

**DEGREE/PROGRAM CHANGE
FORM C
Form Number: C1072**

Fields marked with * are required

Name of Initiator: Irene Vasquez **Email:*** ivasquez@unm.edu **Date:*** 07-18-12
Phone Number:* 505 277-0998 Initiator's Title* Director, CHMS
Associated Forms exist?* Please Select ▼
Faculty Contact* Irene Vasquez Administrative Contact* Antoinette Rael
Department* Chicano Hispano Mexicano Studies Admin Email* arael64@unm.edu
Branch Main Admin Phone* 505-277-6414

Proposed effective term:

Semester Fall ▼ Year 2013 ▼

Course Information

Select Appropriate Program Undergraduate Degree Program ▼
Name of New or Existing Program * Chicano Hispano Mexicano Studies (Core course)
Select Category UG Core Course ▼ Degree Type
Select Action New ▼

Exact Title and Requirements as they should appear in the catalog. If there is a change, upload current and proposed requirements.

See current catalog for format within the respective college (upload a doc/pdf file)

Does this change affect other departmental program/branch campuses? If yes, indicate below.

Reason(s) for Request * (enter text below or upload a doc/pdf file)

Chicano Hispano Mexicano Studies proposes to add the CHMS 201 (Introduction to Chicana and Chicano Studies) as an option in the Core Humanities requirement. The impact of this proposal would be to diversify the opportunities for student learning in the Core and student exposure to diverse course materials and approaches to knowledge. Moreover, because the CHMS program utilizes high impact practices in its courses, the course may assist UNM in serving underrepresented undergraduate students complete a Core requirement in the area of the Humanities.

[PDF Rationale and Course materials.pdf](#)

Upload a document that includes justification for the program, impact on long-range planning, detailed budget analysis and faculty workload implications. *

[chms core course proposal memo.pdf](#)
[PDF Justification for Core.pdf](#)

Proposal to add CHMS 201 to the Core Humanities Curriculum
201 Introduction to Chicana and Chicano Studies
July 18, 2012

Form C Reasoning

A. Justification for the course

Chicano Hispano Mexicano Studies proposes to add the CHMS 201 (Introduction to Chicana and Chicano Studies) as an option in the Core Humanities requirement. The impact of this proposal would be to diversify the opportunities for student learning in the Core and student exposure to diverse course materials and approaches to knowledge. Moreover, because the CHMS program utilizes high impact practices in its courses, it is likely that the course can assist UNM in serving underrepresented undergraduate students complete a Core requirement in the area of the Humanities.

B. Impact on long-range planning

Faculty members in CHMS approved the submission of the Introduction to Chicana and Chicano Studies to the Core curriculum at a retreat held in December 2012. CHMS currently has two joint tenure and tenure-track faculty members who teach this course as part of their course load and several part-time instructors (PTI) who teach the course. Because CHMS offers up to three sections of the course, program faculty believe that there is sufficient interest to sustain student enrollments for courses offered through the Core curriculum. CHMS faculty members believe that this course meets the Humanities Core competencies and that students who take this course should receive credit in the Core curriculum as well as in the minor. This proposal benefits the CHMS program and the students.

C. Budget impact

CHMS expects that student interest may increase if the Introduction to Chicana and Chicano Studies is approved. Typically it offers two, sometimes three, sections of the 201. As CHMS moves towards a major it plans to offer a larger section of the 201, which will increase student hours in the program. CHMS does not intend to offer additional sections or ask for additional resources.

D. Faculty workload implications.

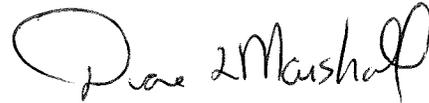
The increase in enrollments will directly impact the faculty workload. In particular, the number of hours dedicated to reviewing and grading student assignments will grow directly proportionate to the growth of students in the course. CHMS faculty members who teach the course are prepared to assume the workload. CHMS may hire a PTI to teach this course. In this case, the Director will assume the responsibility for advising the PTI on the expectations of student learning outcomes assessment in regards to Core competencies.

Office of the Dean

To: Dr. Irene Vasquez, Director, Chicano Hispano Mexicano Studies
From: Dr. Diane L. Marshall, Associate Dean for Curriculum and Instruction
Re: Proposal to include CHMS 201 in the UNM Core Curriculum
Date: August 9, 2012

I am writing to confirm that the College of Arts and Sciences plans to continue to fund the teaching of CHMS 201. We will certainly fund this course for the 5-10 years required for adoption of the course into the Core Curriculum. In fact, hiring a new lecturer who is qualified to teach this course is in our hiring plan for this fiscal year.

I am generally supportive of this proposal as I think increasing the number and diversity of courses in the Core Curriculum will benefit our students. I will ask the Arts and Sciences Curriculum Committee to review the proposal early in the Fall Semester.



Proposal to add Chicano Hispano Mexicano Studies 201 (Introduction to Chicano Hispano Studies) to the UNM Core Curriculum

Form C Reasoning July 3, 2012

Overview

Chicano Hispano Mexicano Studies proposes to add the CHMS 201 (Introduction to Chicana and Chicano Studies) as an option in the Core Humanities requirement. The impact of this proposal would be to diversify the opportunities for student learning in the Core and student exposure to diverse course materials and approaches to knowledge. Moreover, because the CHMS program utilizes high impact practices in its courses, it is likely that the course can assist UNM in serving underrepresented undergraduate students complete a Core requirement in the area of the Humanities.

