

Professor Camille Guerin-Gonzales
 CLS/Hist245
 223 Ingraham Hall, TR 1:00-2:15
 Spring 2006

Office Hours:
 Tuesday, 4119 Humanities, 3:00-4:00
 Thursday, 313 Ingraham Hall, 2:30-3:30
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Chicana and Latina History: Comparative Working-Class Cultures

This interdisciplinary course offers a comparative and transnational approach to understanding Chicana and Latina working-class cultures and communities in the 19th and 20th century. We will examine the ways in which Chicana and Latina working-class experiences intersect and overlap with those of women of other races and ethnicities across regional and national boundaries. In the process, we will examine the ways in which gender and race have been constructed in the United States in different times and places. We will explore how these those constructions are historically contingent. And we will gain an understanding about how these historically contingent constructions of Latina and Chicana identity are situated in a matrix of power relations. Our explorations will take us into the world of work and the workplace, as well as the world of working-class leisure and play. We will look not only at paid and unpaid labor but at the work and play of fashion, music, art, film, television, sports, and literature. Our primary goal is to make an original contribution to the historiography of Latina working-class culture and, in the process, to gain a better understanding of how race, gender, class, sexuality, and power relations shape the everyday lives of Latinas in the United States.

Course Requirements

1. General

Class Participation. The success of the course depends upon your contribution to the creation of a community of scholars dedicated to cooperative learning. Thus, you must attend all class meetings, complete all readings and written assignments in preparation for class discussion, and enter into a lively and respectful dialogue with one another.

You will be working closely with other members of the class and will be evaluated on your collaborative efforts. Your journal (see below) should include a log of your collaborative sessions.

2. Research and Writing

Journal. You will maintain a journal in which you 1) record your reactions to the readings; 2) compose discussion questions for each week's reading assignment; and 3) document your research explorations—including collaborative work with classmates. The journal may be typed or handwritten.* The evaluation of your journal will be based on content, comprehensiveness, and form. You will submit your journal twice for evaluation: **March 7 and May 10**). Your journal entries will receive one of the following: +, ✓, - (these correspond to: excellent, satisfactory, and unsatisfactory). **No electronic submissions accepted (no exceptions).*

Research Project

The major writing assignment for the course is a research paper on an aspect of Chicana and Latina working-class cultures in the late 19th and/or the 20th century. Your paper must center on a primary source or a set of primary sources (for example: a personal narrative; an oral history or interview; a set of photographs; a collection of working-class music or working-class writings (stories, poems, novels). Your paper will examine and analyze this source by situating it within Chicana and/or Latina labor history.

Research Plan.

The following intermediate steps will guide you toward completing the final project: a brilliant, elegantly written, carefully researched, and insightful historical examination of Chicana and Latina working-class cultures. Please follow them closely.

1. Survey repositories for research materials on Chicana and Latina workers (this is your general topic).
2. Select primary documents that will form the core of your research project.
3. Refine and narrow your topic **based on sources you and your detective partner discover** during your survey of repositories and on the primary documents you have selected.
4. Compose an annotated bibliography of primary and secondary sources that will help you understand the primary documents you selected in number 3 above.
5. Draft your introductory paragraph: major question & proposed answer (hypothesis/thesis statement).
6. Revise and expand your bibliography as necessary to answer the major question you have posed.
7. Draft your research paper.
8. Revise your research paper and submit a polished, penultimate (next to last) draft.
9. Incorporate comments, complete final revision, submit final draft.

Step 1.

Survey of Repositories: Research Detective Work. Each of you will work with a detective partner to survey repositories for primary documents and other research materials on Chicana and/or Latina workers. Each detective team will co-draft a report that you will present to the class (10-minute limit). Your co-written report must be 3-5 pages in length, plus illustrations or copies of primary documents. The written report will be placed on reserve for class reference. Your report should be clear, concise, and well-organized. It should identify the libraries and archives you have visited and give one or two examples of sources you have found and/or particular difficulties you have encountered.

