HUMA 1311 :: Mexican-American Fine Arts Appreciation  
Course Syllabus  
ONLINE

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Contact via email to schedule meeting with instructor if necessary

Course Description: HUMA 1311 – Mexican American Fine Arts Appreciation  
This course is an exploration of the purposes and processes in the visual and performing arts (such as music, painting, drama, and dance) and the ways in which they express the values of the Mexican-American/Chicano/a experience. (3 Lec.)

Prerequisites: One of the following must be met:  
- Developmental Reading or English as a Second Language 0044 or have met the Texas Success Initiative  
- Initiative Reading Standard AND Developmental Writing in 0093, English as a Second Language 0054 or have met the Texas Success Initiative Writing Standard.

Class Times/Locations: Online

Class Activities: This course is composed of three sections, history, visual art, and literary art. Each section consists of corresponding readings in the course texts, lecture presentations, videos and assignments. The coursework in this class consists of writing assignments as well as class discussions. Read the more highly detailed information on assignments, what they consist of, how they are to be completed, and how they are evaluated by clicking on the Syllabus and Course Evaluation buttons found in the HUMA 1311 eCampus class. The primary focus of this course is on Chicoano films that represent the Mexican American experience from pre-Columbian origins to the 21st century

Textbook: No textbook; all materials provided and embedded into the course

CCIC – Core Curriculum Intellectual Competencies: Humanities 1315 satisfies the following Core Curriculum Intellectual Competencies defined by the Texas Higher Education Coordinating Board:  
*Reading: the ability to analyze and interpret a variety of printed materials – books, documents, and articles – above 12th grade level.  
*Writing: the ability to produce clear, correct, and coherent prose adapted to purpose, occasion and audience – above 12th grade level.  
*Speaking: the ability to communicate orally in clear, coherent, and persuasive language appropriate to purpose, occasion, and audience – above 12th grade level.  
*Listening: analyze and interpret various forms of spoken communication, possess sufficient literacy skills of writing, reading – above 12th grade level.  
*Critical Thinking: think and analyze at a critical level.  
Computer Literacy: understand our technological society, use computer based technology in communication, solving problems, acquiring information.  
*Required by District Humanities Discipline Committee

EEO – Exemplary Educational Objectives: Humanities 1315, as part of the Core Curriculum, satisfies the following Exemplary Educational Objectives as set forth by the Texas Higher Education Coordinating Board:  
*Demonstrate awareness of the scope and variety of works in the arts and humanities. (EEO1 = CO A/E/F) (CCIC = 1, 2, 4, 5)  
*Understand those works as expressions of individual and human values within an historical and social context. (EEO2 = CO C/D/G/H) (CCIC = 1, 2, 4, 5)  
*Respond critically to works in the arts and humanities. (EEO3 = CO D) (CCIC = 5)  
Engage in the creative process or interpretive performance and comprehend the physical and intellectual demands required of the author or visual or performing artist. (EEO4 = CO D/F/H)  
*Articulate an informed personal reaction to works in the arts and humanities. (EEO5 = CO B/D) (CCIC = 1, 2, 4, 5).  
*Develop an appreciation for the aesthetic principles that guide or govern the humanities and arts. (EEO6 = CO A/I) (CCIC = 1, 2, 4, 5).  
*Develop an appreciation for the influence of literature, philosophy, and/or the arts on intercultural experiences. (EEO7 = CO A/C/E) (CCIC = 1, 2, 4, 5)
*Required by District Humanities Discipline Committee

**CO – Course Objectives:**

Objectives for the course are as follows:

- Demonstrate an understanding of the term ‘humanities’ and the role the arts play in it. (CCIC 1, 2, 3, 4, 5, 6)
- Discuss form and content in relationship to the arts using appropriate vocabulary. (CCIC 1, 2, 3, 4, 5)
- Demonstrate an understanding of how the arts reflect time and place. (CCIC 1, 2, 3, 4, 5, 6)
- Demonstrate skills in critical analysis. (CCIC 5)
- Demonstrate an awareness of community offerings in the arts. (CCIC 1, 2, 4, 6)
- Experience a variety of exhibitions and performances. (CCIC 1, 2, 4, 5, 6)
- Develop an understanding of how the arts express human values. (CCIC 1, 2, 3, 4, 5, 6)
- Clarify their own values as a result of encountering the values of others. (CCIC 3, 4, 5)
- Define the creative process and be aware of the reasons humans create. (CCIC 1, 2, 3, 4, 5, 6)

**Student Learning Outcomes:**

Upon successful completion of this course, students should be able to:

- Employ formal elements and principles to critically analyze various works of the visual and performing arts.
- Articulate the creative process of artistic works as expressions of Mexican-American/Chicano/a experiences and cultural values.
- Formulate an understanding of how Mexican-American/Chicano/a arts reflect shifting cultural identities.
- Describe the relationship of Mexican-American/Chicano/a arts to everyday life.

**Grading:**

- A 90 – 100% (90 – 100 pts.)
- B 80 – 89% (80 – 89 pts.)
- C 70 – 79% (70 – 79 pts.)
- D 60 – 69% (60 – 69 pts.)
- F 0 – 59% (0 – 59 pts.)

The course is worth a total of 100 points. There is a direct relationship between points earned and your overall course percentage.

