC HONESTY:**

The University expects that all students adhere to the accepted norms of intellectual honesty in their academic work. Any form of cheating, plagiarism, dishonesty or collusion in another’s dishonesty

constitutes a fundamental violation of these norms and will result in a failing grade. See UCI's academic integrity for more details: <https://aisc.uci.edu/students/academic-integrity/index.php>.

### **STUDENTS WITH DISABILITIES:**

It is UCI's mission to encourage full inclusion of all students with disabilities in all programs and services. Students with disabilities should contact the Disability Services Center at [dsc@uci.edu](mailto:dsc@uci.edu) immediately and let me know as soon as possible if special accommodations are needed in class. An official document from DSC will be required for any request.

### **WEEKLY SCHEDULE:**

**\*NOTE:** This is a tentative schedule, the professor reserves the right to modify it if she finds it appropriate.

#### **WEEK 1: INTRODUCTION**

- T-4/2           **-Introduction to the course. Overview of the quarter**  
-Introduction to terminology/ concepts
- TH-4/4           **Defining the Chicax and Latinx communities**  
-Caminero-Santangelo, Marta. "Who are we?"  
-Current definitions of LatinX  
-Anazaldúa, Gloria. *Borderlands* (Preface, Chapter 1)

#### **WEEK 2: BORDERLANDS**

- T-4/9            -Anazaldúa, Gloria. *Borderlands* (Chapters 2, 3, 4)  
**Presentation of Group 1**
- TH-4/11        -Grande, Reyna. *Across a Hundred Mountains* (pp.1-88)  
**Presentation of Group 2**

#### **WEEK 3: MEXICAN BORDER CROSSINGS**

- T-4/16            -Grande, Reyna. *Across a Hundred Mountains* (pp.89-172)  
**Presentation of Group 3**
- TH-4/18        -Grande, Reyna. *Across a Hundred Mountains* (pp.173-255)  
**Film:** *El norte*

#### WEEK 4: CIVIL WARS IN CENTRAL AMERICA

T-4/23 Tobar, Hector. *The tattooed Soldier* (Ch.1-6)  
**Presentation of Group 4:**

TH-4/25 Tobar, Hector. *The tattooed Soldier* (Ch.7-11)  
**Presentation of Group 5:**

#### WEEK 5: THE CENTRAL AMERICAN DIASPORA

T-4/30 Tobar, Hector. *The tattooed Soldier* (Ch.12-16)

TH- 5/2 Tobar, Hector. *The tattooed Soldier* (Ch.17-19)  
Poems by Maya Chinchilla and Leticia Hernandez-Linares  
**Presentation of Group 6**

#### WEEK 6: THE CUBAN DIASPORA

T-5/7 **Turn in** Close Reading Essay  
**Film:** *Voces inocentes*

TH-5/9 Arenas, Reinaldo. *The Doorman* (Ch. 1-12)  
**Presentation of Group 7**

#### WEEK 7: GENDERED CROSSINGS

T-5/14 - Arenas, Reinaldo. *The Doorman* (13-23)  
**Presentation of Group 8**

TH-5/16 Arenas, Reinaldo. *The Doorman* (24-The Door)  
**Film:** *Before Night Falls*

#### WEEK 8: NEW LATINX & CHICANX IDENTITIES

T-5/21 -Anazaldúa, Gloria. *Borderlands* (Chapter 7)  
Obeja, Achy. “We Came All The Way from Cuba so You Could Dress Like This?”  
Belli, Gioconda. *From Eve’s Rib*. (Selection)  
**Presentation of Group 9**

TH-5/23 -Anazaldúa, Gloria. *Borderlands* (Chapter 6)  
Troncoso, Sergio. *Crossing Borders: Personal Essays*. (Selection)  
Corpi, Lucha. *Confessions of a Book Burner*. (Selection)  
**Presentation of Group 10**

