



# Chicana/o Barrio Popular Culture

## ChST 138 - Summer 2009 - Session B

Aug 3 - Sept 12 ■ PHELP 1424 ■ M-T-W-Th 12:30 - 1:35 PM  
Instructor: William Calvo MSD ■ Reader: Ms. Rachel Sarabia.



## CH ST 138

Summer 2013  
Section B  
Aug 3 - Sept 12

## Barrio Popular Culture: The Matter of Chicana/o Culture Course Syllabus

### Description

This course will focus on the analysis of Chicana/o cultural production as expressed through artifacts, altered spaces, people's bodies and the urban customization practices surrounding their community. It will examine how the conditions of political, social, and economic inequalities affect how Chicana/os relate to popular culture. This class will demonstrate that through the use, manipulation and implementation of practices and objects, Chicana/os challenge, transgress and resist the preconceived notions of violence and perversion associated to the "barrio" while at the same time creating a sense of dignity, self-valorization and cohesion. This is not a simply a survey, nor an "idealization" of the "barrio," but rather an analysis on Chicana/o cultural productions.

### Class Time and Location

Mondays, Tuesdays, Wednesdays and Thursdays,  
12:30-1:35; PHELP 1425

### Course Objectives

Upon the successful completion of the course, students will be able:

- To understand Chicana/o Cultural productions as an everyday practice, that is influenced by economic, political and social forces.
- To understand the historical development and relationships of Chicana/os popular culture through the lens of gender, race, and class.
- To explore the intimate connection between objects, cultural practices and social values, and sense of self, both collectively and individually.

### Instructor

**William A. Calvo-Quirós, Ph.D.**  
Office: SH 5401H  
E-mail: [wcalvo@umail.ucsb.edu](mailto:wcalvo@umail.ucsb.edu)

### TA Assistant

**TBD**

### Office hours:

**Thursdays 2:00 - 4:00pm at SH 2317** or by e-appointment.

### Course Credits

4 credits

### Course Materials

■ Reading material for this class (**reader**) is available at **GrafikArt** (805) 968-3575 located at **6550 Pardall Rd # B Isla Vista, CA 93117**. Two copies of the reader are available on reserve at Davidson Library.

Extra material such as videos, interviews, newspaper articles etc., will be provided as complementary material if needed.

### Course Structure

■ This course will follow the format of a lecture/seminar. Lectures will be delivered everyday on the topics outlined in the syllabus. Reading assignments must be completed **BEFORE CLASS**, as scheduled and be prepared to discuss the readings in class. In-class discussions and topical exchanges are crucial to this class. Remember that the course's evaluations are structured to ensure that the reading is covered and to allow you to apply the elements of cultural analysis in your own understandings of Chicana/o culture. You will be expected to exercise your critical thinking skills, research skills and writing skills in class. The readings provide extra information but they are always in constant dialogue with your own experiences.

**Rules of Engagement:****Working and learning together:**

■ Participation and sharing is essential. This is a collective collaborative class where we are learning together in a safe and respectful environment free from sexism, racism, able-ist, homo and trans phobia. **Creating a safe space where multiple points of view can coexist is fundamental to this class.** The spirit of respectful dialogue will guide the class. Please take time to review the University of California's rules for student conduct at [http://hep.ucsb.edu/people/hnn/conduct/cam\\_reg\\_stud\\_a.html](http://hep.ucsb.edu/people/hnn/conduct/cam_reg_stud_a.html)

■ Class starts at 2:00pm. Please, be on time!

■ Any electronic device with an "on/off" button needs to be turned OFF. Please remember that participation is a large part of your grade for this course. Our conversations are only as productive and engaging as students make it. Your full attention is required.

**If other accommodations are required:**

■ Please contact the instructor if any special accommodations are required. Consultation will be done in strict confidence. For more information on services provided in campus visit <http://dsp.sa.ucsb.edu/>

**Plagiarism**

■ Verbal (written and spoken), visual, and audio deliverables, whether developed and/or presented using analog or digital means, must be the original work of the student. Contributions from classmates and faculty are expected. Significant contributions from classmates and/or faculty **MUST BE ACKNOWLEDGED**. All quotes and concepts, as well as images and audio material that are not original, **MUST BE CITED** before deliverables are submitted or presented for a grade. This includes websites and all outside sources. Remember that you are required to provide a citation even when you are paraphrasing others. Please review UCSB policy on Academic Dishonesty: (<http://judicialaffairs.sa.ucsb.edu/AcademicIntegrity.aspx>).