Rationale

Faculty members in the Chicano Hispano Mexicano Studies (CHMS) believe that UNM will benefit from adding CHMS 201 to the Humanities Core requirement based on the following reasons:

- 1) The study of Mexican American and Latino population in the United States is significant to knowledge about diverse populations in the United States. Mexican descent populations have made important contributions to U.S. society. Furthermore, their country of origin borders the United States and, in particular, the U.S.-Mexico borderlands is a critical social and economic region to the state of New Mexico. Information about this population grouping can be integrated into the Core curriculum.
- 2) CHMS offers two sections of the CHMS 201 every semester. The course on average enrolls 30 students per section. While the course does serve the CHMS minor population, the majority of these students take the course to fulfill electives or to fulfill Group requirements in the College of Arts and Sciences. The course enrollments demonstrate an interest in the subject area. Undergraduate students therefore should be allowed to select the CHMS 201 to fulfill the UNM Core Humanities requirement.
- 3) The Introduction to Chicana and Chicano Studies is aligned with similar pedagogical goals as those for the UNM Core for Humanities (see table below). CHMS 201 is designed to introduce students to the content area of Chicana and Chicano Studies and strengthens students' critical thinking skills, written and verbal communications skills, and cultural competency abilities. In order to achieve the student learning outcomes, faculty members utilize the following assessment activities: reading and discussion of primary and significant texts, analysis of art and popular cultural practices, research and writing activities, and project-based learning. The student learning outcomes are aligned with the Core competencies articulated in NM HED Area V: Humanities and Fine Arts. Included below are a few examples of how CHMS 201 meets competencies in the Humanities and Fine Arts Core:
 - A. Students will utilize "aesthetic judgments" to analyze the central themes and characters and in the classic novel *Bless Mi Ultima* written by Rudolpho Anaya.
 - B. Students will examine "processes across a range of historical periods" by discussing how the Mexican Revolution of 1910 led to one of the largest migration waves of Mexicans to the U.S. Mexico borderlands and the impact that this population movement had on cultural development in the border region throughout the 20th Century?
 - C. Students will compare "contemporary modes of expression" and "contemporary thought" among diverse Chicana and Chicano Movement leaders and organizations and how each conceptualized civil rights in relation to the 14th Amendment.
 - D. Students will recognize the "diversity of human experiences" by examining how gender and sexuality shape artistic representations of the Virgen de Guadalupe.

**Humanities Competencies and Student Learning Outcomes Assessment
Introduction to Chicana and Chicano Studies (CCS 201)**

Humanities Competencies	CCS 201 Course Outcomes	Assessment Tool/Assignments*
Students will analyze and critically interpret significant and primary texts and/or works of art (this includes fine art, literature, music, theater and film).	Students will analyze and critically interpret significant examples of textual and cultural production among diverse Chicano and Mexican descent communities and explicate the social, economic, and historical context of these cultural and creative expressions.	Reading responses Essay on novel Museum Exhibit Review
Students will compare art forms, modes of art and expression and processes across a range of historical periods and/or structures such as political, geographic, economic, social, cultural religious and intellectual.	Students will analyze and critically interpret significant examples of textual and cultural production among diverse Chicano and Mexican descent communities and explicate the social, economic, and historical context of these cultural and creative expressions.	Museum Exhibit Review Cajita Research and Presentation
Students will recognize and articulate the diversity of human experience across a range of historical perspectives and/or cultural perspectives.	Students will assess the social, historical and cultural development of New Mexico's Hispano communities within the larger context of U.S. and Mexican American history.	Cajita Research and Presentation
Students will draw on historical and/or cultural perspective to evaluate any or all of the following: contemporary problems/issues, contemporary modes of expression, and contemporary thought.	Students will draw on diverse social, historical, economic and cultural perspectives to evaluate the historical and contemporary conditions and problems and issues of diverse Mexican descent populations.	Reading Responses Midterm Exam
Students will identify, analyze, and apply criteria for making aesthetic judgments in at least one field of the fine arts and in at least one field of the Humanities.	Students will write and speak to discover new insights. Students will revise their ideas and their writing in order to achieve expression that is clear, compelling, and challenging.	Museum Exhibit Review Cajita Research and Presentation
Students should possess an understanding of the present that is informed by an awareness of past heritages in human history, arts, philosophy, religion, and literature, including the complex and interdependent relationships among cultures.	Students will evaluate historical and contemporary relationships of Chicanas and Chicanos to other U.S. populations	Essay on novel Museum Exhibit Review

* Documentation explaining the assignments is attached in the Form C packet.

Introduction to Chicana and Chicano Studies

Course Description

This course introduces students to the interdisciplinary field of Chicana/o Studies and the diversity of experiences of Chicano/Hispano/Mexicano people(s). Students will explore the intersections of culture, place, and history as they impact Mexican and Latino descent communities in the United States. In order to appreciate the lives and experiences of Mexican descent people in the United States in their fullness, we need to understand their historical and cultural heritage and how historical events have shaped their lives and continue to influence their lived experiences, cultural practices, and creative expressions. The course will simultaneously maintain a thematic focus on the historical development of Chicana and Chicano Studies as a field and explore topics such as art, history, politics, literature, arts and media, popular culture, and the related issues of race/ethnicity, class, gender, and sexuality.

Course Objectives.

- . Students will examine the multiple ways that “Chicanos” have been defined and named in the United States, as well as understand the contributions Chicanas and Chicanos have had made to the larger U.S. culture.
- . Students will evaluate historical and contemporary relationships of Chicanos/Hispanos/Mexicanos to other U.S. populations;
- . Students will analyze intersectionality so as to understand the impact of the social construction of race, class, gender, and sexuality as related to Chicano, Hispano, and Mexicano communities in national and transnational contexts;
- . Students will assess the social, historical and cultural development of New Mexico’s Hispano communities within the larger context of U.S. and Mexican American history;
- . Students will interpret, analyze and evaluate textual and cultural production among diverse Chicano and Mexicano communities and explicate the social and historical context of cultural production.
- . Students will employ the terms, concepts, and methods required in the study of Chicano Studies through the following frameworks: economic, political, historical, racial, class, familial, gender, immigration, educational, artistic expressions, and literature.
- . Students will write and speak to discover new insights. Students will revise their ideas and their writing in order to achieve expression that are clear, compelling, and challenging.

