

ETHN 139/LTEN 180: Chicax Literature in English

Professor: Christopher Perreira (he/him)
Email: chperreira@ucsd.edu
Zoom Office Hours: TH 10-11am or by appt.
Zoom OH ID: [REDACTED]

Remote Class Times: TTH 3:30-4:50
Lectures: uploaded to Canvas on Tuesdays
Discussion Meetings: Thursdays via Zoom: [REDACTED]

Course Description

In addition to reading some great literature, this course examines the historical, social, political, and economic undercurrents that produced Chicax literature and cultural production. We will read novels, plays, scholarship, and theory, as well as discuss films, social movements, and the arts—all of which have shaped (and continue to transform) the meanings of Chicano/a/@/x. Furthermore, the course explores various social politics about representation, literary approaches, cultural studies, historical moments, and radical critiques by focusing on cultural texts by Luis Valdez, Oscar “Zeta” Acosta, Emma Pérez, and Rosaura Sánchez and Beatrice Pita.

Required Books (any format will do):

- Oscar “Zeta” Acosta, *The Autobiography of a Brown Buffalo*, 1972
- Rosaura Sánchez and Beatrice Pita, *Lunar Braceros: 2125-2148*, 2009
- Luis Valdez, *Zoot Suit and Other Plays*, 1992 (available via UCSD Libraries)
- Emma Pérez, *Forgetting the Alamo, or, Blood Memory*, 2009 (available via UCSD Libraries)

Class Format

This is a remote course with some classes asynchronous and others synchronous with pre-recorded lectures uploaded to Canvas on Tuesdays by 3:30 pm. Unless otherwise noted, synchronous discussions will be held on Thursdays from 3:30-4:50pm. Students should watch the recorded lectures prior to Thursdays Zoom discussion.

Discussion & Participation

Synchronous Discussion & Participation: After reading course materials and viewing the video lectures, attend the synchronous discussions from 12:30-1:50pm on Thursdays. I encourage turning cameras on during discussion; if cameras need to be off, please post a UCSD photo of yourself, a favorite pet or plant, or something like this!). Students must be prepared and engaged to receive full participation credit:

- Participation by making observations about the readings, films, and other student comments
- Contributing relevant comments or questions in the chat, especially as a way to build on or respond to other comments and questions
- Being respectful, generous, attentive, and collaborative with your classmates
- Sharing resources to build on our topics and conversations
- Volunteering as a facilitator or a note-taker via whiteboard

On Thursdays, students are required to submit an exit reflection on Canvas a total of six times in the synchronous discussions.

Course Readings & Materials

Except for the two texts noted above, all other materials will be available on Canvas. The two required books not available through UCSD libraries are available both as e-books and as physical copies, for purchase online.

A Note on Content

Our course content includes materials that represent intersectional and relational approaches and methods on topics relating to Chicana literature and cultural production, including race, gender, colonialism, sexuality, and much more. Part of the weekly discussions will focus on developing a shared vocabulary emerging from our texts, from Chicana-Latina iterations and movements, the critical fields of ethnic studies and Chicana queer and feminist studies, as well as student research and engagements with community work, education, and history. In addition to our discussions, I am available to discuss content-related concerns if you would like to ask questions about our readings.

Assignments & Grading

Student Questionnaire: 2%

Discussion & Participation: 60% (6 exit reflections)

- Synchronous: Participate via Zoom discussions on Thursdays during our scheduled class time. In these live discussion meetings, be prepared to share your insights and questions about the readings. Expect about 25 minutes of large group discussion, another 25 minutes in smaller groups, and then reconvening as a group. The last 10 minutes of class time will be reserved for students to write exit reflections.
- Synchronous Participation, Discussion, and Exit Reflection Evaluation Guidelines:
 - 10 points: Contributions reflect exceptional preparation. Ideas offered are always substantive and provide one or more major insights as well as direction for the class. Challenges are well substantiated and persuasively presented.
 - 9 points: Contributions reflect thorough preparation. Ideas offered are usually substantive and provide good insights and sometimes direction for the class. Challenges are well substantiated and often persuasive.
 - 8 points: Contributions reflect satisfactory preparation. Ideas offered are sometimes substantive, provide generally useful insights but seldom offer a new direction for the discussion. Challenges are sometimes presented, substantiated, and are sometimes persuasive.

Final Creative Project or Academic Paper – 38%

- **Final Creative Project:** Prepare a creative project that engages course content. Examples include zines, recorded spoken word, paintings, games, or recorded performances. Be creative with the format! You might also consider making a very short music video, creating a comic book, or something that draws on your creative strengths and academic interests. A three-page reflection on the creative project and about your class experience is part of this assignment.
- **Academic Paper:** Write a five-page analysis of two of the primary texts from the course, with an emphasis on close reading and form. The argument should adhere to the themes of the course: what insights do the texts offer about race, gender, sexuality, and colonialism (just some examples you might take up) in the context of Chicana literature? What are the texts able to theorize that is unique to literature, memoirs, performance, or other cultural texts?
- Late assignments are not accepted unless there is a documented emergency.

Late assignments: I do not accept late assignments unless there is a documented emergency.

Policies, Procedures, and Resources

The syllabus is subject to change at the discretion of the instructor.

COVID-19 pandemic: I invite you to communicate with me if you encounter difficulties with our class, especially to discuss alternatives related to coursework due to pandemic-related challenges. For UCSD campus resources, additional information is available at <https://returntolearn.ucsd.edu/info-for/students/index.html> and at <https://vcsa.ucsd.edu/news/covid-19/index.html>.