■ Essays must meet the following format requirements:

1. Typed in 12 pt Times New Roman font
2. Include 1 inch left, right, top and bottom margins
3. Be double spaced, stapled and with your name in each page.
4. Written in formal language, avoid "conversational" language (i.e. "that was so wrong")
5. Proofread and meet with a writing tutor before submitting assignments.
6. The preferred citation/writing style for you essay assignments is Chicago (Notes and Bibliography); however, you may choose any other style, such as APA or MLA, depending on your field. **YOU MUST BE CONSISTENT** once the style has been selected. Please review a style manual if you require assistance.
7. Turn in all your assignments on time. There are no extensions.
8. Student papers are not accepted via e-mail. **NO EXCEPTIONS!**

**Regarding  
E-etiquette:**

■ When writing an e-mail to me remember that you are addressing an instructor not a classmate. This requires you to be mindful of your tone and grammar. The use of text language is inappropriate.

Expect an e-mail response within 48 hours. Do know, however, I will address your question or concern as soon as possible by e-mail or in class.

Use of your UCSB e-mail account is required for this course. I am unable to respond to questions sent from third party address (i.e. yahoo, Gmail, hotmail, etc.).

E-announcements are made using the UCSB class list through *Gauchospace*. E-mails sent from non-UCSB addresses are routed to our spam boxes.

**Evaluation and  
Grading:**

■ The course grade is the result of four components. These sections include:

- Class attendance/participation, [20%]**
- Short reading responses (Mini tests) [30%]**
- Analytical Midterm [15%]**
- An Individual Final Project [35%]**

The grade weights and description by section are as follows:

**☑ Attendance/Participation: 20%**

Students will be expected to attend all scheduled classes on time. Attendance and participation will be expected, and tracked

Absences from class, project presentation and/or final examinations will only be considered in cases of emergencies, such as an unexpected illness when accompanied by medical documentation. Absences will result in reductions of your grade. **One unexcused absence is acceptable.** (3% points of your final class grade will be deducted for each of your first three unexcused absences. After your third absence, you will lose 5 percent points for each subsequent absence.)

Being late is a disruption to class and disrespectful to your peers. Two late arrivals will count as one unexcused absence. Attendance will be taken every day, be sure to sign your name on the attendance sheet.

**☑ Reading Responses (Mini Tests): 30%**

**Reading responses are meant to assess your understanding and critical thinking of the material discussed in class and the readings.** They are a substitute for the typical essay questions on a midterm/final examination. There are 4 reading responses distributed during the course. You must do **three**. These take-home reading responses will be given to you unannounced at the end of class, and must be turned in the following day at the beginning of class. These response papers must be organized around the questions provided and engage analytically with the readings, they do not simply summarize the text.

**A special note on grading:**

Please remember that **attendance/participation and Mini Test account for 50 percent of the final grade.**

**☑ In-class analytical Midterm: 15%**

This exam is scheduled in-class, on week 5 (08.26.13) and you will be asked to apply what you have learned so far to analyze a particular Chicana/o cultural production. The object of study will be provided the day of the exam.

### **Final Project: A Luchador Masquerade: 35%**

The Final Assignment is an independent assignment about self-representation and identity. Each student will be challenged to translate his or her own personal experience into a concrete cultural visual expression (a Luchadora/or mask or a comic book). While the first assignment is based on research, this one is about creation and representation. The idea behind this assignment is to increase the student's awareness around the complex methodological systems in place around cultural production, and to understand the value and critical role that those cultural manifestations play in the construction of collective/individual identities. The final project represents the opportunity for each one to synthesize all the material learned during the summer and to link his/her life as a long-term endeavor of self-crafting. The idea of the final project revolves around the concept of *identity and the representation of self through a cultural production*.