Required Texts

Bless Me Ultima. 1992. Rudolfo Anaya. New York: Warner Books;
Alambrista and the US-Mexico Border: Film, Music, and Stories of Undocumented Immigrants. 2004. Nicholas J. Cull and David Carrasco eds. Albuquerque: University of New Mexico Press.
Barrio Boy by Ernesto Galarza (University of Notre Dame Press, 1971)
Quixote’s Soldiers by David Montejano (University of Texas press, 2010);
These books are available at the UNM bookstore or can be purchased used.

Additional Course Materials

Other readings will be assigned from a variety of sources. These will be available on e-reserve, and in some instances, may be emailed directly to you. A few films will be shown during class time. Access E-Reserves from the Zimmerman home page, find my last name, Samora and enter the password Lobo201. To fully access all course materials you will need a UNM email address and a current UNM ID.

Requirements/Evaluation

- Students are expected to do all the class readings, participate in discussions and activities, analyze cultural texts in class, write response papers to the texts, complete an essay on a novel, complete a midterm exam and prepare an in-class presentations.
- Students will be expected to read 50 to 75 pages of text per class period. A few times during the semester the reading assignments will be longer. It may help to spread the readings out over a few days, rather than trying to read them all at one time. The readings are not difficult, but the concepts are. They may need time to settle.
- Each student will present a *cajita* to the class. This will be the final. An explanation handout will be provided.
- Written assignments include five response papers and one 7-page research paper due at the end of term.
- We will sometimes work in groups and there will be in-class assignments connected with the films.
- Each student will be responsible to lead class discussion on a rotating basis

Class Format

The course teaching structure includes a mix of lecture, video presentations, group discussions, student presentations, projects, and guest presentations. This course is designed as discussion-based. You are expected to read all assigned articles and chapters. You will be assigned to lead discussion, please be prepared. All students are expected to participate. Your opinion and experience is valuable to our class. There will be two presentations that you will be expected to make to the class. Several documentaries and films will be shown during class. We will have one field trip.

Class Pedagogy

In this course we will explore identity through an understanding of how economics, politics, history, family, gender, education, literature and the arts have shaped Chicano Studies and the diverse experiences of Chicano, Mexicano, and Hispano people in the United States. We will investigate how we have been shaped by our understanding of our place in American cultural life and how these events affect our individual identity formation. We will also explore what we each bring to the classroom and how we each contribute to our learning. To build this foundational base we need to understand the history of the Chicano experience in the United States with regard to perceived notions of racial, class, gender, and ethnic politics. Critical thinking will lead to the kind of critical questioning that decodes and deconstructs the function and formation of these elements in society. Students often bring strong views and opinions about race, gender, and class relations to their discussions. It is important our discussions take place in a safe and respectful pedagogical environment. The University is a social space that encourages the exchange of informed ideas and views. Because the subject matter is sensitive, respect must be given to all viewpoints.

Attendance/Participation

Because our course is comprised primarily of readings and discussion, students must be willing to commit to full participation. The emphasis here is on discussion and the exchange of ideas. This means attending class regularly (and I will take attendance), joining in the discussions (based on the required readings and in-class films), and, helping to lead presentations and discussions of some readings. Please note that 10 of 100 points are earned through class participation. I define participation largely in terms of your contributions to class discussion, both quality and quantity. I will also take note of your active contributions during group work.

Reading Responses

Responses must be 1 page, typed in paragraph form. While I expect you to read every assignment carefully, each student will be required to turn in responses based on that day's reading assignment at the beginning of class 4 times during the semester. The class will be divided into two groups alphabetically by last name. The due dates for these assignments are noted in the syllabus. As you do the reading for this assignment, note any points you have questions about or would like to discuss in greater detail, or any content you find especially interesting or relevant. A handout detailing the requirements will be given out the second day of class. No late papers will be accepted unless you were sick or someone died. However, rewrites are always accepted for a higher grade. Each paper is worth 5 points for a total of 20 points.

Midterm

The midterm exam will be held in class on _____. The exam is comprehensive, and requires you to analyze and synthesize course materials. The exam's format will be fill in the blank, short answer and essay, and your score will account for 20 percent of your grade.

1 Book Essay Exam on *Bless Me Ultima*

Student will write 5 to 7 page (typed, double-spaced, 12 point font, normal margins) essay on the novel. Student will receive a set of instruction for writing the essay. The essay will be worth 15 points.

Exhibit Review

The review will be of a Mexican American or Latino focused exhibit at the National Hispanic Cultural Center. I will provide you with a handout detailing your instructions for carrying out this review. The exhibit review will be worth 10 points.

Cajita Project - Final

The cajita (little box) project is an opportunity to creatively present your personal views of your place in United States culture as either an insider or as an outsider or somewhere in-between. The final project will be a presentation made during the final exam period. It will be a presentation to the class that incorporates all we have learned from the films, class field trip, both oral history interviews, and the readings. An instruction sheet will be given to you later in the semester. The project is worth 25 points and more detailed instructions will be forthcoming.

Formats

All assignments written outside of class will be typed, double-spaced in a suitable 12-point font, and use one-inch margins. All assignments should have your name, the assignment, and the date the assignment is due. Multiple page documents should be numbered and stapled. Double-sided printing is acceptable and encouraged. Please print out all assignments, as I do not accept electronic submissions.

Late Assignments

Late assignments are not accepted. Extraordinary circumstances (such as those that involve police cars or ambulances) may excuse a late assignment, but these are rare. Don't delay in contacting me.

Courtesy, Cell Phones, and Other Electronic Devices

We will be covering many sensitive topics in this class, and you will be expected to behave in a mature way and to be open to the opinions of others. Above all, be courteous to your fellow classmates. Part of this is controlling one's cell phone and other electronic device use- when in class, you are not to answer calls or text messages, nor may you send a text message. Disruptions of this sort will not be tolerated.

UNM Policy on Academic Dishonesty

The UNM Catalogue 2005-2006 page 43 lists the University policy on academic dishonesty as follows: Each student is expected to maintain the highest standards of honesty and integrity in academic and professional matters. The University reserves the right to take disciplinary action, up to and including dismissal, against any student who is found guilty of academic dishonesty or otherwise fails to meet these standards. Any student judged to have engaged in academic dishonesty in course work may receive a reduced or failing grade for the work in question and/or for the course. CHMS and the American Studies Department support this policy. If you are found guilty of academic dishonesty, you will receive an "F" for the class and be reported to the Dean of Students.