## WEEK 9: THE NEW MESTIZA: VENDIDAS (TRAITORS)

T-5/28 Serros, Michelle. *Chicana Falsa* (Selection)  
Valdez-Rodriguez, Alisa. *Dirty Girls Social Club* (Selection)  
**Presentation of Group 11**  
**Film:** *Real Women Have Curves*

W-5/30 Morales, Alejandro. *Rag Doll Plagues* (Part I)  
Corpi, Lucha. *Palabras del mediodía*. (Selection)  
**Presentation of Group 12**

## WEEK 10: A FUTURISTIC INTERPRETATION OF BORDERLANDS: HETEROTOPIA

T-6/4 Morales, Alejandro. *Rag Doll Plagues* (Part II)

TH-6/6 Morales, Alejandro. *Rag Doll Plagues* (Part III)

TH-6/13 **FINAL ESSAY DUE ON JUNE 13<sup>th</sup>**, at 2pm, in SST 311, in person; no late essays or e-mail submissions will be accepted



**STUDY GROUP #1**

DIAZ, ELLIS \_\_\_\_\_

ECHEVERRIA, HEATHER LEE RANGEL \_\_\_\_\_

GARCIA, GUADALUPE \_\_\_\_\_

GARCIA, OSCAR FERNANDO \_\_\_\_\_

GORMAN, HALEY MICHELE \_\_\_\_\_

HEDESKOV, LEA \_\_\_\_\_

HERNANDEZ, YESENIA \_\_\_\_\_

JAIN-POSTER, NATASHA \_\_\_\_\_

**STUDY GROUP #2**

JIMENEZ, ALEXANDRA \_\_\_\_\_

JIMENEZ, CASEY ANNETTE \_\_\_\_\_

LABRADO, CAELEN ATWELL \_\_\_\_\_

MONROY, MELIZZA LISSET \_\_\_\_\_

MONTOYA, YADIRA \_\_\_\_\_

NGUYEN, ASHLEY YVETTE \_\_\_\_\_

OCAMPO BRITO, CRISTINA \_\_\_\_\_

PARADA MARIN, MARIA ISABEL \_\_\_\_\_

**STUDY GROUP #3**

PEDRAZA, MONICA \_\_\_\_\_

PERALTA, AIDA ANGELICA \_\_\_\_\_

PERALTA, VENEZIA \_\_\_\_\_

PERELLO CHAMBERS, TIRSA \_\_\_\_\_

RAMIREZ, LUIS MIGUEL \_\_\_\_\_

SALAZAR, JESSICA \_\_\_\_\_

SERVIN, CHRISTINE \_\_\_\_\_

TRAN, STHEFON PHI-HIEN \_\_\_\_\_

**STUDY GROUP #4**

VIDALES, DIANA \_\_\_\_\_

VILLA, MELISSA \_\_\_\_\_



ZEPEDA, VICTORIA YVETTE \_\_\_\_\_

ACUNA GUTIERREZ, ELIZABETH \_\_\_\_\_

AGREDANO, MARIBEL ALEXANDRA \_\_\_\_\_

ALAMILLO, ZACHARY JESUS \_\_\_\_\_

ALFARO, ANA CAREN \_\_\_\_\_

ANZO, LESLY \_\_\_\_\_

**STUDY GROUP #5**

ARAUJO, ALEJANDRA \_\_\_\_\_

ARGOMANIZ, TIFFANY ROSARIO \_\_\_\_\_

ARROYO-ALVAREZ, JENNIFER \_\_\_\_\_

BAUTISTA, NATALY \_\_\_\_\_

BERTONE, TANYA MICHELLE \_\_\_\_\_

CAMACHO, YESSENIA \_\_\_\_\_

CERVANTES, SERGIO GONZALO \_\_\_\_\_

