Chicana Rhetorics

This course examines Chicana rhetorics of decolonization, Indigeneity, mestizaje, mulatez, Africaneity, womanism, and queerness in Aztlán and the Chicana/o diaspora. For the purposes of this course, rhetoric will be understood as both a productive art and a form of analysis—in both ways, a set of methods for making meaning, communal and individual heuristic and generative modes that produce effective discourse.

The course explores multiple forms of rhetoric evidenced in contemporary and histor-herstorical Chicana/o communities—oratorical, digital, corporeal, material, and terrestrial among them. Multiple Chicana media will be studied, including critical and autobiographical prose, websites, sculpture, poetry, book art, speeches, plays and performance art, photography, vocal and instrumental music, murals and paintings, drawings, posters, installation art, architecture and landscape design, film, and video. We will examine how particular texts are formed, the contexts in which they are generated, the channels through which they are distributed, and the audiences for which they are created. Also examined will be how Chicana aesthetics are (re)created across genres and through specific media. In this way, means as well as message will be explored, as will methods for reading across texts, the reading of texts of one genre through that of another. As student-scholars of writing and rhetoric, as we proceed through the course we will continually (re)engage the following question: How are systems of writing, sound, movement, the visual, and materiality discursively employed to create effective, meaningful communication? We will involve ourselves with digital and print composing, revision, and editing; oral delivery, movement, and performance; close, active readings, viewings, and audio-engagements; the switching of discursive codes; and the construction and deconstruction of multiple texts.

As we spend the semester assembling a variety of products—PowerPoint presentations, iMovies, websites, critical and auto-reflective essays—we will continue to ask ourselves a series of questions: How do Chicanas negotiate multiple discursive systems—Mexican, Euro-American, U.S. people of color, and pan-Indigenous among them? How can the U.S., the Américas, and the world be understood through the lens of (queer, womanist, mestiza) Aztlán? How are struggles of land tied to that of body, that of Chicana lands and Chicana bodies tied to that of other Native peoples and peoples of color? How are language, land, body, and memory crucial to the project of decolonization, more specifically that of decolonial composing? How do Chicanas understand gender and sexuality as part of their decolonial agendas and situate them within their textual interventions? Finally, what are contemporary Chicana visions for decolonization and how are these visions being communicated? What is being fought for and affirmed, how, and why?
Class Schedule

Class meets on Mondays, Wednesdays, and Fridays from 8-8:50am in Bessey Hall 214, and Tuesdays from 8-9:50am in Chemistry Building 121. We will not meet on Monday, September 5, 2005 or Friday, November 25, 2005 as they are campus holidays. The last regularly scheduled class will be on Friday, December 9, 2005. The final session of the course will be on Thursday, December 15, 2005 from 7:45-9:45am in Bessey Hall 214.

Office Hours

I am available to meet with students on Mondays from 9-11am in my office in Bessey 281. I can also meet with students outside these hours by appointment. Students can also email me or leave messages for me in my mailbox in the Writing, Rhetoric, and American Cultures Department mailroom in Bessey 229.

Technology

This section of WRA 1004/0102 is technology-saturated and composing-intensive. Computers will be integrated throughout course instruction to enhance and further our discussions and explorations into text genesis and critique. We will use computers to begin effective online research using search engines and MSU-subscribed indexes and databases, aid us in MLA source citations and bibliography formation, and to examine the invention and revision process as we create art, essays, websites, movies, and audiovisual presentations. Students are required to save their work from each session, whether to a disk, CD, or their AFS space. Students are also allowed to print their work; MSU e-tokens must be purchased in order to do so. Some texts for the course are online; for these texts, students can type the URL listed or go to ANGEL [http://www.angel.msu.edu], an online course site, and click the appropriate hyperlink to take them there. Also on ANGEL are required PDF files for students to read/view.