Each student will be asked to:

- Phase 1:** Develop a personal timeline of your life. Identify a main event in your life and justify why it is so important? What did you learn because of it? Identify, what talents you have developed to survive and get into college? What is your inner "super hero"? (5%). Due week 2: 08/12/13
- Phase 2:** Translate your timeline of events into visual components and graphic signs. Create your own super hero based on the talents you have developed to survive and get into college. (10%). Due week 4: 08/22/13. (4 pages minimum). **Templates for the two first phases will be provided.**
- Phase 3:** The design/building of a *luchador/a mask* or a Foto Novela/Comic Book that represents you're hero's identity, powers and struggles (20%). Due day: 09/13/13 at noon. Summary and description (1 page minimum).

This super-hero is based on the student's own "emancipated ego," as a materialization and identification of their own traits, skills or abilities to survive their everyday challenges in school and outside academia. The idea is that each one of us, as marginalized individuals, has in one way or another developed a series of tacit knowledges or cultural tactics, which allows each one of us to maximize our potential and survive difficult moments.

The final product, the Luchador/a Masks or the comic book will be exhibited together as one collective class project. Each mask must be accompanied by a two paragraph description. Since the mask's final presentation is conceptualized as a collective exhibition, the topics of discussion during the last week will focus on issues of collections, museum exhibition, heritage and cultural property. **Time outside class (workshop/studio), will be defined to help you build your final product. They are optional and will be held in Building 406 (El Congreso) @ UCSB on Thursdays afternoon or Fridays.**

### **Grade Criteria**

■ The following grading scale will be used to calculate the final grade for the course:

<b>A+</b>	98 – 100%
<b>A</b>	95 – 97%
<b>A-</b>	90 – 94%
<b>B+</b>	88 – 89%
<b>B</b>	85 – 87%
<b>B-</b>	80 – 84%
<b>C+</b>	78 – 79%
<b>C</b>	75 – 77%
<b>C-</b>	70 – 74%
<b>D</b>	60 – 69%
<b>F</b>	0 – 60%

## Course Schedule

The following is the weekly schedule for the course including readings, assignments and due dates. All the readings are in the class reader.

### **Week #1 Studying Material Culture: \***

*Key Terms: Culture, Subculture, Popular, Material Culture, Chicano Cultural Studies, Objectivism, Representation and Research Hegemony.*

#### **Class 1 (M): Introduction (08.05.13)**

Introduction to the course; review of syllabus. Topic distribution and discussion.

##### **Readings:**

- DuGay, Paul. The Story of the Sony Walkman. London: Sage, 1997. 1-5.

#### **Class 2 (T): Studying Material Culture (08.06.13)**

##### **Readings:**

- Williams, Raymond. "Culture." Cultural Resistance Reader. Ed. Stephen Duncombe. New York: Verso, 2002. 36-41
- Berger, Arthur Asa. "Preface" and "Introduction." Reading Matter: Multi-disciplinary Perspectives on Material Culture. New Brunswick: Transaction Press, 1992. 1-10.
- Storey, John. "An Introduction." Cultural Studies and the Study of Popular Culture. Athens, Georgia: The University of Georgia Press, 2003. 1-6.

#### **Class 3 (W) Studying Material Culture + Chicana/os (08.07.13)**

##### **Readings:**

- Hall, Stuart. "Notes on Deconstructing 'The Popular.'" Cultural Resistance Reader. Ed. Stephen Duncombe. New York: Verso, 2002. 185-192.
- Acuna, Rodolfo F. "Truth and Objectivity in Chicano History." Voices of a New Chicana/o History. Eds. Refugio Rochin and Dennis N. Valdes. East Lansing: Michigan State University Press. 2000. 23-42.