Attendance Policy

Attendance and full participation is required for this class. Unforeseen circumstances arise which may make it impossible to get to class. For that reason, each student is allowed two absences. If a student is absent three or more times, their final grade will be lowered one full letter grade per absence. You may be dropped from the class if you have more than four absences, excused or unexcused.

Equal Access

Qualified students with disabilities needing appropriate academic adjustments should contact Accessibility Services (Mesa Vista Hall 2021, 277-3506), which provides academic support to students who have disabilities.

Grading System

- Class Participation: 25 points
- Response Papers: 25 points
- Cajita Project and Presentation: 25 points
- Research Paper: 25 points

A+ - 97 – 100	B+ - 87 – 89	C+ - 77 – 79	D+ - 67 – 69
A - 93 – 96	B - 83 – 86	C - 73 – 76	D - 63 – 66
A- - 90 – 92	B- - 80 – 82	C- - 70 – 72	D- - 60 – 62

Course Schedule is subject to change as the semester proceeds

Week 1 Introduction

August 21

Introduction to the class, describe format of the class
 Read the syllabus, icebreakers

August 23

Occupied America (OA) Chapter 1 (e-reserve); handout on reading response paper

Week 2: Historical Standpoint

August 28

“What is a Chicano?”; OA Chapter 2 (e-reserve)

August 30

OA Chapter 3 (e-reserve); Victor Villaseñor film; Handout on Oral History Assignment

Week 3: Colonization of the Southwestern United States

September 4 Treaty of Guadalupe Hidalgo

Treaty of Guadalupe Hidalgo (e-reserve), “Introduction” from *Guadalupe: Mother of the New Creation* by Virgil Elizondo (e-reserve)

September 6

Chapter one (“Farewell Homeland”) and Chapter two (“Across the Dividing Line”) from *Becoming Mexican American* by George I. Sanchez (e-reserve)

Due: Response 1 Group A

Week 4

September 11

Articles regarding HB 2281 and SB 1070 (e-reserve); Appendix to *Moving Beyond Borders*, “Mestzaje: The Formation of Chicanos” by Julian Samora (241); “Constructive Marginality ‘Por el otro lado’” by Richard Navarro (72 in MMB); “*La conciencia de la mestiza/ Towards a New Consciousness*” from *Borderlands/La frontera* by Gloria Anzaldúa; (e-reserve)

September 13

Begin novel *Bless Mi Ultima* by Rudolfo Anaya

Due: Response 1 Group B

Week 5: The Mexican American Generation

September 18

Cajita Project handout

Complete 1st half of *Bless mi Ultima*

Selected readings by George I. Sanchez, Ernesto Galarza, and Julian Samora on e-reserve.

September 20

Newspaper articles by Ruben Salazar; “Introduction” from *Ruben Salazar: Border Correspondent* by Mario T. Garcia; Appendix II: Inquest into Salazar’s Death from *A History of the Mexican American People* by Julian Samora and Patricia Vandell Simon (all on e-reserve)

Week 6: Chicano Movimiento

September 25

Complete second half of *Bless Mi Ultima*

Part one of *Quixote’s Soldiers* by David Montejano, chapters 1-3

September 27

Part one of *Quixote’s Soldiers* by David Montejano, chapters 4-6

Handout on final paper and presentation

Due: Response 2 Group A

Week 7: Chicano Movimiento cont.

October 2

Parts two and three of *Quixote’s Soldiers* by David Montejano

Alambrista (Camarillo, Griswold del Castillo, Groody)

Due: First Oral History

October 4: Chicana Epistemologies and Pedagogies

Alambrista (Hing, Candelaria, Cuellar, Carrasco)

“Haciendo que hacer” by Francisca Godinez; “Here They Go Again With the Race Stuff” by Esthela Bañuelos on e-reserve

Due: Response 2 Group B

Week 8: Chicana Epistemologies and Pedagogies cont.

October 9: “Toward an Epistemology of a Brown Body” by Cindy Cruz; “Start with the Land” by Karleen Pendleton Jiménez

October 11 Fall Break

Week 9: Family and Identity Formation

October 18

Barrio Boy- Preface (ix), Intro (1), Part One (3- 71) Three Galarza articles (e-reserve)

October 20

Barrio Boy- Part Two (73-171)

Midterm

Week 10

October 25

Barrio Boy- Part Four (193-246), Part Five (247-266) and Glossary (267-275)

October 27 –

Field trip to the Torreon at the Nat’l Hispanic Cultural Center (date to be finalized)

Due: Response 3 Group A and B

Week 11: Politics and Resistance

November 1

“White Privilege” by Peggy McIntosh; “Failing to See” by Harlon Dalton (15-18); “Privilege as Paradox” by Allan G. Johnson (117-121); “White Privilege Shapes the U.S.” by Robert Jensen (e-reserve)

November 3

Film: Children’s March

Due: Response 4 Group A and B

Week 12: Claiming Space

November 8

“Through the Eyes of a Wetback” by Jorge Bustamante from *Los Mojados: The Wetback Story* edited by Julian Samora (e-reserve)

Documentary: *Mojados Through the Night*; in-class assignment on the film and reading to fill out.

November 10

Discussion of both *Mojados*

Due: Book Essay due

Week 13: Mentoring Workshop

November 15

Due: Response 5 A

November 17

Read:

Due: Response 5 B

Week 14: Artistic Expression and Wrapping it all Up

November 22

Film: La Onda Chicana

November 24 Thanksgiving

Week 15:

November 29- Film: “Milagro Beanfield War”

December 1 – Film: “Milagro Beanfield War” conclusion

Week 16:

December 6- Cajita Project

December 8- Cajita Project

Finals Week:

December 13 Tuesday 10-12 noon Cajita Project Presentations and class potluck

Reading Discussion Questions

Acuña, Chapter 2

1. What was the ethnic makeup of the Spaniards?
2. What are the contributions of Muslims to New Mexico?
3. What is the Columbian exchange?
4. Acuña says that the colonial mentality and racial ambivalence are even today a factor among the Mexican people. What do you think?
5. Explain the new social, economic, political and cultural order of things with the arrival of the Spanish.