COLBY, VICTORIA ESPIRITU \_\_\_\_\_

**STUDY GROUP #6**

CRISANTOS, HILDA TEODORA \_\_\_\_\_

CUSTODIO, MARY CONNIE ELISE VELOSO \_\_\_\_\_

DANIEL, SARAH ABIDLA IDUNU \_\_\_\_\_

ESPANTA, NATALIE ELENA \_\_\_\_\_

ESPINOZA, ANGELICA \_\_\_\_\_

FLORES JARAMILLO, ANA LUISA \_\_\_\_\_

FRANCO VASQUEZ, NAYARITH \_\_\_\_\_

GALLARDO, KEANU HAWK \_\_\_\_\_

**STUDY GROUP #7**

GARCIA, BRANDON ISAAC \_\_\_\_\_

GARCIA, GENESIS KYLE OBISPO \_\_\_\_\_

GARCIA, KRISTEN CELESTE \_\_\_\_\_

GONZALEZ, ARIANA DANIELLE

\_\_\_\_\_

GUERRERO, ADILENY

\_\_\_\_\_

HERNANDEZ, CESAR

\_\_\_\_\_

HERNANDEZ, EMMANUEL ALBERTO

\_\_\_\_\_

HERNANDEZ, TERESITA

\_\_\_\_\_

**STUDY GROUP #8**

LARA, SYDNEY DIANE

\_\_\_\_\_

LIMON, EVELYNE GUADALUPE

\_\_\_\_\_

LOPEZ, ADRIANA ISABEL

\_\_\_\_\_

LUNA, ALONDRA

\_\_\_\_\_

MACIEL, IRMA LIZETTE

\_\_\_\_\_

MADERA, ELISEO JR.

\_\_\_\_\_

MANJARREZ, KARINA

\_\_\_\_\_

MANZO, JOEL

\_\_\_\_\_

**STUDY GROUP #9**

MARTINEZ TORRES, LISETTE ALEJANDRA

\_\_\_\_\_

MEDINA, ALEXANDRO

\_\_\_\_\_

MEDINA, GLORIA ISABEL

\_\_\_\_\_

MEZA, JOANNA ASTRID

\_\_\_\_\_

MOCTEZUMA, DENISSE

\_\_\_\_\_

MOLINA, KARINA ESTELA

\_\_\_\_\_

MONTILLA, ANDREA EVANGELINA

\_\_\_\_\_

NGUYEN, XOCHITL GALLEGOS

\_\_\_\_\_

**STUDY GROUP #10**

OROZCO, GABRIELA

\_\_\_\_\_

OSBORNE, SARAH ANN

\_\_\_\_\_

PACHECO, ALEX

\_\_\_\_\_

PEREZ, DIANA BERENICE

\_\_\_\_\_

PEREZ, ERIC DANIEL

\_\_\_\_\_

PONCE, OCTAVIO

\_\_\_\_\_

REYES, MARIA GUADALUPE

\_\_\_\_\_

RIVAS, JACQUELINE LILIANA

\_\_\_\_\_

**STUDY GROUP #11**

RIVERA, EVANGUELINA VELIZ

\_\_\_\_\_

ROCHA-BARRAZA, LESLIE MARIE

\_\_\_\_\_

RODRIGUEZ, ALONDRA VERENICE

\_\_\_\_\_

ROMERO, JOSE LEONARDO

\_\_\_\_\_

RUIZ, JAVIER II

\_\_\_\_\_

TOBAR, VALERIE

\_\_\_\_\_

TORRES, VANESSA NICOLE

\_\_\_\_\_

TOVAR, GERARDO JR.

\_\_\_\_\_

**STUDY GROUP #12**

TRUJILLO, JUDITH

\_\_\_\_\_

VALENCIA-CASTILLO, ELIZABETH

\_\_\_\_\_

VELASQUEZ, JESSICA

\_\_\_\_\_

VILLASENOR, LIDIA LIZETH

\_\_\_\_\_

VITE, DANIEL

\_\_\_\_\_

WOOD, LACEY MARIE

\_\_\_\_\_

ZAVALA, MARIA CELESTE

\_\_\_\_\_