#### **Class 4 (Th) Studying Chicana/o Culture (08.08.13)**

##### **Readings:**

- Levi, Heather. "Introduction" and "The Wrestler Mask." The World of Lucha Libre: Secrets, Revelations, and Mexican National Identity. Durham: Duke University Press, 2008. xi-xix, 103-135.
- **[Case study]: El Santo.**

### **Week #2 Chicana/o Culture Studies: \***

*Key Terms: Racial Research, Pueblo, Her/History, Research Activism, Self Determination, Mestiza Consciousness, Borderland, La Facultad, Gentrification, Racial Urban Planning, Barrio Segregation, and Barriology.*

#### **Class 5 (M) Issues on Chicana/o Research in Material Culture (08.12.13)**

##### **Readings:**

- Lipsitz, George. "Con Safos: Can Cultural studies read the writing on the Wall." Chicana/o Cultural Studies Reader. Ed. Angie Chabram-Dernersesian. New York: Routledge, 2006. 47-60.
- Mariscal, George. "Can Cultural Studies Speak Spanish?" Chicana/o Cultural Studies Reader. Ed. Angie Chabram-Dernersesian. New York: Routledge, 2006. 61-80

#### **► First Part of the Final Project DUE: (5%)**

#### **Class 6 (T): (08.13.13)**

##### **Readings:**

- Fregoso, Rosa Linda and Angie Chabram. "Chicana/o Cultural Representations: Reframing Alternatives Critical Discourses." Chicana/o Cultural Studies Reader. Ed. Angie Chabram-Dernersesian. New York: Routledge, 2006. 26-32.
- Rosaldo, Renato. "Whose Cultural Studies." Chicana/o Cultural Studies Reader. Ed. Angie Chabram-Dernersesian. New York: Routledge, 2006. 33-38.

### **Class 7 (W); (08.14.13)**

#### **Readings: Chicana/os Doing Cultural Studies?**

- Anzaldúa, Gloria. "La Conciencia de la Mestiza" (99-113), "La Facultad" (60-61), "Tiilli, Tlapalli" (87-97), "To Live in the Borderlands Means you" (216-217). Borderlands/La Frontera. SF: Aunt Lute Books, 1999.
- Yarbrow-Bejarano, Yvonne. "Glorias Anzaldúa's Borderlands/La Frontera: Cultural Studies, 'Difference' and the Non-unitary Subject." The Chicana/o Cultural Studies Reader. Ed. Angie Chabram-Dernerseian. New York: Routledge, 2006. 82-90

### **Class 8 (Th) Landscapes and the Politics of Urban Space (08.15.13)**

- **[Video Segment]** Culture Clash: Chavez Ravine: A Los Angeles Story. 24 minutes

#### **Readings:**

- Villa, Raúl Homero. "Barrio." The Encyclopedia of Latinos and Latinas in the United States. New York: Oxford Press, 2005. 157-162.
- Allatson, "Barrio, Barriology, Barriolization, and Barrio-logos" and "Citizenship Cultural Citizenship." Key Terms in Latino/a Cultural and Literary Studies. Malden, MA: Blackwell Publishing, 2007. 30-32, 68-70.
- Normark, Don. "Chavez Ravine." Urban Latino Cultures. Ed. Gustavo Leclerc. Thousand Oak: Sage Publications, 1999. 19-22

### **Week #3 Studying/Representing Chicana/os:\***

*Key Terms: Third Space, Barrio-Logos, Urban Mobility, Urban Policing, and Style Politics...*

### **Class 9 (M) Landscapes and the Politics of Urban Space (08.19.13)**

#### **Readings:**

- Suzanne Oboler and Deena Gonzalez Villa, Raúl Homero. "Introduction. Spatial Practice and Place-Consciousness in Chicano Urban Culture" Barrio-Logos: Space and Place in Urban Chicano Literature and Culture. Texas: University of Texas Press, 2000. 1-18.
- Wilson, Christopher. "Introduction: Some Paradoxes of Modern Cultural Identity." The Myth of Santa Fe: Creating a Modern Regional Tradition. Albuquerque: University of New Mexico Press, 2003. 2-11.
- **[Case study]: Los Callejones [The alleys of LA] and Goleta Swap meets.**

### **Class 10 (T) The Politics of Mobility: Lowriders (08.20.13)**

#### **Readings:**

- Bright, Brenda Jo. "Remappings Los Angeles Low Riders." Looking High and Low: Art and Cultural Identity. Ed. Brenda Jo Bright and Liza Bakewell. Tucson: The University of Arizona Press Press, 1995. 89-120.
- Rodriguez, Richard T. "Queering the Homeboy Aesthetic." Aztlan: A Journal of Chicano Studies, v31 n2 Fall 2006. 127-137.