Anzaldua

1. What does Gloria Anzaldua mean by this following statements?
“At some point, on our way to a new consciousness, we will have to leave the opposite bank, the split between the two mortal combatants somehow healed so that we are on both shores at once and, at once, see through serpent and eagle eyes” and “She has discovered that she can’t hold concepts or ideas in rigid boundaries. The borders and walls that are supposed to keep the undesirable ideas out are entrenched habits and patterns of behavior; these habits and patterns are the enemy within” (100-101).
2. Using the following quote, elaborate on how Anzaldua characterizes the experiences of woman of color in U.S. society:
“The mestiza is a product of the transfer of the cultural and spiritual values of one group to another. “Being tri-cultural, monolingual, bilingual or multilingual, speaking a patois, and in a state of perpetual transition, the Mestiza faces the dilemma of the mixed breed: which collectivity does the daughter of a darkskinned mother listen to?” (100) *La mestiza* constantly has to shift out of habitual formations...The new *mestiza* copes by developing a tolerance for contradictions, a tolerance for ambiguity....not only does she sustain contradictions, she turns the tolerance into something else.” (101)
3. Read the two paragraphs on page 105 that relate to machismo. Do you agree with her definitions, her viewpoint?
4. Elaborate on the following statement by Anzaldua:
“Tenderness, a sign of vulnerability, is so feared that it is showered on women with verbal abuse and blows. Men, even more than women are fettered to gender roles. Women at least have had the guts to break out of bondage. Only gay men have had the courage to expose themselves to the woman inside them and to challenge the current masculinity....We need a new masculinity and the new man needs a movement” (106).
Comment.
5. Do you agree or disagree with the following statement by Anzaldua. Explain your response opinion?
“Before the Chicanos and the undocumented worker and the Mexican from the other side can come together, before the Chicano can have unity with native Americans and other groups, we need to know the history of their struggle and they need to know ours.” (108)

L. Esthela Bañuelos , “Here They Go Again with the Race Stuff”
Francisca E. Godinez, “Haciendo que Hacer”

1. What consejos, dichos, or family wisdom do you draw from in shaping a successful school performance?
2. Define *educación* as opposed to education.
3. What connections do you make between your cultural knowledge and strategies and the value of schooling to succeed in American society?

George Sanchez, *Becoming Mexican American*

Chapter 1

1. What push and pull factors does George Sanchez identify as inducing Mexican migration and immigration?
2. How did the railroad change Mexican village life?
3. How did the family structure and gender roles change before and after the Mexican Revolution?

Chapter 2

1. Sanchez described the border as being “porous” and that “crossing the border was a simple matter” before 1924. What does he mean by these statements?

“Constructive Marginality: En el otro lado”- Richard Navarro

1. What does the title of the article mean?
2. Explain Navarro’s use of the term liminality. How does the author characterize this state as liberating or self-destroying?
3. Explain the dicho - Se hace el camino al andar- you make the path by walking.

Cindy Cruz, “Toward an epistemology of a Brown Body”

“...I am suggesting that our production of knowledge begins in the bodies of our mothers and grandmothers, in the acknowledgment of the critical practices of women of color before us” (Cindy Cruz, 61).

1. Using the work of Gloria Anzaldúa, Cherie Moraga, and other feminist writers, Cindy Cruz shapes her theory of an epistemology of a Brown Body.
2. Explain the components of her theory? What is her theory about?
3. Cruz critiques the “enlightenment epistemologies”. How does her theory differ from enlightenment epistemologies?
4. How has the brown body (both male and female) been subjugated in the dominant culture?

Karleen Pendleton Jimenez, “Start With the Land”

1. Elaborate on the meaning of the following statement by Jimenez:
“I hope for a pedagogy of the borderlands that can house the irrational, the angry, the tears, alongside the philosophical, and analytical, where the passions of our bodies are also permitted expression...Pedagogy on the borderlands is a place of possibility; it is where our diverse, hybrid bodies, and the generations of **‘warring ancestors’** inside them, sit in rooms together and might just deal with the dead, where there might be moments when **‘multiple perspectives’** (Elenes) are voiced and heard, where everybody might see the same river” (225-226).

2. Discuss Jimenez emphasis on storytelling and its importance in transmitting culture (227).

Virgil Elizondo, “Guadalupe, the Mother of the New Creation”

1. Explain how the reader can approach this essay as metaphor, as a believer, a non-believer, as a scholar, as an atheist, or as a poet.
2. Discuss how the author represents the Virgen de Guadalupe as “uniting people by synthesis” (xii).
3. Elaborate on Elizondo’s statement that “Differences between the two peoples... persists in the US to this day”(xv-xvi)

David Montejano, *Quixote’s Soldiers*

1. Montejano wrote that internal disagreement existed as to how to advance the Mexican American population politically. Explain this statement.
2. How does Montejano use the concepts of assimilation and accomodationism in his analysis? Do you agree or disagree with his use of the terms?
3. How does Montejano explain how Chicano identity and the Chicano Movement broke down the “clica” mentalities in Mexican American neighborhoods.

Mario Garcia

1. Garcia writes that it would be a mistake to call Salazar a Chicano writer. Salazar detested being called a Chicano writer (8). Why?
2. Garcia writes that Salazar’s work did not affect the politics of the movement and so he could not be called a Chicano writer (34-35). Explain Garcia’s assessment of Salazar.
3. Salazar wrote about Mexican American and Chicano identity. How did his readers respond to that identity (35)? How would you define that identity today?
4. What are your impressions of the account of the shooting of Ruben Salazar in the Appendix?
5. Refer to one of the columns by Salazar and write about your impression of his writing style and the content of the article you chose.