Due 1:00 p.m., March 28.

**no late reports accepted for any reason, including computer & transportation problems.*

Step 2.

Selection of Primary Documents. Locate primary documents (for example, a personal narrative; oral history or interview; a set of photographs; a collection of working-class music; a set of working-class writings; etc.).

Due 1:00 p.m., March 28.

Step 3.

Selection of paper focus.* *Your research topic is "Chicana and Latina Working-Class Cultures."* *AFTER surveying repositories, please narrow and refine your topic from the list below.*

Due 1:00 p.m., March 28.

*Please **do not** decide on the focus of your paper until you have surveyed libraries and repositories and are certain there are primary and secondary documents available that will provide evidence for the argument you will make in your paper about Chicana and Latina working-class cultures.

Remember this is a history course; your paper must examine the past (in this course: the 19th century and the 20th century up to approximately 1985); you may include an introduction that begins in the present and an epilogue that brings the study back to the present, but the introduction and epilogue should comprise no more than 15%-20% of your paper).

1. *Mexicana/Latina* musicians, writers, dancers, or other cultural workers in the late 19th- & 20th century (before 1985).
2. *Mexicanas/Latinas* in the Women's Army Corps (WACS) during World War II.
3. *Latinas/Mexicanas* in women's baseball leagues during World War II.
4. "Rosita the Riveter": *Mexicana/Latina* WWII industrial workers.
5. Chicana/Latina lowriders, 1950s-present (must cover entire period & focus on 1950-1985).
6. *Latina/Mexicana* tobacco workers in the 19th and early 20th century (no later than 1960).
7. *Mexicana/Latina* weavers during the 19th and 20th century (before 1985).
8. *Latina/Mexicana* peace and justice workers during 1910s, 1930s, 1940s, or 1960s.
9. *Latina/Mexicana* labor and political activists in the United States between 1900 & 1930.
10. Chicana/Latina coal miners in the 1970s and 1980s.
11. Latina/Chicana labor organizers in the late 19th and 20th century (before 1985).
12. Latina/Chicana farm workers (pickers, packers, cannery workers, etc.), 1960-1985.
13. Chicana/Latina domestic workers during the 20th century (before 1985).
14. Another group of Latina/Chicana workers, 1835-1985, **with Professor's prior approval.**

Step 4.

Introductory Paragraph with Thesis Statement. Each of you will submit an introduction to your research paper stating the thesis (the main question) you will be developing in your paper.

Due 1:00 p.m., April 4. *No electronic submissions accepted. Late submissions will receive significantly lowered grade.

Step 5.

Bibliographic Work. Each of you as individuals will submit an annotated bibliography in which you describe sources you will use in your research paper on the topic you have selected from the above list. The bibliography must center on a primary document or set of documents, such as a personal narrative; an oral history or interview; a set of photographs; a collection of working-class music or working-class writings (stories, poems, novels). It should describe at least three additional primary sources and five secondary sources that will help you to contextualize your central source in your research paper (nine sources altogether—one central source + three additional primary sources + five secondary sources). None of the sources included in your annotated bibliography may be internet sources; however you may use internet sources in your research. You may also use more than these nine sources.

Due 1:00 p.m., April 4. *No electronic submissions accepted. Late submissions will receive significantly lowered grade.

Step 6.

Individual Consultation. Please schedule a 30-minute consultation with me during regular office hours to discuss your research and writing plans **after** completing the steps above.

Step 7.

Research Paper. Each of you will submit a research paper on one of the twelve topics listed above. The paper must be **3,000-3,750 words** in length (approximately 12-15 pages). Your paper must be typed in standard pitch (10- or 12-pitch), have one-inch margins, and be double spaced. You will use the humanities style in writing your history paper, not social sciences style (in other words, use foot- or end-notes and do not place your sources or page numbers in parentheses within the body of your paper). You will submit two drafts of your paper.* A guide to the Chicago or Turabian style is available online at: <http://www.wisc.edu/writing/Handbook/DocChicago.html>

Step 7a.