### **Class 11 (W) Food (08.21.13)**

- **[Radio Segments]** NPR Report on "Oakland Taco Trucks"

#### **Readings:**

- Valle, Victor. "Mexican Cuisine." Latino Metropolis. Minnesota: U. of Minnesota Press. 2000. 67-99.
- Vergara, Camilo Jose. "Paleteros." Urban Latino Cultures. Ed. Gustavo Leclerc. Thousand Oak: Sage Publications, 1999. 112-116.
- Newspaper articles on "Taco Truck Controversies"
- **[Case study]: Burros vs. Chimichangas (video: Latinsiser/Celofan by Nortec 3:19 mins)**

### **Class 12 (Th) The Body: Shapes, Hair, Nails... (08.22.13)**

- **[Video]** Lopez, Alma. "Boi Hair", 20 mins]

#### **Readings:**

- Negron-Muntaner, Frances. "Barbie's Hair." Boricua Pop. New York: New York University Press, 2004. 206-227.
- **Extra Reading:** Mercer, Kobena. "Black Hair/Style Politics [1987]." The Subcultures Reader. Ed. Ken Gelder. New York: Routledge, 1997. 420-435. (Selected Segments)

**[Case study]: Gendered Spaces: Barbershops & Hair Saloons (Guest Speaker)**

► **Second Part of the Final Project DUE: (10%)**

## **Week # 4 Chicana/o Aesthetics**

*Key Terms: Aesthetic Resistance, Transnational, Gender Politics, Performance, and Hybrid Culture...*

### **Class 13 (M) MIDTERM (08.26.13) [Bring a BLUE BOOK!]**

### **Class 14 (T) Clothes (08.27.13)**

#### **Readings:**

- Hernandez, Ellie D. "Chicana/o Fashion Codes: The Political Significance of Style Chicana/o Fashion." *Postnationalism in Chicana/o Literature and Culture*. Austin: University of Texas Press, 2009. 109-124
- Cosgrove, Stuart "The Zoot-suit and Style Warfare." *Cultural Resistance Reader*. Ed. Stephen Duncombe. New York: Verso, 2002. 157-165.
- Miller, Marilyn. "Guayabero and the Essence of Cool." *The Latin American Fashion Reader*. Ed. Regina A. Root. New York: Berg, 2005. 213-231. (Fragments)
- Ramirez, Catherine. "Black Skits, Dark Slacks, and Brown Kneewws: Pachuca Style and Spectacle during World War II." *The Woman in the Zoot Suit: Gender, Nationalism, and the Cultural Politics of Memory*. Durham, NC: 2009. 55- 82. Duke University Press.

**[Case study]: Selling an Identity: Huipils & Papi Underwear**

### **Class 15 (W) Music: Azucar "Morena" (08.28.13)**

#### **[Videos]**

**Celia Cruz's Videos**

**El Vez:** "En El Barrio"(4:26 min), "Say it Loud" (3:57), "Interview" (4:45 min)

#### **Readings:**

- Rodriguez, Richard T. "The Verse of the Godfather: Signifying Family and Nationalism in Chicano Rap and Hip-Hop Culture" *Velvet Barrios: Popular Culture and Chicana/o Sexualities*. Ed. Alicia Gaspar de Alba. New York: Palgrave Macmillan, 2003. 107-119.
- Aparicio, Frances R. "The Blackness of Sugar: Celia Cruz and the Performance of (Trans)Nationalism." *The Chicana/o Cultural Studies Reader*. Ed. Angie Chabram-Dernersesian. New York: Routledge, 2006. 361-371.

**[Case study]: Chicano Rap?: The Chongalicious, (Miami YouTube teens sensation) (3:53 min)**

### **Class 16 (Th) Music: Hip-Hop and Nor-TEC (08.29.13)**

#### **[Videos]**

**Nor-tec:** "Tijuana makes me Happy" (3:12 min), "Tijuana Sound Machine" (3:24 min), "Nortena del Sur" (2:50 min), "Colorado" (3:41 min).