The Default of Leadership by George I. Sanchez (1950)

1. What are Dr. Sanchez’s main points concerning leadership needs?
2. Who does Sanchez blame for these failures in leadership and point to the text for examples?
3. Is Sanchez hopeful or hopeless about the possibility for change? Point to the text for your answer.

Declaration Under Oath by Julian Samora (1969)

1. What are Samora’s credentials? What has he done with his education?
2. What does Samora advocate for the education of Mexican American children?
3. What is Samora’s attitude toward this population? Point to the text for examples.

Research and Scholarly Activity by Ernesto Galarza and Julian Samora (1970)

1. Describe the conditions on college campuses when this document was written.
2. What do Galarza and Samora see as the most pressing issues? Do you agree or disagree with their assessment?
3. If Galarza and Samora had been successful in influencing colleges to a greater degree how might your college experience have been different and in what way?

Introduction to Chicana and Chicano Studies 201

Reading Response Guidelines

Writing a Reading Response is an opportunity to hone your critical thinking skills. You are asked to identify the basic elements of the readings. Some of these readings are scholarly, some are literature, and some are not academic at all. You are asked to develop connections between what you read and what you know through your own experiences and through other readings.

You will hand in five (5) responses worth five (5) points each. They should be 1-2 pages (no longer), double-spaced, 12-point font, with 1-inch margins. Double-sided prints are encouraged. No late assignments will be accepted, unless you have an unusual circumstance. Papers can be resubmitted for a higher grade at any time during the semester up until the final research paper is due. Please proof your paper for grammar and spelling errors. While this is not an English class, correct writing is a hallmark of the educated person.

Writing the Reading Response:

Label your paper Part One: Connections

The connections section is a space for readers to begin to consider some aspect of a text in depth. Find a phrase or sentence that resonates with you. Perhaps the author has put words to something that you have felt but never articulated. Maybe the author has made an observation that surprises you. Did it make you feel curious for more information? Copy the phrase or sentence into your document using quotation marks and a page number to indicate the source. Then write down what the quote makes you think of, or how it makes you feel. What does it remind you of in your own life experience? What other texts does it make you think of? Choose one or two phrases.

Label your paper Part Two: Analysis

Choose another quote from the text, one that you feel is evocative of the author's main argument, and spend some time developing the ideas it sparks. **This should not be a summary of the text.** The purpose of this section of response paper is to describe, using your own language, what the author is trying to do in their essay. What set of questions are they trying to think through? What ideas does the essay explore? What is the overall purpose of the essay? Use verbs like examine, evaluate, define, analyze, ask, explore, consider, and so on to describe what the author is doing.

Do you agree or disagree with this quote? What about it stood out for you? Does it help make the case the author is striving for, in your estimation? Are there relevant connections to a current event or sociopolitical issues? Did the ideas in the quote (and text) raise new questions for you? This part of the response should develop connections between the assigned readings and the world more generally.

Remember, just liking or not liking something is not an adequate assessment. You must go beyond your initial response to really explore the why's, how's, and what-if's of your reaction to the reading.

Finally, your response should make a connection to ideas from at least one other assigned reading from the semester, citing specific quotes when appropriate. These other readings can be from that week's assignment or from previous readings. This section should be one to one and a half pages.

Label your paper Part Three: Keywords/Key Concepts.

Keywords are concepts that enable the author to think beyond the usual way of seeing the world. They can be a word or a phrase (not a whole sentence). They open new space for thinking about the subject. They

are the phrases that speak to and develop the author's main idea. The purpose of the keywords sections is to identify the most interesting concepts in the text, and to describe how the author's use of the terms or phrases can change the way we think about the subject.

Choose between one and three keywords, and describe the meaning and significance of the word or phrase as the author uses it. Do not just list the words. I want to know that you understand them. Give specific examples from the text to help illustrate the significance of the key concept.

Reading Response Rubric

† The paper captures the meaning of the text under examination using original language (1 point).

† The language is clear, coherent, and concise (1 point).

† Each of the three sections - "connections," "analysis," and "keywords" - accomplishes their purpose (3 points)

CCS 201
Introduction to Chicana and Chicano Studies
Midterm Review Guide

The midterm exam will be held on Thursday, March 8. The exam is comprehensive, and requires you to analyze and synthesize course materials. The exam's format will be fill in the blank, short answer and essay, and your score will account for 25 percent of your grade.

To be prepared for the exam:

Review lecture notes and readings.

Be able to address the key terms and questions on this review sheet in some detail. Note, this review sheet is only a guide and I reserve the right to ask you about anything we have covered in this course.

For full credit, answer the questions posed, offer a strong analysis, and demonstrate knowledge of relevant course materials.

Describe specific examples from readings and lectures. If I have given an example in class, be prepared to offer additional examples. Whenever possible, cite the specific people, groups, or events.

I. Course Concepts

Key Terms:

1492/1598/1821/1848/1910/1924	United Farmworkers
Chicano Movement	Reies López Tijerina
Race and Ethnicity	Courthouse Raid
Frito Bandido	United Farm Workers
Joaquin	Corky Gonzales
César Chávez	Operation Gatekeeper

Questions:

- What are some of the terms are/were used for Mexican origin peoples in New Mexico and the United States? Do I assert that there is a single best term that all people should use?
- With reference to my lectures, be able to define both race and ethnicity.
- During what time periods was New Mexico under Spanish, Mexican, and U.S. rule?
- What is a Chicano or Chicana? Be able to cite the characteristics of this identity as “created” by artists and political activists in the 1960s and 1970s.
- What is the Chicano Movement? Be able to cite how it was manifested in the naming of a homeland as *Aztlan* and in demands in schools and universities.
- Citing *Alambrista* and *Sanchez*, what are the waves of Mexican immigration to the US. According to your readings, describe how the US and Mexico's economies are tied. What does this have to do with labor? What promotes and hinders Mexican immigrants' integration into US society as depicted in the film *Alambrista* and related readings?
- Consider your readings from *Alambrista*, what are the perils that people face when crossing the border? Who is at fault for the human cost of these difficulties?