Submit a polished draft that is your penultimate draft, not a rough sketch of your final paper.

Due 1:00 p.m., April 25. *No electronic copies accepted, no exceptions.*

Step 7b.

Submit a revised, final draft.

Due between 12:25 and 2:25, May 10, in 313 Ingraham Hall..

Please note that you must submit a hard copy of the final draft of your paper by the due date. In addition, you must submit an electronic copy (disk or email). However, only the submission of the hard copy of your paper satisfies the deadline for submitting your paper. *No late papers accepted for any reason other than a documented religious or health excuse. No exceptions, including computer & transportation problems.***

A final note: You are likely to find that the selection of a topic is much more serendipitous than the schema presented in this guide indicates. Be open to unexpected detours and epiphanies and adjust your researching and writing to accommodate them.

Grade Distribution:

General	30%
<i>Discussion of Readings</i>	
<i>Reading Journal</i>	
<i>Class Participation</i>	
Research	25%
<i>Detective Work</i>	
<i>Presentations of Research</i>	
<i>Research Reports</i>	
Writing	45%
<i>Bibliographic Work</i>	
<i>Introductory Paragraph</i>	
<i>Research Paper Draft</i>	
<i>Final Research Paper</i>	

Readings*

The following required and recommended readings are available for purchase at the Rainbow Bookstore Cooperative (426 W. Gilman Street; 257-6050) and are on reserve at College Library in Helen C. White Hall.

***Readings should be completed by Tuesday of each week, unless otherwise noted.**

Required Readings

Vicki L. Ruiz and Virginia Sánchez Korrol, eds., *Latina Legacies: Identity, Biography, and Community* (Oxford: Oxford University Press, 2005). 260 pp. ISBN 0195153995

Nancy Hewitt, *Southern Discomfort: Women's Activism in Tampa Florida, 1880s-1920s* (Urbana: University of Illinois Press, 2003). 376 pp. ISBN 0252071913

Vicki Ruiz, *Cannery Women, Cannery Lives: Mexican Women, Unionization, and the California Food Processing Industry* (Albuquerque: University of New Mexico Press, 1987). 212 pp. ISBN 0826309887

Félix V. Matos Rodriguez and Linda C. Delgado, eds., *Puerto Rican Women's History: New Perspectives* (New York: M.E. Sharpe, 1998). 262 pp. ISBN 0765602466

Required Style Books

Kate Turabian, *A Student's Guide to Writing College Papers*, 3d ed. (Chicago: University of Chicago Press, 1977). ISBN 0226816230 (\$8.10)

William Strunk and E.B. White, *The Elements of Style*, 4th ed. (New York: Longman Publishers, 2000). ISBN: 020530902X (\$6.85)

Richard Marius, *A Short Guide to Writing about History*, 5th ed. (New York: Longman Publishers, 2004). ISBN 0321227166 (any edition is acceptable; price range \$1.91 [used] - \$29.40 [new]).

Recommended Reading

Rodolfo Acuña, *Occupied America: A History of Chicanos*, 5th ed. (Longman, 2003). 536 pp. ISBN 0321103300 (\$45.07). This is a survey of Chican@ history and is on library reserve.

