

Chc/Lat 135
Fall '05

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**HISTORY 151C/CHICANO-LATINO STUDIES 135
LATINAS IN THE TWENTIETH-CENTURY UNITED STATES**

This course focuses on the lives of Latinas (women of Latin American birth or heritage) in the United States from 1900 to the present. It offers a glimpse into the diversity of their cultures, regional histories, sexualities, generations, and classes. From Chicanas to Puertorriqueñas to Cubanas to Salvadoreñas (to name just a few), Latinas have contributed economically, politically, and culturally to their respective communities and to the nation as a whole. Their stories, however, have often remained in the shadows. Combining exciting, interdisciplinary scholarship in history and sociology with personal narratives and primary sources, this seminar-style class emphasizes the importance of documenting and interpreting women's experiences in addition to exploring competing methodologies and contemporary debates.

REQUIRED READINGS

Vicki L. Ruiz and Virginia Sánchez Korrol, eds. *Latina Legacies: Identity, Biography, Community*

Virginia Sánchez Korrol, *From Colonia to Community: The History of Puerto Ricans in New York City*

Vicki L. Ruiz, *From Out of the Shadows: Mexican Women in Twentieth-Century America*

Alma García, *Chicana Feminist Thought: The Basic Historical Writings*

Pierrette Hondagneu-Sotelo, *Doméstica: Immigrant Workers Cleaning and Caring in the Shadows of Affluence*

Cecelia Menjivar, *Fragmented Ties: Salvadoran Immigrant Networks in America*

Gina Pérez, *The Near Northwest Side Story: Migration, Displacement, and Puerto Rican Families*

COURSE OUTLINE

- Week 1
9/26 Introduction to Latina History
Instructions for "Roots" Essay and Weekly Précis
Film: *Adelante Mujeres*
- Week 2
10/3 Telling Stories, Making History
Instructions for Oral History Project
Reading assignment: *Latina Legacies*
- Week 3
10/10 Migration and Women's Work
Reading assignment: *From Colonia to Community*
From Out of the Shadows
- Week 4
10/17 Star Struck: Legend and Lies
Film: *Bananas is My Business*
Bring Media Image for Discussion
- Week 5
10/24 Memoir and Memory
Roots Essay Due
- Week 6
10/31 The Personal is Community
Reading assignment: *Chicana Feminist Thought*
- Week 7
11/7 By the Day or Week: Immigration and Labor
Reading assignment: *Doméstica*
- Week 8
11/14 Culture, Family, and Transnational Bonds
Film: *American Girl*
Reading assignment: *Fragmented Ties*

Week 9

11/21

Days of Obligation and Celebration

Reading assignment: *The Near Northwest Side*

Week 10

11/28

Gender and *Latinidad*

Oral History Projects Due

Potluck at Casa Ruiz Becerra

COURSE EXPECTATIONS

THE READINGS

Each student will be expected to give an in-class presentation of *one* monograph in which she or he discusses the author's thesis, narrative line, evidence, and interpretation. The presentation should not be a rehash of the book, but a thoughtful review of its contributions to our understanding of Latina experiences. For *every* required monograph (with the exception of *From Out of the Shadows*), students will prepare a one-page synopsis or précis summarizing the author's major points. It is very important for everyone to complete the readings before class because participation in weekly discussion, including the written précis, comprises twenty percent of the final grade.

"ROOTS" ESSAY

Engaging students as individuals rather than as representatives of this or that group (be it political, ethnic, feminist, religious) can open up a dialogue for critical thinking and common ground. A "Roots" Essay (of six to eight pages in-length) has three purposes: 1) I get a chance to become acquainted with you as a person; 2) I have the opportunity to assist you with your writing; and, as importantly, 3) the essay shows the connections of individuals to larger historical processes. In the words of playwright George C. Wolfe, author and director of the award-winning Broadway play *Bring in 'Da Noise, Bring in 'Da Funk*: "When you fully claim your history, you can soar." An alternate assignment of the same length will also be available. Instructions will be given on the first day of class, September 27th. Essay is due October 24th.