**Assignments:**

See eCampus for Assignment Schedule. The assignment schedule provides a detailed breakdown of assignment due dates as well as the semester point distribution. Click on both the Syllabus and Course Evaluation buttons in the class to read detailed descriptions of the assignment and activity types as well how assignments and activities will be evaluated.

**Course Information:**

Make-Ups – None. **NO REASONS WILL BE ACCEPTED FOR LATE ASSIGNMENTS BEYOND THE 24-HOUR LATE EXTENSION PERIOD (not available for Week 1 Assignments and Final).**

You must have Internet access and a current e-mail address.

**Online Links:**

www.richlandcollege.edu/syllabipolicies

**Certification:**

You must attend and participate in your on-campus or online course(s) in order to receive federal financial aid. Your instructor is required by law to validate your attendance in your on-campus or online course in order for you to receive financial aid. You must participate in an academic related activity pertaining to the course such as but not limited to the following examples: initiating contact with your instructor to ask a question about the academic subject studied in the course; submitting an academic assignment; taking an exam; completing an interactive tutorial; participating in computer-assisted instruction; attending a study group that is assigned by the instructor; or participating in an online discussion about academic matters relating to the course. In an online class, simply logging in is not sufficient by itself to demonstrate academic attendance. You must demonstrate that you are participating in your online class and are engaged in an academically related activity such as in the examples described above.

**Important Notes:**

ALL INFORMATION PROVIDED IN THIS DOCUMENT MAY BE SUBJECT TO CHANGE
INSTRUCTOR’S RIGHTS AND RESPONSIBILITIES
The instructor reserves the right to establish the guidelines for the ONLINE setting. The instructor reserves the right to maintain ONLINE decorum and to remove from class anyone who behaves in a manner that disturbs the instruction process.

The instructor is charged by the college with the responsibility for maintain the online environment and the instructor's decision is final. Any student having problems with a course should consult the instructor. Rudeness, disrupting the class, or disrespecting other students or the instructor will result in the student being removed from the online class. If that occurs, the student will be required to have a personal conference with the instructor. You are expected to follow the Student Code of Conduct. See ACADEMIC HONESTY below. The instructor reserves the right to amend this syllabus as necessary.

ATTENDANCE/PARTICIPATION POLICY
Just as in a face-to-face course, attending your online course is important. In fact, it may be even more important. In a face-to-face course, sometimes a student is physically there, but mentally "somewhere else." In an online course, there is little social pressure to be there or pretend to be there, but if you don't visit the course site regularly, you won't get much from the course and will find it difficult to get a good grade.

Here are some ideas to keep in mind:

• **Check the course site regularly**
  Even if you don't have specific assignments to complete, check the course site and your email regularly. Your instructor will make announcements, new postings will appear in discussion forums, and other plans may undergo subtle changes. Regular checks will help you remember all that you need to get done.

• **Plan on spending at least two hours of work time for every credit hour that the course receives**
  As a general rule of thumb, a course assumes that you will attend for as many hours are listed in the credit hours, then do homework and prepare in an equivalent number of hours during each week. In an online course, the distinction between attendance and study hours is removed, but the same amount of time is necessary. This is a minimum amount of time. In actual practice, many courses will take many more hours of study.

• **Your instructor can tell if you are visiting the course site**
  There are tools in Blackboard Course Info that allow your instructor to get general statistics about how often you visit the course site. Sometimes, they can even tell you have visited specific parts.

• **You will have to show your instructor the quality of your participation.**
  Statistical tools in Blackboard won't let your instructor know if you understand what you read, if you enjoy or dislike aspects of the course, or if you are succeeding as a student. That is up to you. Your assignments, postings, and instructor communication will show the quality of your work. You are expected to communicate with both the instructor and your classmates. Don't wait to be asked to communicate. Send your instructor questions. Post messages to other students. Ask questions and share your ideas.

ONLINE CLASSROOM POLICIES
Discussion Board responses, emails, and all other correspondence among faculty and students enrolled in this class are expected to conform to the level of conduct that would be expected in a regular classroom. Students should feel free to express disagreement with the instructor and other students but it must be done in a manner which is not verbally abusive, threatening, or harassing. Communication among students is encouraged but must end if one of the parties requests that it be terminated.

Students will not send unsolicited email espousing a cause, religion, or activity to other class participants and will not add other class participants to any listserves or other entity which distributes unwanted email or material.

Violation of these guidelines may result in disciplinary action against the offending student. This action can include termination of the student's participation in the class and a grade of F.

DISCUSSION BOARD POLICIES
COMMENTS BY USERS ARE NOT ENDORSED BY DCCCD: DCCCD does not necessarily endorse, support, sanction, encourage, verify, or agree with the comments, opinions, or statements posted on the Discussion Board. Any information or material placed online, including advice and opinions, are the views and responsibility of those who post the statements.