Calendar and Assignments

- Week 1** “Chicana and Latina History: Comparative Working-Class Cultures”
- January 17
Introduction “Reconstructing and Remembering Latina Cultures of Working-Class Solidarity”
- January 19
Discussion: Vicki L. Ruiz and Virginia Sánchez Korrol, eds., *Latina Legacies: Identity, Biography, and Community*:
- Vicki L. Ruiz and Virginia Sánchez Korrol, “Introduction,” pp. 3-18.
- María Raquel Casas, “Victoria Reid and the Politics of Identity,” pp. 19-38.
- Week 2** “The Work and Play of Power & Communities of Solidarity”
- January 24
Discussion: Vicki L. Ruiz and Virginia Sánchez Korrol, *Latina Legacies: Identity, Biography, and Community*:
- Deena J. González, “Gertrudis Barceló: La Tules of Image and Reality,” pp. 39-58.
- Amy Dockser Marcus, “The Adventures of Loreta Janeta Velázquez: Civil War Spy and Storyteller,” pp. 39-58.
- Rosaura Sánchez and Beatrice Pita, “María Amparo Ruiz de Burton and the Power of Her Pen.” pp. 59-71.
- Edna Acosta-Belén, “Lola Rodríguez de Tió and the Puerto Rican Struggle for Freedom,” pp. 84-96.
- Marian Perales, “Teresa Urrea: *Curandera* and Folk Saint,” pp. 97-119.
- January 26
Discussion: Vicki L. Ruiz and Virginia Sánchez Korrol, *Latina Legacies: Identity, Biography, and Community*:
- Nancy A. Hewitt, “Luisa Capetillo: Feminist of the Working Class,” pp. 120-134.
- Elizabeth Salas, “Adelina Otero Warren: Rural Aristocrat and Modern Feminist,” pp. 135-147.
- Lisa Sánchez González, “Pura Belpré: The Children’s Ambassador,” pp. 148-157.
- María Eugenia Cotera, “Jovita González Mireles: A Sense of History and Homeland,” pp. 158-174.
- Vicki L. Ruiz, “Luisa Moreno and Latina Labor Activism,” pp. 175-192.

Week 3 “‘Entertaining Labor’ and Cultures of Solidarity”

January 31-February 2

Discussion: Vicki L. Ruiz and Virginia Sánchez Korrol, *Latina Legacies: Identity, Biography, and Community*:

Brian O’Neill, “Carmen Miranda: The High Price of Fame and Bananas,” pp. 193-208.

Virginia Sánchez Korrol, “Antonia Pantoja and the Power of Community Action,” pp. 209-224.

Carlos A. Cruz, “Ana Mendieta’s Art: A Journey through Her Life,” pp. 225-240.

Alicia Chávez, “Dolores Huerta and the United Farm Workers,” pp. 240-254.

Film: *Carmen Miranda: Bananas is My Business* (90 min.)

Week 4 “Relations of Power”

February 7-9

Discussion: Nancy Hewitt, *Southern Discomfort: Women’s Activism in Tampa Florida, 1880s-1920s*:

“Introduction,” pp. 1-20.

Part One, “The Making of a Multiracial City, 1880-1901,” pp. 21-141.

Week 5 “Relations of Power”

February 14-16

Discussion: Nancy Hewitt, *Southern Discomfort: Women’s Activism in Tampa Florida, 1880s-1920s*:

Part Two, “Kaleidoscopic Connections, 1902-1929,” pp. 142-276.

Week 6 “Cultures of Working-Class Solidarity”

February 21

Discussion: Vicki L. Ruiz, *Cannery Women, Cannery Lives*, pp. xiii-86

February 23

Discussion: Vicki L. Ruiz, *Cannery Women, Cannery Lives*, pp. 87-136

Week 7 “Domination and Strategies of Resistance”

February 28

Discussion:

Félix V. Matos Rodríguez and Linda C. Delgado, eds., *Puerto Rican Women’s History: New Perspectives*:

Félix V. Matos Rodríguez and Linda C. Delgado, “Introduction,” pp. 3-8.

Félix V. Matos Rodríguez, “Women’s History in Puerto Rican Historiography: The Last Thirty Years,” pp. 9-37.

Altgracia Ortiz, “Puerto Rican Women Workers in the Twentieth Century: A Historical Appraisal of the Literature,” pp. 38-61.

Félix V. Matos Rodríguez, “Quién Trabajará?": Domestic Workers, Urban Slaves, and the Abolition of Slavery in Puerto Rico,” pp. 62-82.

