

Chicana/o Oral Traditions



ChST 137 - Fall 2013



Instructor: William Calvo-Quiros ■ Sept 23 - Dec 14
GIRV 1112 ■ Tu & Thu 5:00 - 6:15 PM

Course: **Crosspollination in Latina/o and Chicana/o Oral Traditions**

Instructor **William Calvo, PhD.**
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Class Time and Location **Tuesdays and Thursdays**
10:30 – 12 noon

Office hours: **Room SH 1345,**
Tuesdays and Thursdays
1:00 pm – 2:00 pm

Description This course will focus on the analysis of Chicana/o cultural production as expressed through oral poetry, oral narrative, and drama as well as in other more ephemeral forms such as cabula, choteo, joke-telling, or dichos. The course will examine how political, social, and economic inequalities and conditions affect how Latina/os relate to multiple forms of Oral Expressions. Furthermore, these multiple forms of oral traditions will be contextualized under the notion of Latina/o cultural unique epistemic productions and as extensions and expressions of their rich cultural experience.

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

- To understand the historical development and relationships of Chicana/o Oral Traditions to gender, race, and class.
- To explore the intimate connection between Oral Traditions, both collectively and individually to other forms of cultural productions
- To understand Latina/o Oral practices, in the context of their unique economic, political, and social realities.

Course Credits **4 credits**

Course Materials ■ The reader for this class will be available
A copy of the reader is also available on reserve at the Library.

Supplemental material such as videos, interviews, newspaper articles, and so forth will be provided.

Course Structure ■ This course will follow the hybrid format of a lecture/seminar. Lectures will be delivered everyday on the topics outlined in the syllabus. Reading assignments are to be completed **before** class, as scheduled. Please be prepared to discuss your reading responses in class. In-class discussions and topical exchanges are crucial to this class. Course assignments and exams cover the reading material assigned. You will be expected to exercise your critical thinking skills, research skills and writing skills in this 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 by everyone is essential. This is a collective collaboration 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. If the spirit of respectful dialogue is not honored you will be asked to leave and will not receive credit for that day.

■ Class starts 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.

Plagiarism

■ All 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.

■ All 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 by either a writing tutor and/or read out loud
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 citation 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!**
9. The use of pictures in your papers **MUST BE APPROVED** by the instructor
10. No cover page is required, but the first page of your documents **MUST** have your full name, class number, section, and term (i.e. Fall 2013)

**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 highly 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 Princeton 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.).

**Evaluation
and Grading:**

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

- Class attendance/participation, [25%]**
- In-Class Midterm [25%]**
- An Individual Course “Final” Project [25%]**
- Final Exam [25%]**

The grade weights and description by section are as follows:

☑ Attendance/Participation: 25%

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

☑ In-class Midterm: 25%

This exam is scheduled in-class on **class 11 (Thursday Oct. 24, 2013)** and you will be asked to apply what you have learned. It includes a multiple choice and essay questions.

☑ In-class Final: 25%

This exam is scheduled in-class on **Finals week, Dec. 09 - 13, 2013**

☑ Course Project: Oral History Project: 25%

The final course project is an independent assignment meant to explore a particular aspect of Chicana/o Oral traditions. The project will also explore our relationship to our constructions of memory, history, self-representation, and identity.

A description and guidelines of the final course project will be provided as well as examples and datelines.

- The following grading schedule will be used to calculate the final grade for the course:

A+	98 – 100%	C+	78 – 79%
A	95 – 97%	C	75 – 77%
A-	90 – 94%	C-	70 – 74%
B+	88 – 89%	D	60 – 69%
B	85 – 87%	E	50 – 59%
B-	80 – 84%	F	0 – 49%

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: Introduction to class

Key Terms: Attendance, Final Project, Oral Tradition, La Frontera, Chicana/o, and Narrativity

Class 2 (Th): Introduction

Readings:

- Syllabus Discussion.

Week #2: The US-Mexico Border[s]

Key Terms: The Borderlands, Treaty of Guadalupe-Hidalgo, Empire, Border Culture, Border People.

Class 5 (Tu) The Borderlands

Readings:

- Martinez, Oscar. "The US - Mexico Borderlands." In *Border People: Life and Society in the US-Mexico Borderlands*. Tucson: The University of Arizona Press, 1994: 26-56

Class 6 (Th): The Borderlanders

Readings:

- Paredes, Americo. "The Problem of Identity in a Changing Culture: Popular Expressions of Culture Conflict along the Rio Grande Border." In *Folklore and Culture on the Texas-Mexican Border*. University of Texas Press, 1993: 19-47

Week #3 Border Sabidurias Populares or Folk Popular Knowledge[s].