USE OF THE DISCUSSION
In this online course, your right to use the Discussion Board is limited to class activities. You may not give or supply your password or ID to others to use. You may not authorize others to use the Discussion Board, and you are responsible for all use of the Discussion Board in your name. You agree not to use any obscene, indecent, or offensive language or to place on the Discussion Board any material that is defamatory, abusive, harassing, or hateful. Further, you may not place on the Discussion Board any material that is encrypted, constitutes junk mail or unauthorized advertising, invades anyone's privacy, or encourages conduct that would constitute a criminal offense, give rise to civil liability, or that otherwise violates any local, state, national or international law or regulation. You agree to use the Discussion Board only for lawful purposes of this online course and you acknowledge that your failure to do so may subject you to academic, civil and criminal liability. You are responsible for ensuring
that any material you provide to or post to the Discussion Board, including but not limited to text, photographs, and sound, does
not violate the copyright, trademark, trade secret or any other personal or proprietary rights of any third party or is posted with
the permission of the owner(s) of such rights. Music files etc. may not be distributed in this Discussion Board or within this
course. Material on the Discussion Board is for your academic course use only. The Discussion Board contains copyrighted and
other proprietary information. You may not in any way make commercial or other unauthorized use, by publication, re-
transmission, distribution, performance, caching, or otherwise, of material obtained through the Discussion Board, except as
permitted by the Copyright Act or other law. You agree neither to disrupt or interfere with the Discussion Board, nor to alter of
tamper with any information or materials on or associated with the Discussion Board. You acknowledge that your Instructor may
review and archive the content of all discussions and sites linked to and from this Discussion Board and that you are responsible
for the content or actions of any other sites linked to or from this Discussion Board. Your linking to the Discussion Board is
restricted to sites pertinent your online course assignments.

USE OF MATERIAL SUPPLIED BY YOU
Postings to and communications with the Discussion Board are not private. You grant NLC the unrestricted right to use,
reproduce, archive, translate, transmit and distribute any material you supply or communicate to the Discussion Board.

MATERIALS POSTED BY OTHERS
You agree that the Instructor is not responsible, and shall have no liability to you, with respect to any information or materials
posted by others, including defamatory, offensive or illicit material.

INDEMNIFICATION
You agree to indemnify BHC and its affiliates, agents and representatives, and to hold them harmless, from any and all claims
and liabilities (including attorneys fees) which may arise from your submissions, from your unauthorized use of material obtained
through the Discussion Board, or from your breach of this Agreement, or from any such acts through your use of the Discussion
Board.

EDITING AND DELETIONS
Your course Instructor reserves the right, but undertakes no duty, to review, edit, move, or delete any material provided for
display or placed on the Discussion Board, in its sole discretion, without notice.

DISCLAIMER OF WARRANTY AND LIMITATION OF LIABILITY
You acknowledge that you are using the Discussion Board at your own risk. Your Instructor and BHC and its affiliates do not
represent or warrant that access to the discussion board will be uninterrupted or that there will be no failures, errors or omissions
or loss of transmitted information, or that no viruses will be transmitted on the Discussion Board. You should have a virus check
program installed on your computer.

TERMINATION
Your Instructor has the right to terminate your ability to access the Discussion Board, for any just reason, without notice. Contact
your instructor immediately if this occurs.
# Module One: The fine art of the Chicano film, mural, and novel

## Module Outcomes

**MO #1.1** - Upon completion of this module, the student will be able to recognize works of Mexican American fine art.

**MO #1.2** - Upon completion of this module, the student will be able to explain the creative process for Chicano filmmakers, artists and authors.

**MO #1.3** - Upon completion of this module, the student will be able to explain and apply theories about how Mexican American works of fine art are expressions of Chicano experience and cultural values.

**MO #1.4** – Upon completion of this module, the student will be able to evaluate works of Mexican American Fine Art by applying methods of formal criticism.

## Activity

**View:** Instructor lecture (IL1) – Module Introduction. Defining fine art & introduction to the Chicano film, mural, and novel

**Scholarly Literature Reading 1.1:** “Chicano Cinema: Panoramic View” by David R. Maciel in *Voices of Mexico* /April • June, 1995

**Scholarly Literature Reading 1.2:** “Film theory, methods, analysis” in *Studying Contemporary American Film: A Guide to Movie Analysis* by Thomas Elsaesser and Warren Buckland

**Scholarly Literature Reading 1.3:** “The Art of Literature” by Kenneth Rexroth (1974)

**Scholarly Literature Reading 1.4:** “Mexican Muralism: Its Social-Educative Roles in Latin America and the United States” by Shifra M. Goldman in *AZTLAN*

**Novel Reading #1:** *Bless me, Ultima* by Rudolfo Anaya: Introduction, Uno, Dos, & Tres

**Discussion 1:** Introduce yourself, why did you decide to take this class, how do we define “Mexican American Fine Art,” and why is cultural and ethnic representation important in films?

## Assessment

**Comprehension Assessment #1:** Covers information from IL1, Readings 1.1-4, and Novel Reading #1.

**Reflection #1:** Reflect on the cultural differences between the people of the luna vs the people of the llano (*Bless Me, Ultima*). What do each of these cultures represent symbolically by their names? Who in the family belongs to which group, and how has this impacted Antonio’s family? Why has it impacted the family?
## Module Two: From Colonial to Modernity

### Module Outcomes

**MO #2.1** - Determine the purpose of a work of Chicano art in a given time period and culture.

**MO #2.2** - Analyze the impact of a work of Chicano art on a given time period and culture.

**MO #2.3** - Explain how a work of Chicano art reflects the characteristics of a given time period and culture.

**MO #2.4** - Evaluate the influences of a work of Chicano art on a given time period and culture.

### Activity

**View Lectures and Historical Documentaries:**
- Instructor lecture (IL2) – Major historical events from colonization to early modernity. Introduction to the films, filmmakers, and themes.
  - 1846 (View Clip, 15:53) In April, Mexico and the United States go to war over disputed territory. On June 14, Military Commander of California Mariano Guadalupe Vallejo is awakened by an angry mob of Anglo settlers—forcing him to sign the Articles of Capitulation to make California an independent republic.