- The film *Alambrista* makes an argument about the place that Mexican immigrants enter the US social order? What is that place and what does it have to do with race and class? How do Sharon and Joe illustrate the complexities of the White working class and Chicano conditions?

II. Key Texts

Key Terms:

Hank Reyna	Antonio
Rudy	Luna/Marez
Rich-heard Road-ree-guess	Ultima

Questions:

- What is a zoot suit? In the Luis Valdez film "Zoot Suit," how does the zoot suit represent a Chicano or Mexican American style? How does the experience of the zoot suiters in the film represent the Chicano or Mexican American experience?
- In what ways are the Luna and Marez families different? What are these families' characteristics? How does this serve as a conflict for Antonio? How does Ultima mediate that conflict?
- In what ways do modernity and social transformation impact the worlds of the Luna and Marez families? How do the "atom bomb" and the coming of the "Texans" symbolize that transformation? How will Antonio overcome that conflict?
- Who is Ultima and what is her role in the novel? What is her relationship to good, evil, and harmony?
- For Rodriguez, what is the significance of Spanish and English? Describe Rodriguez's his parents and his relationship to them.
- Richard Rodriguez and Cheech Marin's Rudy take different journeys. Both involve alienation. Describe that alienation. What can we learn from each?

To consider as we move forward:

- In what ways does a Chicano consciousness described in the texts you have read fall short of describing the actual complexities of the Chicano and Chicana experiences? Does it fully describe your experience or the experiences of people you know?

CCS 201
Introduction to Chicana and Chicano Studies
Spring 2012

Midterm

Name: _____	A. Dates	5 points
	B. Fill in the Blank	20 points
	C. Short Answer	32 points
	D. Essays	10 points
	Total	20 points

Please write your answers on the attached paper.

A. Dates (2 total): According to the course timeline and class materials, what is the significance of each of the following dates?

1. 1598
2. 1924

B. Fill in the Blank (1 points each, 3 points total):

1. The Chicano Movement era civil rights leader _____ is known for both his political organizing and for writing the poem "Yo Soy Joaquín."
2. In the film *Alambrista*, the character named _____ teaches Roberto how to act like an "American." This person dies in an accident not depicted in the film.
3. The _____ was depicted in an advertising campaign that marketed a well known snack product.

C. Short Answer (2.5 points each, 5 points total). Please answer in the provided paper:

1. Describe the farmworkers' movement. Be certain to cite that movement's most significant leader and organization.
2. Consider your readings from *Alambrista*, what are the perils that people face when crossing the border? Who, according to the text, is at fault for the human cost of these difficulties?

D. Essay (5 points each, 10 points total): Answer the following essay questions. You must demonstrate your close and detailed reading with evidence drawn from the course texts.

1. In what ways do modernity and social transformation impact Mexican American communities in New Mexico? Where do you see evidence that Mexicans overcome that conflict.
2. What is a zoot suit? In the Luis Valdez film "*Zoot Suit*," how does the zoot suit represent a Chicano or Mexican American style? How does the experience of the zoot suiters in the film represent the Chicano or Mexican American experience?

Chicana and Chicano Studies 201

Assignment:

Each student is required to write and submit a 5-7 page essay response to the novel *Bless Mi Ultima*. Throughout the novel, a number of themes and issues arise that relate to this course. The essay provides the student with the opportunity to critically engage a literary work that foreground the experiences of Chicano, Hispano and Native American individuals and their associated cultural heritages.

Essay Prompts:

1. Rudolfo Anaya writes that, “the supernatural and ordinary reality are worlds that exist side by side. I don’t believe the ‘the truth is out there,’ I believe it is within. To discover the truth and power within is to walk in the supernatural.” How do the characters of Ultima and/or Antonio reflect Anaya’s comments about the supernatural and the ordinary?
2. Rudolfo Anaya writes, “my mother was a very religious person, much like Antonio’s mother in the novel. I grew up completely imbued with the Catholic cosmology. Later I discovered there are many religions in the world, many spiritual paths. These paths are part of our inheritance as Nuevos Hispanos. They stretch from Mesoamerica to the Indian Pueblos of the Río Grande, but the Catholic Church in Mexico and in New Mexico had tried to wipe out the indigenous religions.” Discuss how Antonio and/or other characters embody the synthesis of the Catholic Spanish heritage and the Native American heritage of Hispano Mexican families in New Mexico.
3. Rudolfo Anaya writes, “here, people have struggled and survived for years, and they have not lost sight of the prize. We believe the region is a spiritual corridor; the earth nurtures us, and our deities can be invoked for the good of the community. Here, Native Americans have been saying prayers and keeping the world in balance for thousands of years. It’s difficult to make a living here, but beneath the daily struggle there exists a fulfilling spiritual sense. This is sacred space for us.” Discuss Anaya how underscores the sacred geography of the New Mexico landscape and how the literary landscape represents the complex history of New Mexico in the novel *Bless Mi Ultima*.
4. Rudolfo Anaya writes, “My family, and most people, were poor, but the setting was perfect for me...Economic poverty was there, but the spirit of the people sustained us through the most difficult times.” Explain how Anaya’s comment about the spirit of the people transcending economic poverty applies to the novel *Bless Mi Ultima*.

Recommended steps to complete the assignment

1. Read the text
2. Review lecture and class notes
3. Write a rough draft
4. Revise and edit rough draft
5. **Submit final essay via an attachment to the mailbox on the course vista site by Saturday, July 15, 2012**

Chicana and Chicano Studies 201

Directions for the Cajita Project

We shall not cease from exploration
And in the end of all our exploring
Will be to arrive where we started
And know the place for the first time

T.S. Elliot

Purpose of the project:

Each student is asked to explore their own lives in relationship to the **place** they come from and share some aspect of that identity with the class. We are learning that place can be a social construction as well as geographic, cultural and even imaginary. It is simply the way our society operates. What has been your experience being from the place you were born? Have you been part of the dominant group or have you been a member of a non-dominant group? Do you carry multiple identities? How have you experienced this? Have you grown up not really exploring your birth home? Have you moved away from your place of birth? Do you resonate with a different locale? If so, tell us about that experience. Review the articles we have read, the presentations, and the films to determine how place has been presented. Many of these presentations are about memory, the heart, and finding one's place (identity).