#### **Readings:**

- Madrid, Alejandro. "Nor-tec Rifa: Introduction" (3-23), "It is and it is not" (65-67), "Irony, Nostalgia, and Memory" (201-204). *Nor-tec Rifa*. New York: Oxford University Press. 2008.

## **Week #5: Playing \***

*Key Terms: Leisure, Patriarchy, Place, Space, Geopolitics, Sport market, and Gender Performance.*

### **Class 21 (M) Holiday: Labor Day (09.02.13)**

### **Class 17 (T) Toys, Games and Leisure: Jugando with Toys (09.03.13)**

- **[Movie]** Homies (www.homies.tv)

#### **Readings:**

- Herrera-Sobek, Maria. "Danger! Children at Play: Patriarchal Ideology and the Construction of Gender in Spanish-Language Hispanic/Chicano Children's Songs and Games." *Chicana Traditions: Continuity and Change* Ed. Olga Nájera-Ramírez, Norma Elia Cantú. Illinois: University of Illinois Press. 2002. 81-99.
- Marez, Curtis. "The Homies in Silicon Valley: Figuring Styles of Life and Work in the Information Age." *Aztlan: A Journal of Chicano Studies*, v31 n2 Fall 2006. 139-148

**[Case study]: Yo-yos, Marbles and Loteria.**



**Class 18 (W) GOOOOL....Playing with others (09.04.13)**

**Readings:**

- Price, Marie and Courtney Whitworth. "Soccer and Latino Cultural Space: Metropolitan Washington Futbol Leagues." Hispanic Spaces, Latino Places. Ed. Daniel Arreola. Austin: University of Texas Press. 2004. 167-186. (Fragments)
- Rodriguez, Gregory. "Boxing and Masculinity: The History and (Her)story of Oscar de la Hoya" Latino/a Popular Culture. Eds. Michelle Habell-Pallan and Mary Romero. New York: New York University Press, 2002. 253-268.

**Extra Readings:**

- Burgos, Adrian. "Learning America's Other Game" Latino/a Popular Culture. Eds. Michelle Habell-Pallan and Mary Romero. New York: New York University Press, 2002. 125-139.

**Class 19 (Th) Cinema and TV: How Real is Reality TV? (09.05.13)**

- **[Movie]** Ugly Betty [Fragments]

**Readings:**

- Munoz, Jose Esteban. "Pedro Zamora's Real World of Counter-publicity: Performing and Ethics of Self." Disidentifications. Minneapolis: University of Minnesota Press, 1999. 143-160. (Fragments)
- Rohter, Larry. "How 'Ugly Betty' Changed on the Flight from Bogota" The New York Times, Jan. 7, 2007.
- Poniewozik, James. "Ugly, The American" Time Magazine, November 20, 2006

**Week #6: Spiritualities**

*Key Terms: Counter Humor, Internalized Trauma, Religion vs. Spirituality, Myth, Legend, Political comic, Proverbs, and Dichos.*

**Class 20 (M) Telenovelas (09.09.13)**

**[Movie]** "Mariachera" by Melissa Perez and Luis Moreno (UCSB)

**Readings:**

- Mayer, Vicki. "Living Telenovelas/Telenovelizing Life: Mexican American Girls's Identities and Transnational Telenovelas." Journal of Communication. v 53 Issue 3. 479-495.
- Martínez, Ibsen. "Romancing the Globe" Foreign Policy, No. 151 (Nov. - Dec., 2005), 48-56.
- Alvarez, Laura. "Double Agent Sirvienta." Urban Latino Cultures. Ed. Gustavo Leclerc. Thousand Oak: Sage Publications, 1999. 108-111.