ORAL HISTORY ALBUM

Oral history provides a window to another person's experiences and emotions not only in terms of family history but also in relation to community and international events. Studs Terkel won a Pulitzer Prize for his book *The Good War: An Oral History of World War Two*, an honor that represented a coming of age for tape-recorded interviews as legitimate historical sources. Conserving and listening to members of another generation enrich our understanding of history and helps us separate realities from stereotypes. For this course, the student will be required to conduct a one hour life history interview with a Latina

over the age of forty and turn in the tape (or video), edited transcript in the form of a scrapbook, consent form, and contextual essay. The narrator may have been born in the United States or Latin America. The only criterion is that she has lived in the United States for over five years. Two students may interview a narrator as a team. Guides on interview techniques, strategies, and ethics will be distributed on October 3rd. Given the importance of this project, this class meeting is mandatory. The assignment will be graded on the quality of the interview and the contextual essay. The essay (six to eight pages) should produce a portrait of the interviewee—age, nativity, religion, education, family life, and work experiences. More importantly, it should relate the person's life to events and themes in twentieth-Latina history. Students who interview as a team may collaborate on the album, but turn in separate, individual essays. The combined length of the transcript/scrapbook and essay range from 20 to 25 pages. An analytical research paper of similar length may be substituted for this assignment in consultation with the instructor. This assignment will be due on Monday, November 28th.

ATTENDANCE /INCOMPLETE POLICES

Regular attendance is mandatory and will be reflected in the grade for participation. All cell phones and beepers must be turned off during class. I will sign an incomplete form under extenuating circumstances and with advance notice. A written contract will spell out student responsibilities and a due date for missing work.

GRADING

- 20% Monograph Presentation
- 20% Class Participation
- 20% Roots Essay
- 40% Oral History Project

THE FINE PRINT

This course is a work of original authorship. All course materials (class lectures and discussions, handouts, examinations, web materials) and the intellectual content of the course itself are protected by United States Federal Copyright Law, the California Civil Code, and the California Education Code. Students are permitted to make notes solely for their own private educational use. Students (and all other persons) are expressly forbidden from recording lectures or discussions and from distributing or selling lectures notes and all other course materials without the prior written permission of the instructor.

“Plagiarism is intellectual theft. It means use of the intellectual creations of another without proper attribution. Plagiarism may take two main forms, which are clearly related: 1) To steal or pass off as one's own the ideas or words, images, or other creative works of another or 2) To use a creative production without crediting the source, even if only minimal information is available to identify it for citation. Credit must be given for every direct quotation, for paraphrasing or summarizing a work (in whole, or in part, in one's own words), and for information which is not common knowledge.” See the

following websites:

http://www.senate.uci.edu/9_IrvineManual/3ASMAppendices/Appendix08.html and
<http://tutorial.lib.uci.edu/mod8/mod8b.html>

BIBLIOGRAPHY

Latinas in the 20th Century U.S.

Acosta, Teresa and Ruthe Winegarten. *Las Tejanas: 300 Years of History*.

Anzaldúa, Gloria. *Making Face, Making Soul*

Del Castillo, Adelaida. *Between Borders: Essays on Mexicana/Chicana History*

Facio, Elisa. *Understanding Older Chicanas*

Fregoso, Rosa Linda. *MeXicana Encounters: The Making of Social Identities on the Borderlands*.

Galindo, Leticia and Marla Gonzales, eds. *Speaking Chicana*

García, Cristina. *Dreaming in Cuban*

Hondagneu-Sotelo, Pierrette, ed. *Gender and U.S. Immigration: Contemporary Trends*

Jameson, Elizabeth and Susan Armitage, *Writing the Range: Race, Class, and Culture in the Women's West*

Kingsolver, Barbara. *Holding The Line: Women in the Great Arizona Mining Strike of 1983*

Leonard, Karen. *Making Ethnic Choices: California's Punjabi-Mexican Americans*

Martin, Patricia Preciado, Ed. *Beloved Land: An Oral History of Mexican Americans in Southern Arizona*.

Medina, Lara. *Las Hermanas: Chicana/Latina Religious-Political Activism in the U.S. Catholic Church*.

Mora Magdalena and Adelaida Del Castillo, eds. *Mexican Women in the United States: Struggles Past and Present*

Ortiz, Altagracia, ed. *Puerto Rican Women and Work: Bridges in Transnational Labor*.

Pardo, Mary. *Mexican American Women Activists*

Ramos, Juanita. *Compañeras: Latina Lesbians*

Rodríguez, Clara. *Heroes, Lovers, and Others: The Story of Latinos in Hollywood*.

_____. *Puerto Ricans: Born in the U.S.A.*

Rodríguez, Gregorita. *Singing for my Echo: Memories of a Native Healer of Santa Fe*

Romero, Mary and Pierrette Hondagneu-Sotelo, eds. *Challenging Fronteras: Structuring Latina and Latino Lives in the U.S.*

Ruiz, Vicki L. ed. . . *Las obreras: Chicana Politics of Work and Family*.

_____. and Ellen C. DuBois, eds. *Unequal Sisters: A Multicultural Reader in U.S. Women's History*. 3rd edition.

_____. and Susan Tiano, eds., *Women on the U.S. Mexico Border*

Salas, Elizabeth. *Soldaderas in the Mexican Military*

Strachwitz, Chris. *Lydia Mendo*