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<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>1500s</td>
<td><strong>Film Viewing 2.1:</strong> <em>The Other Conquest</em> by Salvador Carrasco &amp; Alvaro Domingo (1998)</td>
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<td><strong>Scholarly Literature Reading 2.1:</strong> “Review of La Otra Conquista” by Urrieta Luis &amp; Oliva Martinez</td>
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<td>1800s</td>
<td><strong>Film Viewing 2.2:</strong> <em>I am Joaquin</em> by Luis Valdez (1969) / Full Text of the Poem: <a href="http://www.latinamericanstudies.org/latinos/joaquin.htm">http://www.latinamericanstudies.org/latinos/joaquin.htm</a></td>
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<td><strong>Film Viewing 2.3:</strong> 016: 16th Of September And The History Of The Mestizo People by Teatro Campesino</td>
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<td><strong>Documentary Film Viewing 2.4:</strong> <em>The Head of Joaquin Murrieta</em> by John Valadez</td>
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<td><strong>Scholarly Literature Reading 2.2:</strong> “Joaquin Murrieta: Literary Fiction or Historical Fact?” by William Mero</td>
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<td><strong>Scholarly Literature Reading 2.3:</strong> “I am Joaquin: Relationships Between the Text and the Film” by Rolando Hinojosa</td>
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<td><strong>Scholarly Literature Reading 2.4:</strong> “Joaquin Murrieta, Mexican History, and Popular Myths of Freedom” by John Lowe</td>
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<td>1900s</td>
<td><strong>Film Viewing 2.5:</strong> <em>The Ballad of Gregorio Cortez</em> (1982)</td>
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<td><strong>Film Viewing 2.6:</strong> The Ballad of Gregorio Cortez - The Producer's Story. An Academy Event “The Ballad of Gregorio Cortez (1982)” on August 1, 2016 at the Samuel Goldwyn Theater.</td>
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<td><strong>Film Viewing 2.7:</strong> The Ballad of Gregorio Cortez (1982) - Making The Film. An Academy Event “The Ballad of Gregorio Cortez (1982)” on August 1, 2016 at the Samuel Goldwyn Theater.</td>
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<td>1895-1934</td>
<td><strong>Film Viewing 2.8:</strong> <em>Like Water for Chocolate</em> (1992)</td>
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<td><strong>Scholarly Literature Reading 2.5:</strong> “Food, Feelings and Film Women’s Power in Like Water for Chocolate” by Carole Counihan</td>
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**Discussion 2:** At 3m:13s in the video, “*The Ballad of Gregorio Cortez - The Producer's Story. An Academy Event “The Ballad of Gregorio Cortez (1982)” on August 1, 2016 at the Samuel Goldwyn Theater,*” Producer Moctesuma Esparza explains “why he did it” (made the movie). First, answer “why” he says he made the movie. Then, what was the impact of this piece on the time and culture when it was released (1982)? Lastly, explain how *The Ballad of Gregorio Cortez* reflects the characteristics of Chicano life/culture in 1901, South Texas.

**Novel Reading #2:** *Bless me, Ultima* by Rudolfo Anaya: Cuatro, Cinco, & Seis

### Assessment

**Lecture/Scholarly Literature Reading/Film Comprehension Quiz.**

## Module Three: 1930s – 1940s

**Activity**

**View Lectures and Historical Documentaries:**

- Instructor lecture (IL3) – Major historical events from 1930s – 1940s. Introduction to the films, filmmakers, and themes.
  - **1932** - Depортation between 300,000 and 500,000 in the 1930s.
  - **1943** - On August 23, Macario Garcia becomes the first Mexican national to receive a U.S. Congressional Medal of Honor, yet is refused service at the Oasis Café near his home in Texas. Prompted by the WWII labor shortage, the U.S. government launches an agreement with Mexico to import temporary workers (braceros), to fill the void in agricultural work.
  - **1948** - Dr. Hector Garcia establishes the Mexican American movement: the American GI Forum. This group gets national attention after a Latino soldier killed in action, Pvt. Felix Z. Longoria, is refused burial in Texas. Senator Lyndon B. Johnson makes arrangements for Longoria to be buried at the prestigious Arlington National Cemetery.

- “Mexican Americans During The Great Depression” - Richard Goodman (Audio and Transcript) [https://www.laits.utexas.edu/onda_latina/program?sernum=000536937&header=Identity](https://www.laits.utexas.edu/onda_latina/program?sernum=000536937&header=Identity)

**Assessment**

- Lecture/Scholarly Literature Reading/Film Comprehension Quiz
- Reflection Paper:
  - Visual Analysis – Diego Rivera’s Detroit Industrial Mural

| MO #3.1 – Articulate the economic hardships that Mexican Americans faced during the Great Depression and explain how these experiences are represented in film. |
| MO #3.2 – Discuss the impact of WWII on the Mexican American community and provide examples from Chicano films. |
| MO #3.3 – Describe the racial tensions between whites and Chicanos in the L.A. inner city during the 1940s. |
| MO #3.4 – Analyze the cultural differences between Mexican Americans in both rural and urban contexts and discuss how this is represented in film. |