Class Participation

Students are expected to attend all class sessions and be on time. Excessive tardiness or leaving early will lower your grade; each instance constitutes a partial absence. Two partial absences equal one full absence. Students who miss more than eight class sessions will fail the course. Students are expected to do the reading for each session, complete all assignments, and be ready for class discussion. As cell phones and pagers disrupt class discussion, they must be turned off for the duration of class. Students are expected to complete all drafts and be prepared for peer review. Message boards exist on ANGEL for each of the main assignments, as well as for the course’s texts and classroom discussion. While posting on these message boards is not required, it is one way to improve one’s class participation grade for the course. Class participation, both in class and online, is a significant portion of the final grade.
Accessibility
MSU complies with all federal and state laws and regulations regarding discrimination, including the Americans with Disabilities Act of 1990 and the Rehabilitation Act of 1973. Students with disabilities who need accommodations should inform the instructor during office hours and register with the Resource Center for Persons with Disabilities in Bessey Hall 120 to receive assistance. The RCPD website is http://www.rcpd.msu.edu and phone number is (517) 353-9642.

Grades
Class participation constitutes 25% of a student’s final grade. There are three main assignments for the course; each constitutes 25% of the final grade. In order to receive full credit, all drafts must be of high quality and be submitted on time, and all peer review sessions must be attended. Assignments will be marked down 1.0 for each class session they are late. Failure to complete a draft or being absent/unprepared for peer review will result in the assignment being marked down 1.0. Plagiarism is not allowed. First instances will result in failure for the assignment. Second instances will result in failure for the course. All grades for the course are on a 4.0 scale.

Assignments
Assignments are due at the beginning of class. There are three main assignments for the course: an auto-cartography (mixed-genre composition and website), research project (paper and PowerPoint presentation), and movie (storyboarding and final product). Each constitutes 25% of the final grade.

Required Texts


Required supplemental texts are listed beginning on page five of the syllabus and in the schedule section of the syllabus as assigned. Students are also encouraged, but not required, to purchase dictionaries (English-English, Spanish-English) and thesauri if they do not already have them.
Authors

Gloria E. Anzaldúa was born in 1942 and grew up in the Río Grande Valley of Téjas. She was a queer Chicana tejana mestiza patlache poet, editor, fiction writer, (grand)舅舅, and essayist. She was the author of a collection of poetry and prose, Borderlands/La frontera: The New Mestiza, two children’s books, Friends from the Other Side/Amigos del otro lado and Prietita and the Ghost Woman/Prietita y La Llorona, and Interviews/Entrevistas. She is the co-editor of This Bridge Called My Back: Writings by Radical Women of Color and this bridge we call home: radical visions for transformation, and the editor of Making Face, Making Soul / Haciendo caras: Creative and Critical Perspectives by Feminists of Color. Her work has appeared in numerous anthologies, including Living Chicana Theory, Chicana Lesbians: The Girls Our Mothers Warned Us About, Compañeras: Latina Lesbians: An Anthology, Cuentos: Stories by Latinas, Chicana Feminist Thought: The Basic Historical Writings, Literatura chicana 1965-1995: An Anthology in Spanish, English, and Caló, and In Other Words: Literature by Latinas of the United States. She taught at San Francisco State University, the University of California, Santa Cruz, Vermont College of Norwich University, and the University of Texas at Austin. She lived in Santa Cruz, California before her death and made her transition in 2004.

Lisa D. Chávez was born in Los Angeles and grew up in Fairbanks. A Chicana mestiza poet, mother, and memoirist, she is the author of two books of poetry, Destruction Bay and In an Angry Season. Her work has also appeared in ¡Floricanto, Sí! A Collection of Latina Poetry and The Floating Borderlands: Twenty-five Years of U.S. Hispanic Literature. She has taught at Albion College and the University of Alaska. Currently, she is Associate Professor of Creative Writing in the English Department at the University of New Mexico. A new book of poetry, An Atlas of Desire, is forthcoming.