**Class 22 (T) Comedy, Poetry and Cartoons (09.10.13)**

- **[Movie]** "Latin Kings of Comedy" and "Los Huevos Cartoon"

**Readings:**

- Gutierrez-Jones, Carl. "Humor, Literacy and Trauma in Chicano Culture" Comparative Literature Studies, vol 40, n2 (2003). 112-126.
- Alcaraz, Lalo. "La Cucaracha Urban Sketch Journal." Urban Latino Cultures. Ed. Gustavo Leclerc. Thousand Oaks: Sage Publications 1999. 83-90.
- Gamboa, Harry. "Fotonovela" Urban Latino Cultures. Ed. Gustavo Leclerc. Thousand Oak: Sage Publications 1999. 139-141.
- **[Case study]: Super Man, and the Mice Wars: Mickey Mouse vs. Speedy Gonzales**

**Class 23 (W) Religiosity and Healing: Myths, Apariciones and Altares (09.11.13)**

**Readings:**

- Castro, Rafaela G. "Altars" (9-10), "Brujeria" (26-27), "La Limpia" (139-140), "La Llorona" (140-142), Chicano Folklore. Oxford: Oxford University Press. 2001.
- Perez, Domingo Renee. "Caminando con La Llorona: Traditional and Contemporary Narratives." Chicana Traditions: Continuity and Change. Ed. Olga Nájera-Ramírez, Norma Elia Cantú. Illinois: University of Illinois Press. 100-116.
- Quinones, Sam. "Jesus Malverde." True Tales from Another Mexico. Albuquerque: University of New Mexico Press, 2001. 225-232.
- Lopez, Alma. "Juan Soldado" Urban Latino Cultures. Ed. Gustavo Leclerc. Thousand Oak: Sage Publications 1999. 56-57.

- **[Case study]: Transnational Fears: El Vampiro de la Frontera & El Chupacabras**

**Class 24 (Th) Altares (09.12.13)**

**Readings:**

- Turner, Kay. "History of Home Altars" The Chicano Studies Reader: An Anthology of Aztlan. Ed. Chon A. Noriega. Los Angeles: UCLA Chicano Studies Research Center, 2001. 334-342.
- Boyles-Gonzalez, Yolanda. "Indianizing Catholicism." Chicana Traditions: Continuity and Change. Ed. Olga Nájera-Ramírez, Norma Elia Cantú. Illinois: University of Illinois Press. 2002.117-130.
- **Extra readings:** Marchi, Regina. "Day of the Dead as New U.S. Holiday: Ritual, Media, and Material Culture in the Quest for Connection." Religion, Media and the Marketplace. Ed. Lynn Schofield Clark. NJ: Rutgers University Press, 2007. 280-307.

**[Case study]: Virtual Altares. Una ofrenda to Anzaldua**

(<http://gloria.chicanas.com/>>, <<http://www.myspace.com/rememberinggloria>>)

**Friday 09.13.13**

► **Third Part of the Final Project DUE: (20%)**

**Gala Opening: Final Presentations and Exhibition of Final Projects.**  
(Date, Place and Time to be announced)

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**Appendix:**

**Collecting Chicana/o Materiality**

**Readings:**

- Gaspar de Alba, Alicia. "The Mutation of Multiculturalism." Chicano Art Inside/Outside the Master's House. Austin: University of Texas Press, 1998. 199-222.
- Rowlands, Michael. "Heritage and Cultural Property" (105-113), and "The Power of Origins: Questions of Cultural Rights." (121-132) The Material Culture Reader. Ed. Victor Buchli. 2002.

**[Case study]: Richard "Cheech" Marin and The Smithsonian Experience: Do we need a Chicano/Latino National Museum?**

**How to Make a Lucha Libre Mask from a Tee Shirt (Instructions provided in the class reader)**

► **Some Possible Topic for Individual Midterm Test:**

- Belt Buckles and the Construction of Masculinity
- Bogeyman/ El Coco: Myths as Social Rulers
- Santos Brazaletes as Identities of Exchange
- *Charriada: Bien macho a caballo*
- *Freeway's Crosses*
- Mariachi Outfits: *Bien guapo y apretado*
- *Nacimientos*: Identities of exportation
- East LA gardens
- *Pan Dulce and Queques*
- *Placas as Retablos* in the memories of Mourning
- Refrigerators Magnets
- Saint Shrines and *yardas* (front gardens)
- ...