Key Terms: Knowledge Subjugation, Folklore, Popular Narrativities, and Border Knowledge.

Class 9 (Tu) The Border as a Point of Departure

Readings:

- Saldívar, José David. "Preface." In *Border Matters: Remapping American Cultural Studies*. Berkeley: University of California Press, 1997. ix-xvi

Class 10 (Th) The "Centrality" of the Border

Readings:

- Saldívar, José David. "Introduction." In *Border Matters: Remapping American Cultural Studies*. Berkeley: University of California Press, 1997. 1-14

Week # 4 Border Oral Narratives and the Ghosts of Modernity

Key Terms: Modernity, Subjectivity, Truth/Real vs "Imaginary," Border Subjectivity, and Border Cultural Productions

Class 13 (Tu) Oral Chicana/o Traditions: Truth and Subjectivity.

- Velez-Ibanez, Carlos. "The American Entrada: 'Barrioization' and the Development of Mexican Commodity Identity" In *Border Vision*. Tucson: University of Arizona Press. 1996. 57-87.

Class 14 (Th) Border Narration, Border Transgressions.

Readings:

- Rosaldo, Renato. "Border Crossing." In *Culture & Truth*. Boston: Beacon Press, 1993. 196-217.

Week #5: How to Approach Border Oral Traditions

Key Terms: *Memory and Oral Traditions, The value of Oral "Error," Proverbs and Hidden Transcripts*

Class 18 (Tu) Memory and Oral Traditions

Readings:

- Portelli, Alessandro. "Introduction" and "The Death of Luigi Trastulli: Memory and the Event." In *The Death of Luigi Trastulli and Other Stories*. Albany: State University of New York. 1991. vii-26.

Class 19 (Th) Listening the Tells of the Border

Readings:

- Paredes, Américo. "Folklore, lo Mexicano, and Proverbs," *Aztlán* 13.1-2 (1982): 1.

Week #6: Border Audio Archives

Key Terms: *Prose, Story Telling, Corridos, Children Tales, Myths, Legends, and Popular Narrativity*

Class 21 (Tu) Border Audio Archives

Readings:

- The Herrera-Sobek, María. "Prose Narrative in Hispanic Oral Tradition: Form and Content." *Handbook of Hispanic Culture in United States: Literature and Art*. Ed., Francisco Lomelí. Houston: Arte Público Press, 1993. 226-235

Class 22 (Th) Border Corridos, Alternative Narratives.

Readings:

- Paredes, Américo. "The Corrido on the Border" and "A Last Word." In *With His Pistol in His Hand*. Austin, TX: University of Texas Press, 1988. 129-150 and 241-247.

Week #7: From Corridos to Punk

Key Terms: *Narco-Corridos, Post-Modernity, The Border "Black Legend," Banda, and Nor-Tec*

Class 23 (Tu) Contemporary Audio Narratives

Readings:

- Guillermprieto, Alma. "Troubled Spirits." In *National Geographic*. May 2010, vol 217. 53-73

Class 24 (Th) Myths and Legends.

Readings:

- Calvo, William. *Sucking Vulnerability: Neo-Liberalism, The Chupacabras, and the Post Cold War Years*.

Week #8: The Imaginary and the Real

Key Terms: *Border Legends as Oral Traditions, NAFTA, Neo-liberalism, and Cyber-Traditions*

Class 25 (Tu) Memory and Healing

Readings:

- Rodriguez, Jeanette and Ted Fortier. *Cultural Memory: Resistance, Faith, and Identity*. Austin, TX: The University of Texas Press, 2003. ix-54

Class 26 (Th) The Post Cold War Years.

Readings:

- Rodriguez, Jeanette and Ted Fortier. *Cultural Memory: Resistance, Faith, and Identity*. Austin, TX: The University of Texas Press, 2003. 55-113

- **Turn Final Paper** (in class)

Week #9: Healing Oral Narrativities

Key Terms: Border Poetry, Queer Narrativities, Self Determination, Envision a New Borderlands

Class 27 (Tu) Healing Poetry I:

Readings:

- Delgado, Joseph. Ditch Water: Poems. Korima Press, 2013.

Class 28 (Th) Healing Poetry I:

Readings:

- Delgado, Joseph. Ditch Water: Poems. Korima Press, 2013.

Week #10: Queer Narratives of Self-Valorization

Key Terms:

Class 29 (Tu) Border Autobiographies

Readings:

- Gonzalez, Rigoberto. "Autobiography of My Hungers." Madison, Wisconsin: University of Wisconsin Press. 2013

Class 30 (T) REVIEW DAY FOR FINAL EXAM

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