Cherrie L. Moraga was born in 1952 and grew up in the suburbs of Los Angeles. She is a queer Chicana mestiza lesbian poet, playwright, mother, editor, fiction writer, and essayist. She is the author of Loving in the War Years: lo que nunca pasó por sus labios, The Last Generation, Waiting in the Wings: Portrait of a Queer Motherhood, Heroes and Saints & Other Plays, The Hungry Woman: A Mexican Medea/Heart of the Earth: A Popol Vuh Story, and Watsonville: Some Place Not Here/Circle in the Dirt: El Pueblo de East Palo Alto. She is the co-editor of This Bridge Called My Back: Writings by Radical Women of Color, Esta puente, mi espalda: Voces de mujeres tercermundistas en los Estados Unidos, Cuentos: Stories by Latinas, and The Sexuality of Latinas. Her work has appeared in numerous anthologies, including Living Chicana Theory, Chicana Lesbians: The Girls Our Mothers Warned Us About, Contemporary Plays by Women of Color, Puro Teatro: A Latina Anthology, The Color of Theater: Race, Culture, and Contemporary Performance, Out of the Fringe: Contemporary Latina/Latino Theatre and Performance, Monologues for Actors of Color: Women, Goddess of the Americas/La Diosa de las Américas: Writings on the Virgin of Guadalupe, The Woman That I Am: The Literature and Culture of Contemporary Women of Color, Names We Call Home: Autobiography on Racial Identity, and Making Face, Making Soul / Haciendo caras: Creative and Critical Perspectives by Feminists of Color. She has taught at San Francisco State University, St. Mary’s College, University of California, Los Angeles, the University of Massachusetts, and University of California, Berkeley. She is currently Artist-in-Residence in the Departments of Drama and Spanish and Portuguese at Stanford University.
Required Supplemental Texts

*View online:* http://muse.jhu.edu/journals/theatre_journal/v052/52.1arrizon_fig04.html


*View online:* http://cemaweb.library.ucsb.edu/4x6/cat9020.jpg
http://library.stanford.edu/depts/hasrg/hdis/aboutinsight.html  
[Click on “Chicana Art.” Click “by Artist.” Type in artist’s name.]

---. *La Malinche Tenía Sus Razones*. n.d.  
*View online:* http://www.ceciliaalvarez.com

---. *Sí, Te Puede Pasar a Ti, El SIDA*. n.d.  
*View online:* http://www.ceciliaalvarez.com
http://www.csupomona.edu/~plin/women2/images/alcarez_lasida_big.jpg

*View online:* http://www.ceciliaalvarez.com
http://www.csupomona.edu/~plin/women2/images/alcarez_tierrasanta_big.jpg
http://library.stanford.edu/depts/hasrg/hdis/aboutinsight.html  
[Click on “Chicana Art.” Click “by Artist.” Type in artist’s name.]

*View online:* http://library.stanford.edu/depts/hasrg/hdis/aboutinsight.html  
[Click on “Chicana Art.” Click “by Artist.” Type in artist’s name.]

*View online:* http://www.sparcmurals.org [Click on “Digital Mural Lab.”]

*View online:* http://www.sparcmurals.org [Click on “Digital Mural Lab.”]

*View online:* http://www.judybaca.com/art/baldwin/baldwin.html
http://www.sparcmurals.org [Click on “The Story of Baldwin Park Monument.”]

*View online:* http://www.judybaca.com/art/guadalupe/guadalupe.html
http://www.judybaca.com/art/guadalupe/HTML/Guadalupe_004.html
http://www.judybaca.com/art/guadalupe/HTML/Guadalupe_007.html
http://www.judybaca.com/art/guadalupe/HTML/Guadalupe_029.html

*View online:* http://www.judybaca.com/DIA/text/ogmural.html

*View online:* http://www.judybaca.com
http://www.sparcmurals.org [Click on “Digital Mural Lab.”]

*View online:* http://www.sparcmurals.org [Click on “Digital Mural Lab.”]
http://www.judybaca.com/art/mujer/HTML/Mujer_005.html
http://www.judybaca.com/art/mujer/HTML/Mujer_007.html

View online: http://www.judybaca.com/art/worldwall/worldwall.html


View online: http://www.razonypalabra.org.mx/antepenultimo/n9/yan.htm


View online: http://oncampus.richmond.edu/faculty/ASAIL/SAIL2/153.html#96


[View online: http://muse.jhu.edu/journals/theatre_journal/v052/52.1arrizon_fig10.html]

[View online: http://www.mayagonzalez.com/html/art/94_004_am_pome.html]


[View online: http://muse.jhu.edu/journals/theatre_journal/v052/52.1arrizon_fig11.html]  
---. *Sun Mad*. 1982.  
[View online: http://cemaweb.library.ucsb.edu/4x6/res288md.jpg]  
---. *La Virgen de Guadalupe defendiendo los derechos de los xicanos*. 1975.  
[View online: http://muse.jhu.edu/journals/theatre_journal/v052/52.1arrizon_fig08.html http://library.stanford.edu/depts/hasrg/hdis/aboutinsight.html]  
[Click on “Chicana Art.” Click “by Artist.” Type in artist’s name.]