### 1930s

**Documentary Film Viewing 3.1:** *Mutual Appreciation, Mutual Exploitation: Rivera, Ford and the Detroit Industry Murals* (1932-33) - Graham W. J. Beal, UC Berkeley - [https://youtu.be/lxYg_1aTMMU](https://youtu.be/lxYg_1aTMMU)

**Scholarly Literature Reading 3.1:** Article Adaptation of a talk by Graham W.J. Beal: [https://clas.berkeley.edu/research/art-mutual-admiration-mutual-exploitation-rivera-ford-and-detroit-industry-murals](https://clas.berkeley.edu/research/art-mutual-admiration-mutual-exploitation-rivera-ford-and-detroit-industry-murals)

**Scholarly Literature Reading 3.2:** “The surgery panel in Diego Rivera’s Detroit Industry Murals” - Don K. Nakayama

**Scholarly Literature Reading 3.3:** “Orozco at Dartmouth: The Epic of American Civilization” – Brochure, Hood Museum, Dartmouth College Libraries

**Film Viewing 3.3:** *Bless Me, Ultima* (2013)

**Scholarly Literature Reading 3.4:** *Bless Me, Ultima* (Review) - Spencer Herrera

### 1940s

**Film Viewing 3.4:** *Zoot Suit* (1981)

**Film Viewing 3.5:** “013: Zoot Suit Special” by El Teatro Campesino


**Scholarly Literature Reading 3.6:** “Intertextuality and Cultural Identity in Zoot Suit (1981) and La Bamba (1987)” in *The Bronze Screen: Chicana and Chicano Film Culture* by Rosa Linda Fregoso

**Discussion 3:** Considering the two films about the 1940s, *Bless Me, Ultima* and *Zoot Suit*, what are the cultural differences between the Chicanos who lived in the inner city of L.A. (*Zoot Suit*) and those that lived in the rural southwest (*Bless Me, Ultima*). What hardships did each of these two groups face, and what values do each of these films espouse / promote?

**Novel Reading #3:** *Bless me, Ultima* by Rudolfo Anaya: Siete, Ocho, & Nueve
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<tr>
<th>Module Outcomes</th>
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<td><strong>MO #4.1</strong> – Identify the regulatory laws put into place that impacted Mexican Americans in the 1950s.</td>
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<td><strong>MO #4.2</strong> – Discuss the cultural assimilation that Ricardo Valenzuela (Ritchie Valens) endured in the 1950s and how this is represented in film.</td>
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### Activity

**View Lectures and Historical Documentaries:**
- Instructor lecture (IL4) – Major historical events from 1950s. Introduction to the films, filmmakers, and themes.
  - **1951** - The Bracero Program is formalized as the Mexican Farm Labor Supply Program and the Mexican Labor Agreement, and will bring an annual average of 350,000 Mexican workers into the United States until its end in 1964.
  - **1954** - In the case Hernandez v. The State of Texas, the Supreme Court recognizes that Latinos are suffering inequality and profound discrimination, paving the way for Hispanic Americans to use legal means to fight for their equality. This is the first Supreme Court case briefed and argued by Mexican American attorneys.
  - **1954 to 1958** - Operation Wetback is put into place by the U.S. government. The initiative is a government effort to locate and deport undocumented workers—over the four-year period, 3.8 million people of Mexican descent are deported. 1956 Nearly a dozen bills are introduced into the Senate to preserve segregation. Henry B. Gonzalez, determined to stop them, stages an effective filibuster, speaking for 22 straight hours. He would later represent San Antonio in Congress.

### 1950s

**Film Viewing 4.1:** *La Bamba* (1987)

**Scholarly Literature Reading 4.1:** “¡La Bamba Cósmica en las Américas!: The Changing History and Story of Ritchie Valens and *La Bamba* in the Americas” by Irina Contreras

**Discussion 4:** In what ways did Ritchie Valens assimilate? Was this something he willingly did, or was there pressure for him to pass as more “white?” To what extent is this an example of him “selling out?” Or, do you think he was merely “buying in?”

**Novel Reading #4:** *Bless me, Ultima* by Rudolfo Anaya: Diez, Once, & Doce

### Assessment

- Lecture/Scholarly Literature Reading/Film Comprehension Quiz.
- Reflection Paper: Compare and contrast Ritchie and his brother in *La Bamba*. Answer, to what degree does Ritchie represent a certain stereotype, and to what degree does Bob represent a certain stereotype?
- Midterm Exam
**Module Five: 1960s**

**Activity**
- View Lectures and Historical Documentaries:
  - Lecture/Scholarly Literature Reading
  - Film Viewing
- Reflection Paper: Rhetorical analysis of “The Mexican American and the Church”

**Outcomes**
- Identify and explain the struggle of Chicano students during the 1960s, and discuss how the Chicano Movement was part of the Civil Rights Movement of the 1960s and identify the Chicano Movement’s successes and setbacks concerning the rights for Chicanos in America.
- Evaluate the role of agriculture in the Chicano Movement in the U.S.A. in what ways do the films Cesar Chavez and Walkout capture these struggles?

**Assessment**
- Lecture/Scholarly Literature Reading
- Film Viewing
- Discussion 5: While many people hear much about the Civil Rights Movement (and rightly so), do you think the Chicano Movement received equal attention? Discuss the similarities and differences between Chicano and African American struggles for equality in the United States.