José Flores Ramos, “Virgins, Whores, and Martyrs: Prostitution in the Colony, 1898-1919,” pp. 83-104.

March 2

Discussion:

Juan José Baldrich, “Gender and the Decomposition of the Cigar-Making Craft in Puerto Rico, 1899-1934,” pp. 105-125.

María de Fátima Barceló-Miller, “Half-hearted Solidarity: Women Workers and the Women’s Suffrage Movement in Puerto Rico During the 1920s,” pp. 126-142

Gladys M. Jiménez-Muñoz, “Literacy, Class, and Sexuality in the Debate on Women’s Suffrage in Puerto Rico During the 1920s,” pp. 143-170.

Week 8

March 7

“Domination and Strategies of Resistance”

Journal Due*Discussion:*

Félix V. Matos Rodríguez and Linda C. Delgado, eds., *Puerto Rican Women’s History: New Perspectives*:

Linda C. Delgado, “Rufa Concepción Fernández: The Role of Gender in the Migration Process,” pp. 171-180.

Félix O. Muñoz-Mas, “Gender, Work, and Institutional Change in the Early Stages of the Women’s Bureau and the Home Needlework Industry in Puerto Rico, 1940-1952,” pp. 181-205.

Carmen Teresa Whalen, “Labor Migration or Submissive Housewives: Competing Narratives of Puerto Rican Women in the Post-World War II Era,” pp. 206-226.

Mary Frances Gallart, “Political Empowerment of Puerto Rican Women, 1952-1956,” pp. 227-252.

*Film:**La Operación*

March 9

Introduction to Research Detective Work and Survey of Repositories

- Week 9** **Spring Recess**
- Week 10** “Remembering and Re/Constructing Latina Working-Class Herstory”
- March 21-23 Research Detective Work, & Selection of Primary Documents & Paper Topic
- No class meetings*
I will be available for consultation March 21 in 4119 Humanities
I will be available for consultation March 23 in 313 Ingraham Hall
- Week 11** “Remembering and Re/Constructing Latina Working-Class Herstory”
- March 28 ***Research Detective Report Due at beginning of class:***
Narrative of Detective Work
Samples or Copies of Primary Documents
Paper Topic Statement
- Presentation of Research Detective Work***
- March 30 ***Presentations of Research Detective Work***
- Week 12** “Remembering and Re/Constructing Latina Working-Class Herstory”
- April 4 ***Introductory Paragraph with Thesis Statement Due at beginning of class***
Annotated Bibliography Due at beginning of class
- April 6 Comments Distributed
Writing Period
I will be available for consultation April 6 in 313 Ingraham Hall
- Week 13** “Remembering and Re/Constructing Latina Working-Class Herstory”
- April 11-13 *Writing Period, No class meetings*
I will be available for consultation April 11 & 13 in 313 Ingraham Hall
- Week 14** “Remembering and Re/Constructing Latina Working-Class Herstory”
- April 18-20 *Writing Period, No class meetings*

I will be available for consultation April 18 in 313 Ingraham Hall

- Week 15** “Remembering and Re/Constructing Latina Working-Class Herstory”
- April 25 *Polished penultimate draft due promptly at 1:00 p.m., 313 Ingraham Hall.
Writing Period, No class meeting*
- April 27 *Writing Period, No class meeting*
- Week 16** “Remembering and Re/Constructing Latina Working-Class Herstory”
- May 2 *Writing Period, No class meetings
I will be available for consultation May 2 in 313 Ingraham Hall*
- May 4 *Comments Distributed in class*
- Week 17** *Final Draft of Research Paper Due**
May 10 *Journal Due*
- Submit between 12:25 and 2:25 p.m., 313 Ingraham Hall*

**No late papers accepted for any reason other than a documented religious or health excuse. No exceptions, including computer & transportation problems. You must submit a hard copy of your research paper. In addition, please submit an electronic copy (disk or email). Only hard copies will count toward fulfilling deadline requirement. Note submission location: 313 Ingraham Hall.*