[View online: http://muse.jhu.edu/journals/callaloo/v027/27.1image_jones.html]  
[View online: http://muse.jhu.edu/journals/callaloo/v027/27.1jones01.pdf]  
[View online: http://muse.jhu.edu/journals/callaloo/v027/27.1jones02.pdf]  
[View online: http://muse.jhu.edu/journals/callaloo/v027/27.1jones07.pdf]

[View online: http://www.elandar.com/online_stories/06_01_01/story_lopez.html]  
[Click on slideshow.]
---. Coyoxahuqui Returns as Our Lady Disguised as La Virgen de Guadalupe to Defend the Rights of Las Chicanas. 2004. View online: http://www.almalopez.net/paint/paint.html
---. Desert Blood. 2002. View online: http://www.almalopez.net/poster/poster.html
   View online: http://www.leanos.net/projects/digital_mural/curated/heaven.htm
---. Ixta. 1999.
   View online: http://www.elandar.com/online_stories/06_01_01/story_lopez.html
   [Click on slideshow.]
---. La Línea. 1998. View online: http://www.columbuslibrary.org/cmlarts/home.cfm
   [Type in artist’s name.]
   View online: http://www.sparcmurals.org [Click on “Digital Mural Lab.”]
   View online: http://www.elandar.com/online_stories/06_01_01/story_lopez.html
   [Click on slideshow.]
   View online: http://www.sparcmurals.org [Click on “Digital Mural Lab.”]
   View online: http://www.almalopez.net/poster/poster.html
   View online: http://www.elandar.com/online_stories/06_01_01/story_lopez.html
   [Click on slideshow.]
   View online: http://www.almalopez.net/poster/poster.html
   View online: http://www.elandar.com/online_stories/06_01_01/story_lopez.html
   [Click on slideshow.]

López, Yolanda M. Illegal Alien. 1978.
   View online: http://library.stanford.edu/depts/hasrg/hdis/aboutinsight.html
   [Click on “Chicana Art.” Click “by Artist.” Type in artist’s name.]
   View online: http://www.udayton.edu/mary/gallery/images/chicana13.jpg
   View online: http://www.udayton.edu/mary/gallery/images/chicana2.jpg
---. Portrait of the Artist as the Virgin of Guadalupe. 1978.
   View online: http://www.udayton.edu/mary/gallery/images/chicana6.jpg
   View online: http://www.udayton.edu/mary/gallery/images/chicana12.jpg

   i-vii.


Mesa-Bains, Amalia. Untitled. n.d. View online: http://vpa.csumb.edu/faculty/mesa_bains.htm [Click on middle image.]


View online: http://www.favianna.com/port_posters/posters13.php
View online: http://www.favianna.com/port_gdesign/design1.php
View online: http://www.favianna.com/port_prints/prints2.php
View online: http://www.favianna.com/port_gdesign/design4.php
View online: http://www.favianna.com/port_prints/prints8.php
---. *We Are Not the Enemy*. 2001.
View online: http://www.favianna.com/port_posters/posters1.php
---. *We Resist Colonization*. 2003.
View online: http://www.favianna.com/port_posters/posters6.php
View online: http://www.favianna.com/port_posters/posters4.php
View online: http://www.favianna.com/port_posters/posters2.php

View online: http://muse.jhu.edu/journals/callaloo/v027/27.1rowell.html


**Suggested Reading**

The following texts are suggested for students interested in reading additional books by Chicana authors. They will also provide assistance when doing research in Chicana Studies.