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| **View Lectures and Historical Documentaries** | - Lecture/Scholarly Literature Reading  
- Film Viewing |
| **Reflection Paper** | Rhetorical analysis of “The Mexican American and the Church” |

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**Film Viewing 5.1: Cesar Chavez (2014)**
- Primary Literature Reading 5.1: “The Mexican American and the Church” by Cesar Chavez
- Audio (Speech): “Cesar Chavez at UCLA, Oct. 10, 1972”
- Film Viewing 5.2: “Walkout” (2006)
- Film Viewing 5.3: “The Struggle in the Fields” (1966)  
  - Episode 1: “Quest for Homeland”  
  - Episode 2: “The Struggle in the Fields”  
  - Episode 3: “Taking Back the Schools”  
  - Episode 4: “Fighting for Political Power” |

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**Outcomes**
- Film Viewing 5.1: Cesar Chavez (2014)
- Primary Literature Reading 5.1: “The Mexican American and the Church” by Cesar Chavez
- Film Viewing 5.2: “Walkout” (2006)
- Film Viewing 5.3: “The Struggle in the Fields” (1966)
- Discussion 5: While many people hear much about the Civil Rights Movement (and rightly so), do you think the Chicano Movement received equal attention? Discuss the similarities and differences between Chicano and African American struggles for equality in the United States. In what ways do the films Cesar Chavez and Walkout capture these struggles?
## Module Six: 1970s

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<th>Module Outcomes</th>
<th>Activity</th>
<th>Assessment</th>
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| MO #6.1 – Analyze the Chicano gang culture of the 1970s and discuss how Jimmy Santiago Baca was able to overcome by way of literature. | **View Lectures and Historical Documentaries:**  
- Instructor lecture (IL6) – Major historical events from 1970s. Introduction to the films, filmmakers, and themes.  
- **Documentary:** *A Place to Stand: The Story of Author Jimmy Santiago Baca* - [https://dcccd.kanopy.com/video/place-stand](https://dcccd.kanopy.com/video/place-stand)  
  - 1970 – In Crystal City, Texas, Jose Angel Gutierrez forms a political party, La Raza Unida (“The United Race”). Elections in April see an unprecedented victory for Chicanos. Gutierrez is elected county judge and La Raza Unida controls not only the school board, but city and county government as well.  
  - 1974 – (Watch video, 6m54s) Willie Velasquez of San Antonio organizes thousands of voter registration drives across the Southwest, encouraging the Latino population to vote. He notices, however, that the problem is not the number of Latino voters, but the electoral system. He later would file voting rights lawsuits—never losing a case. Congress passes the Equal Educational Opportunity Act to create equality in public schools by offering bilingual education to Hispanic students. | **Lecture/Scholarly Literature Reading/Film Comprehension Quiz.** |
| MO #6.2 – Identify how the Chicano family structure evolves through the 1970s and discuss how this evolution is represented in film. |  | **Reflection Paper:**  
- Poetry analysis – “Crying” by J.S. Baca |
| MO #6.3 – Describe the life of an “illegal” during the 1970s, in what ways are these hardships represented in the film *Alambrista*?! |  |  |

**Film Viewing 6.1:** *Blood In, Blood Out / Bound by Honor* (1993)  
**Primary Literature Reading:** Crying Poem by Jimmy Santiago Baca  
**Scholarly Literature Reading 6.1:** “Jimmy Santiago Baca: Poetry as Lifesaver” by Rob Baker  

**Film Viewing 6.1:** *Alambrista!* (1977)  
**Film Viewing 6.2:** *Mi Familia, My Family* (1995)  
**Scholarly Literature Reading 6.2:** “Language, Space and the Evolving Chicano Family in Nava’s My Family” by Dr. Gabrielle Carty  

**Discussion 6:** Considering all three films from this module, what are the similarities and differences between the cultural “types” represented in each film? In what ways do these films propagate stereotypes? Why do the filmmakers choose to represent the characters in this way?  

**Novel Reading #6:** *Bless me, Ultima* by Rudolfo Anaya: Dieciseis, Diecisiete, & Dieciocho
<table>
<thead>
<tr>
<th>Module Outcomes</th>
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<tbody>
<tr>
<td>MO #7.1 – Evaluate the way immigration is represented in films from the 1980s and discuss how the film makers use these representations to communicate values and political messages.</td>
</tr>
<tr>
<td>MO #7.2 – Analyze how education among Chicanos/Latinos is portrayed and discuss the way film represents shift in cultural identity.</td>
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<tr>
<td>MO #7.3 – Describe the political climate of the 1980s and explain how policies impacted Chicanos.</td>
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<thead>
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<th>Activity</th>
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<tbody>
<tr>
<td><strong>View Lectures and Historical Documentaries:</strong></td>
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<tr>
<td>- Instructor lecture (IL7) – Major historical events from 1980s. Introduction to the films, filmmakers, and themes.</td>
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<tr>
<td>- 1986 – Seeking to bring illegal immigration under control while maintaining a stable agricultural labor force, President Ronald Reagan signs the Immigration Reform and Control Act (IRCA). It is intended to toughen U.S. immigration law; border security is to be enforced and employers are now required to monitor the immigration status of their employees. It also, however, grants amnesty to nearly three million immigrants – mostly Mexicans – who had quietly slipped across the border during the 1970s and ‘80s.</td>
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<tr>
<td>- 1987 – The National Hispanic Leadership Institute addresses the underrepresentation of Latinas in the corporate, nonprofit and political arena.</td>
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<tr>
<td>- 1988 – Voter rights advocate Willie Velasquez dies in May, and is posthumously honored with the Presidential Medal of Freedom—the highest civilian peacetime award.</td>
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</table>