Accommodations for Students with Disabilities: The Office for Students with Disabilities (<https://osd.ucsd.edu/>) coordinates appropriate accommodations for eligible students. OSD is located in University Center 202 and can be reached by phone at 858-534-4382 and by email at osd@ucsd.edu. I am available to discuss academic accommodations that may be required for students with disabilities – please be in communication with me as early as possible in the quarter.

Writing Support: In addition to writing support from your TA(s) and myself, additional assistance may be available through the Writing and Critical Expression Hub (<https://writinghub.ucsd.edu/>) and the OASIS Language Arts Tutorial Program (<https://oasis.ucsd.edu/academic-services/lats-folder/index.html>).

Basic Needs: Any student who has difficulty accessing sufficient food, or who lacks a safe and stable place to live and believes this may affect their performance in this course, is encouraged to contact foodpantry@ucsd.edu and basicneeds@ucsd.edu. Additional information on food security, housing resources, and financial wellness can be found at <https://basicneeds.ucsd.edu/>.

Counseling and Psychological Services (CAPS): CAPS (<https://caps.ucsd.edu/>) provides services such as confidential counseling and consultations for psychiatric services and mental health programming.

Undocumented Student Services: The Undocumented Student Services Center (<https://uss.ucsd.edu/>) provides programs designed to help students overcome obstacles related to immigration status.

Audio/Visual Recordings in UCSD Learning Spaces:

No audio or visual recording is permitted without the *written approval* of the instructor and all others who may appear in the recording. Any recordings, should approval be granted, are for personal use for studying purposes only.

Course Schedule (Subject to Change)

Week 1: Introductions/What's the "Chicanx" in Chicanx Literature?

March 29: Read Syllabus, check out Canvas, research books (no lecture)

March 31: Introductions, breakouts, practice exit reflections (first Zoom discussion)

To-Do: Closely read syllabus; purchase books; submit responses to Student Questionnaire (Canvas)

Watch: *Zoot Suit* (link in Canvas)

Week 2: *Zoot Suit* and Luis Valdez UCSD Event

April 5: Recorded Lecture (Canvas)

April 7: UCSD Event: Luis Valdez in Conversation with Jorge Huerta (4-6pm), moderated by Professor Jade Power-Sotomayor (link in Canvas). **NO ZOOM DISCUSSION THIS WEEK**

Read: Luis Valdez: *Zoot Suit* (this is a play so be sure to read parts of it aloud!); Jorge Huerta/Luis Valdez: "Author's Preface," "Introduction," and "Part 1: El Teatro Campesino" in *Theatre of the Sphere: The Vibrant Thing*

UCSD Event: The Vibrant Being: Luis Valdez in Conversation with Dr. Jorge Huerta - attend in-person or watch live on YouTube (link is under Week 2 in Canvas)

Week 3: Theorizing Chican@/x

April 12: Recorded Lecture (Canvas)

April 14: Discussion

Read: Richard T. Rodriguez: "Introduction: Staking Family Claims" and "Chapter 1: Reappraising the Archive," *Next of Kin*; Sandra Soto: "Chapter 4: Américo Paredes and the De-Mastery of Desire," *Reading Chican@ Like a Queer*; Ylce Irizarry: "Introduction: Neoliberalism's Bounty: From Arrival to New Memory," *Chicana/o and Latina/o Fiction: The New Memory of Latinidad*; Laura Pulido, "Geographies of Race and Ethnicity III: Settler Colonialism and Nonnative People of Color"

Week 4: The Autobiography of a Brown Buffalo

April 19: Recorded Lecture (Canvas)

April 21: Discussion

Read: Acosta, *The Autobiography of a Brown Buffalo*, (pgs. TBD); Hames-García, "Dr. Gonzo's Carnival: The Testimonial Satires of Oscar Zeta Acosta"

Watch: *The Rise and Fall of a Brown Buffalo* (Canvas)

Week 5: The Autobiography of a Brown Buffalo

April 26: Recorded Lecture (Canvas)

April 28: Discussion

Read: Acosta, *Brown Buffalo*; Saldaña-Portillo, “Losing It!: Melancholic Incorporations in Aztlán,” *Indian Given: Racial Geographies across Mexico and the United States*

Optional read: Saldaña-Portillo, “Introduction: It Remains to Be Seen: Indians in the Landscape of America,” *Indian Given: Racial Geographies across Mexico and the United States*

Week 6: Forgetting the Alamo

May 3: Recorded Lecture (Canvas)

May 5: Discussion

Readings: Pérez, *Forgetting the Alamo, or Blood Memory* (pgs. TBD)

Week 7: Forgetting the Alamo

May 10: Recorded Lecture (Canvas)

May 12: Discussion

Readings: Finish *Forgetting the Alamo, or Blood Memory*

Week 8: Chicax-Latinx Futures

May 17: Recorded Lecture (Canvas)

May 19: Discussion

Readings: Sánchez and Pita, *Lunar Braceros*, 2125-2148 (pgs. TBD); Ramírez, “Afrofuturism/Chicanafuturism: Fictive Kin”; Merla-Watson, “The Altermundos of Latin@futurism” (blog article)

Optional read: Selections from Merla-Watson & Olguín (eds.), *Altermundos: Latin@ Speculative Literature, Film, and Popular Culture*

Week 9: Chicax-Latinx Futures

May 24: Recorded Lecture (Canvas)

May 6: Discussion

Readings: Finish *Lunar Braceros*; film TBD

Week 10: TBD

May 31: TBD

June 2: TBD

Final Projects

Due June 6: 3:00-5:29 p.m.