Schedule

Week One
M 8/29  Read: Gloria E. Anzaldúa Borderlands/La frontera: The New Mestiza Preface
T 8/30  Read: Gloria E. Anzaldúa Borderlands/La frontera Chapter 1
W 8/31  Read: Gloria E. Anzaldúa Borderlands/La frontera Chapter 2
F 9/2   Read: Gloria E. Anzaldúa Borderlands/La frontera Chapter 3

Week Two
M 9/5   No Class
T 9/6   Read: Gloria E. Anzaldúa Borderlands/La frontera Chapter 4
W 9/7   Read: Gloria E. Anzaldúa Borderlands/La frontera Chapter 5
F 9/9   In Class: Indigenous Plants Garden, Beal Botanical Gardens
        Read: Gloria E. Anzaldúa Borderlands/La frontera Chapter 6

Week Three
M 9/12  Read: Gloria Anzaldúa Borderlands/La frontera Chapter 7
T 9/13  Read: Lisa D. Chávez In an Angry Season pp. 1-15
W 9/14  Read: Lisa D. Chávez In an Angry Season pp. 17-33
F 9/16  In Class: Writing Center Orientation / Peer Review Workshop, 300 Bessey
        Read: Cherrie L. Moraga Loving in the War Years pp. viii-xx, 1-10; ANGEL Lorna Dee Cervantes “Poem for the Young White Man Who Asked How I, an Intelligent, Well-Read Person, Could Believe in the War Between Races” and Elizabeth Sutherland Martínez – Introducción/Introduction

Week Four
M 9/19  Read: Cherrie L. Moraga Loving in the War Years pp. 11-38
T 9/20  In Class: Elizabeth Sutherland Martínez and Doug Norberg Viva La Causa!: 500 Years of Chicano History
        Read: Cherrie L. Moraga Loving in the War Years pp. 39-68
W 9/21  In Class: Sylvia Morales Chicana and Esperanza Vasquez Agueda Martinez: Our People, Our Country
        Read: Cherrie L. Moraga Loving in the War Years pp. 69-80; ANGEL bell hooks “Language: Teaching New Worlds/New Words” and “Revolutionary “Renegades”: Native Americans, African Americans, and Black Indians”
F 9/23  Assignment 1 (Autocartography): 1st Draft Due for Peer Review
        Read: Cherrie L. Moraga Loving in the War Years pp. 81-138
**Week Five**

**M 9/26**  
Assignment 1 (Autocartography): 2nd Draft Due for Peer Review  
View: Cecilia Concepción Álvarez *La Malinche Tenía Sus Razones, Los Eternos Sacrificios, La Tierra Santa, Las Tres Madrecitas de Nuestro Pueblo,* and *Si, Te Puede Pasar a Ti, El SIDA;* Laura Aguilar *Three Eagles Flying,* Maya González Pomegranate, Yolanda M. López *Illegal Alien,* Victoria F. Franco *Our Lady of Guadalupe,* Margaret F. Stewart *Our Lady of Guadalupe, Portrait of the Artist as the Virgin of Guadalupe,* and *Nuestra Madre,* and Ester Hernández *Libertad, La Virgen de Guadalupe defendiendo los derechos de los xicanos,* *Sun Mad,* *Frida y Yo,* and *Mis madres*

**T 9/27**  
In Class: MSU Museum  
Read: Lisa D. Chávez *In an Angry Season* pp. 35-64

**W 9/28**  
Assignment 1 (Autocartography): 3rd Draft Due for Peer Review  
Read: Lisa D. Chávez *In an Angry Season* pp. 65-90

**F 9/30**  
Read: Cherrie L. Moraga *The Last Generation* pp. 1-62

**Week Six**

**M 10/3**  
Assignment 1 (Autocartography): 4th Draft Due for Instructor  

**T 10/4**  
Assignment 1 (Autocartography): 4th Draft Returned  
View: Favianna Rodríguez Giannoni *We Are Not the Enemy,* *Women of Color Against War,* *We Resist Colonization, Resist U.S. Imperialism, War Targets Poor People of Color,* *Xicana Power,* *Bush Destroys the Cuban Family,* *Hermano Kyang Hae Lee,* *Abuelita de Mi Vida,* *Queer Latina/o Youth Conference,* *SISTERFIRE,* and *Ethnic Studies Conference 2002*