| Film Viewing 7.3: The Milagro Beanfield War (1988) |
| Film Viewing 7.4: Stand and Deliver (1988) |

| Scholarly Literature Reading 7.2: “Naturalism in Gregory Nava's Film El Norte” by Victor Manuel Duran |
| Scholarly Literature Reading 7.3: "Born in East L.A.: Cheech as the Chicano Moses" by Eddie Tafoya |

| Discussion 7: Both El Norte and Born in East LA engage issues of immigration. Where El Norte is serious and jarring, BIELA is comical and lighthearted. However, both films are engaging the serious issue about immigration. Given the nature of the topic, what is better in film, to serve a serious issue on a platter of humor, or to present the issue as traumatic and bleak? |

| Novel Reading #4: Bless me, Ultima by Rudolfo Anaya: Diecinueve, Viente, Veintiuno, Veintidos |

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<tr>
<th>Assessment</th>
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<tr>
<td>Lecture/Scholarly Literature Reading/Film Comprehension Quiz.</td>
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<tr>
<td>Reflection Paper: Based on the films from this module, reflect on the cost / benefit of civil disobedience (civil disobedience is resisting / rebelling against rules, laws, and policies, because they are considered unjust / unfair / discriminatory).</td>
</tr>
<tr>
<td>Book Review: Bless me Ultima</td>
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## Module Eight: 1990s – 2000s

### Module Outcomes

**MO #8.1** - Evaluate the way immigration is represented in films from the 21st century and discuss how the film makers use these representations to communicate values and political messages.

**MO #8.2** – Analyze the film representation of border violence against women in the 21st century.

**MO #8.3** – Discuss the role that contemporary mural art plays in forming community and reinforcing cultural values.

**MO #8.4** – Discuss how the prison culture both creates and destroys Chicano culture.

### Activity

#### View Lectures and Historical Documentaries:
- Instructor lecture (IL8) – Major historical events from 90s - 21st Century. Introduction to the films, filmmakers, and themes.
- PBS, Latino Timeline:
  - 1991 – The proposed North American Free Trade Agreement (NAFTA) between Canada, the United States, and Mexico expands and exploits the maquiladora concept, offering potential tax reductions to U.S. businesses.
  - 1992 – A series of peace agreements finally ends the bloodshed in El Salvador.
  - 1994 – NAFTA takes effect, eliminating all tariffs between Canada, Mexico, and the United States within 15 years. Imports from the maquiladoras become duty-free. On November 8, Californians pass Proposition 187 with 59 percent of the vote. This bans undocumented immigrants from receiving public education and benefits such as welfare and subsidized health care (with the exception of emergency services); makes it a felony to manufacture, distribute, sell, or use false citizenship or residence documents; and requires any city, county, or state officials to report any suspected or apparent illegal aliens.
  - 1996 – (Watch 8m22s video) Proposition 187 is ruled unconstitutional, on the grounds that only the federal government has the authority to regulate immigration. Eliseo Medina spearheads the movement to file lawsuits against Proposition 187. Medina becomes the first Mexican American Vice President of the Service Employees International Union.
  - 2004 - Anti-immigrant sentiment reaches a tipping point when Arizonans organize a group of volunteers known as "The Minutemen" to patrol the border.
  - 2005 - In April, the Minutemen began patrolling the border. They report unauthorized border crossings or other illegal activity to the U.S. Border Patrol. Antonio Villaraigosa becomes the first Mexican American mayor of Los Angeles in more than a century.
  - 2010 – With no new comprehensive federal immigration policy in place, states began to enact their own. In April, Arizona Governor Jan Brewer signs the broadest and toughest anti-illegal immigrant law in U.S. history. The legislation, SB-1070, cracks down on anyone harboring or hiring undocumented immigrants and gives local police unprecedented powers.

#### Film Viewing 8.1: American Me (1992)

**Scholarly Literature Reading 8.1:** “Changing of the Guard: Pinche Pintas and "Family"/Familia in Contemporary Chicano Film” by Scott L. Baugh in *Journal of Film and Video*, Vol. 55, No. 2/3 (Summer/Fall 2003), pp. 3-21

#### Film Viewing 8.2: Under the Same Moon (2007)

**Scholarly Literature Reading 8.2:** “Heroic Journeys: The Immigrant Experience as the Hero's Journey in El Norte and La misma luna” by Susan Wiebe Drake in *Studies in Latin American Popular Culture*, vol. 31, Jan. 2013, p. 85.

#### Film Viewing 8.3: Bordertown (2006)

**Contemporary Mural Art:** “Mural Mile in Pacoima with Levi Ponce” - [https://youtu.be/O@nrPaiEhF](https://youtu.be/O@nrPaiEhF)

**Discussion 8:** In *Under the Same Moon* and *Bordertown*, both stories center around the role of women. What are the dangers that women face when crossing the border, and is it more dangerous for women than men, and why? Give specific examples from the two films to support your position.