Method:

Collect objects, poems, articles, clippings, music, photographs, and oral histories to share with the class during the presentations. Place the objects in, on, around, and/or over a container of your choice. The container should not be any larger than 18" in any direction and no smaller than a shoebox. The "cajita" does not have to be a box, but it does have to be a container of some description.

This "knowledge canvas" should show some aspect of your life as it is now, or as it was in the past. You are encouraged to include histories, photos, recollections and objects from your loved ones (relatives, friends, people special to you). Each object should be carefully chosen to tell a part of your story. Take care not to overload with photos (limit the photos to three), objects that represent eras in your life are important, too. Make sure the viewer knows that each object is precious to you. The viewer may not know the significance of the object, but can tell it has value by the way it is placed and viewed in the box.

I encourage you to be as creative and artistic as possible. You will have 10 minutes to talk about your box. Seven students will present each day. We will also have presentations on the final during our potluck.

Methodology:

You are required to think about your life through the lenses of three other key concepts, in addition to place, that we explore in this class: hybridity/mestizaje, assimilation/ acculturation, and border crosser. Pick at least one of these categories, in addition to place, to reflect on in your talk and state clearly which other one you have chosen during your talk.

Pedagogy:

You will be creating a story of ancestry, of biography, of autobiography, and of history interpreted through your understanding of your own life. This knowledge is already inside you. This assignment is an encouragement to validate your authentic self. Your cajita is a statement of self and community that is sacred. Your story is sacred, every story is sacred, and every person has a story.

This project is intended to lead the student back to the beginning. The beginning of your story is you.

CHMS 201: Introduction to Chicana and Chicano Studies
Rubric/Grade Sheet for Cajita Presentation - 15 points total

Name of Student _____

Content Quality:

Did students follow the instructions carefully? Was the project thoughtful and well-conceived?

1. Is the Cajita presented in a container? (1) _____
2. Does the cajita contain descriptive objects, and only 2-3 photos? (2) _____
3. Are the objects carefully and thoughtfully presented within the Cajita? (1) _____
4. Do the objects connect the student's life to a descriptive place? (2) _____

References:

5. Does the student talk about his/her life within the context of the course materials presented to the class? (2) _____
6. Does the student include references to primary (including interviews) and academic sources from outside of the class? (2) _____

Delivery:

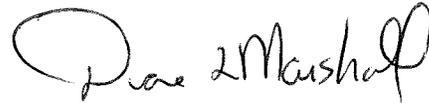
7. Is the student prepared? (1) _____
8. Is the talk authentic to the student? By this I mean, does the student convey his/her story in a genuine way so that we know this story is real? (2) _____
9. Is the talk descriptive of one of the following: hybridity/mestizaje, assimilation/ acculturation, or border crosser? (2) _____

Office of the Dean

To: Dr. Irene Vasquez, Director, Chicano Hispano Mexicano Studies
From: Dr. Diane L. Marshall, Associate Dean for Curriculum and Instruction
Re: Proposal to include CHMS 201 in the UNM Core Curriculum
Date: August 9, 2012

I am writing to confirm that the College of Arts and Sciences plans to continue to fund the teaching of CHMS 201. We will certainly fund this course for the 5-10 years required for adoption of the course into the Core Curriculum. In fact, hiring a new lecturer who is qualified to teach this course is in our hiring plan for this fiscal year.

I am generally supportive of this proposal as I think increasing the number and diversity of courses in the Core Curriculum will benefit our students. I will ask the Arts and Sciences Curriculum Committee to review the proposal early in the Fall Semester.



Proposal to add CHMS 201 to the Core Humanities Curriculum
201 Introduction to Chicana and Chicano Studies
July 18, 2012

Form C Reasoning

A. Justification for the course

Chicano Hispano Mexicano Studies proposes to add the CHMS 201 (Introduction to Chicana and Chicano Studies) as an option in the Core Humanities requirement. The impact of this proposal would be to diversify the opportunities for student learning in the Core and student exposure to diverse course materials and approaches to knowledge. Moreover, because the CHMS program utilizes high impact practices in its courses, it is likely that the course can assist UNM in serving underrepresented undergraduate students complete a Core requirement in the area of the Humanities.

B. Impact on long-range planning

Faculty members in CHMS approved the submission of the Introduction to Chicana and Chicano Studies to the Core curriculum at a retreat held in December 2012. CHMS currently has two joint tenure and tenure-track faculty members who teach this course as part of their course load and several part-time instructors (PTI) who teach the course. Because CHMS offers up to three sections of the course, program faculty believe that there is sufficient interest to sustain student enrollments for courses offered through the Core curriculum. CHMS faculty members believe that this course meets the Humanities Core competencies and that students who take this course should receive credit in the Core curriculum as well as in the minor. This proposal benefits the CHMS program and the students.

C. Budget impact

CHMS expects that student interest may increase if the Introduction to Chicana and Chicano Studies is approved. Typically it offers two, sometimes three, sections of the 201. As CHMS moves towards a major it plans to offer a larger section of the 201, which will increase student hours in the program. CHMS does not intend to offer additional sections or ask for additional resources.

D. Faculty workload implications.

The increase in enrollments will directly impact the faculty workload. In particular, the number of hours dedicated to reviewing and grading student assignments will grow directly proportionate to the growth of students in the course. CHMS faculty members who teach the course are prepared to assume the workload. CHMS may hire a PTI to teach this course. In this case, the Director will assume the responsibility for advising the PTI on the expectations of student learning outcomes assessment in regards to Core competencies.