### Grade Calculation:
<table>
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<th>Activity</th>
<th>Weight</th>
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<tr>
<td>Quizzes (8, drop lowest)</td>
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<tr>
<td>Discussions/Participation/Attendance (8, drop lowest)</td>
<td>15%</td>
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<tr>
<td>1-Page Reflection Papers (8, drop lowest)</td>
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<tr>
<td>Exams (2: Midterm / Final)</td>
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<tr>
<td>Book Review (1)</td>
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<td>Cultural Arts Visit (1)</td>
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<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
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A book review does not only tell you what a book is about, but also whether it achieves what it is trying to do. Therefore, a book review is more than a summary of the content (even though this is an important component), but a critical analysis of the book and your reactions to it.

While you are reading the book, take notes about the following issues:

- What is the author’s main goal in writing this book? (Convince you of his position on a controversy? Explain the background of an event? Raise awareness of a particular issue?)
- What are the author’s main points?
- What kind of evidence does the author provide to make his or her points? How convincing is this evidence?
- Is the book well written? (Easily understandable? Good style?)
- What group of readers would find this book most useful (Lay people? Students? Experts in the area?)

A book review usually has the following components

1) Introduction (one or two paragraphs)
   - Bibliographic information (author, title, date of publication, publisher, number of pages, type of book)
   - Brief overview of the theme, purpose and your evaluation

2) Summary of the content (about two pages)
   - Brief summary of the key points of each chapter or group of chapters
   - Paraphrase the information, but use a short quote when appropriate

3) Evaluation and conclusion (about one page)
   - Give your opinion about the book. Is the book easy to read or confusing? Is the book interesting, entertaining, instructive? Does the author support his arguments well? What are the book’s greatest strengths and weaknesses? Who would you recommend the book to?
Purpose & Objective
The purpose of this assignment is to conduct “field research” in the Mexican American Fine Arts of the Dallas Fort Worth area. You will evaluate movements in the Mexican American arts for the artistic need humans have to create, and how cultural values are represented in the arts. By midterm, the student will submit for approval a location to visit where they will conduct their cultural and artistic analysis.

Methodology
When studying culture, there are two approaches that are important in qualitative research: etic and emic. Etic is the gathering of data and information as an insider of a particular culture. For example, if you were studying Islam as a Muslim, you would be performing etic scholarship. On the other hand, some are emic in their approach; those are the outsiders of a particular group being studied. It is not to say that one of these methods is superior to the other, rather, both aspects are considered to be very important in the study of culture.

What is most important in the analysis, regardless of whether one is Chican@ or some other culture, is the ability to suspend judgments and to approach the fine art / cultural experience objectively. For example, a possible setback to the etic their inability to think critically about the values and artistic expressions within that community because it is so familiar to them. Or, the emic might find themselves too far removed from a particular culture that it colors their interpretive lens, limiting their ability to be objective as well. So, no matter what approach you are taking in this project, approach the experience with an open mind and a critical eye.

Where to Go
The kind of places that you can visit for this assignment are simple. They must be events that are centered around or involve the arts in some way: Museums, cultural centers, visual and performing arts auditoriums, etc. At the end of this document you will find a list of 2019 events that you may visit to fulfill this assignment. There are also a couple of festivals this semester, but if you attend such an event, you must deliberately focus on the arts at the event. However, you are welcome to suggest an alternative to the list when you submit your location choice at midterm. Below, the events pertain to art, theatre, and folk dance.

The Assignment
There are two portions to this assignment. Part one is the written portion and part two is the photo/scan/image that verifies your actual attendance. This second part is very important as you must prove you were in attendance. The burden of proof is on the student. You can meet this requirement by submitting any combination of a ticket stub, receipt, parking pass, selfie, bulletin, pamphlet, brochure, signature and date from a staff member. If your proof of visit fails to verify your attendance beyond a reasonable doubt, you will not receive the 50 points for that portion.

The writing portion is as follows:

In 300 words or more, discuss the following:

- What cultural values were present in the artwork or performance? Identify at least three cultural values.
- In what way does the artwork or performance reflect a shift in cultural identity?
- In what ways does artwork or performance preserve cultural identity?
- What is the Mexican-American/Chicano/a arts to everyday life.
Suggested Locations:

Latino Cultural Center

http://lcc.dallasculture.org/

2600 Live Oak Dallas, Texas 75204

CARA MÍA THEATRE CO. (Play/theater) https://www.caramiatheatre.org/ Ticket Info: https://www.caramiatheatre.org/season-pass/ Latino Cultural Center 2600 Live Oak Dallas, Texas 75204

Alegre Ballet Folklórico (dance)

http://alegreballet.com
### Grading Rubric

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<thead>
<tr>
<th>Criteria</th>
<th>Possible Points</th>
<th>Points</th>
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<tr>
<td>What cultural values were present in the artwork or performance? Identify at least three cultural values.</td>
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<td>Sufficient, verifiable Proof of Visit</td>
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**Important things to note:**

- You must go to an event that occurred DURING this course. No previous visits may be modified to adapt this project.
- You cannot go to something that is centered around food or the culinary arts. That is outside of the scope of the project.
- If you are unable to conduct the field research project, we can discuss some appropriate alternatives. YOU MUST bring this to your instructor’s attention BEFORE midterm. No last-minute appeals to one’s inability to complete the assignment will be accepted. You will only be directed back to this disclaimer in such a case. There are certain circumstances where a student cannot complete this project, and that will be considered on a case by case basis.
- You cannot watch a video of a fine arts performance or event. You must attend a physical event and prove you physically attended with sufficient evidence.