**W 10/5**  
Read: Cherrie L. Moraga *The Last Generation* pp. 63-86  

**F 10/6**  
View: ANGEL Teresa Carrillo *Coyolxauhqui Stone* and Irene Pérez *Coyolxauhqui, Seen in East Oakland,* Delilah Montoya *Codex Delilah: Six Deer: A Journey From Mexicatl to Chicana* and *From the West: Shooting the Tourist*
Week Seven

M 10/10 Assignment 1 (Autocartography): 5th Draft Due for Peer Review
   Read: Cherrie L. Moraga *The Last Generation* pp. 87-111
   View: Marsha A. Gómez *Madre del Mundo* and Yan María Yaoyólotl Castro
   *Intifada, La Cometa, and MIS KA’AN Ú (“Claridad en el horizonte cuando va saliendo la luna”)

T 10/11 In Class: Library Orientation and Research Workshop, with Diana Rivera, Chicano Studies and Ethnic Studies Bibliographer
   Read: Cherrie L. Moraga *The Last Generation* pp. 112-131

W 10/12 Assignment 2 (Research Project): Proposal Due for Instructor
   Read: Gloria E. Anzaldúa *Borderlands/La frontera* Poetry I and II

F 10/14 Assignment 1 (Autocartography): Final Draft Due for Instructor
   Assignment 2 (Research Project): Proposal Returned
   Read: Cherrie L. Moraga *The Last Generation* pp. 132-192

Week Eight

M 10/17 Assignment 1 (Autocartography): Final Draft Returned
   In Class: Tish Hinojosa “Something in the Rain” and “Love Is on Our Side” and Carmen Moreno “Sangre Antigua”
   Read: Gloria E. Anzaldúa *Borderlands/La frontera* Poetry III and IV

T 10/18 Read: Gloria E. Anzaldúa *Borderlands/La frontera* Poetry V and VI

W 10/19 Read: ANGEL Elvira Colorado and Hortensia Colorado *1992: Blood Speaks*

F 10/21 Read: Yolanda Chávez Leyva “In ixtli in yóllotl/a face and a heart: Listening to the Ancestors”; ANGEL Yolanda Chávez Leyva “Listening to the Silences in Latina/Chicana Lesbian History”

Week Nine

M 10/24 Assignment 2 (Research Project): 1st Draft Due for Peer Review
   Read/View: Charles Henry Rowell “‘Todos Somos Primos’/We Are All Cousin: The Editor’s Notes” and Images, Marcus D. Jones – Images, Marcus D. Jones and Charles Henry Rowell “Origins, History, Race and Identity,” “Race, Racial Politics, and Identity,” and “Work and Migration”


W 10/26 Assignment 2 (Research Project): 2nd Draft Due for Instructor

F 10/28 Assignment 2 (Research Project): 2nd Draft Returned
   Read: ANGEL Cherrie L. Moraga *Heroes and Saints*
Week Ten

M 10/31  Assignment 2 (Research Project): 3rd Draft Due for Instructor
        In Class: Lourdes Portillo *Columbus on Trial*
        Read: ANGEL Rosa Linda Fregoso “Production Materials” and Lourdes Portillo
             “Screenplay for *Columbus on Trial*” and “Storyboard for *Columbus on Trial*”

T 11/1  Assignment 2 (Research Project): 3rd Draft Returned
        In Class: Lourdes Portillo *Señorita extraviada/Missing Young Woman* and Lourdes Portillo
                 and Susana Muñoz *La Ofrenda: The Days of the Dead*
        Read: ANGEL Marta A. Navarro “Interview with Ana Castillo”

W 11/2  Assignment 3 (Movie): Proposal Due for Instructor
        In Class: Roberto Rodríguez and Patrisia Gonzáles *San Ce Tojuan: We Are One / Nosotros Somos Uno*

F 11/4  Assignment 2 (Research Project): 4th Draft Due for Peer Review
        Assignment 3 (Movie): Proposal Returned

Week Eleven

M 11/7  Assignment 2 (Research Project): 5th Draft Due for Instructor
        In Class: Quetzal *Quetzal, Sing the Real*, and Worksongs
        Read: Cherrie L. Moraga *Waiting in the Wings* pp. 9-22

T 11/8  Assignment 2 (Research Project): 5th Draft Returned
        In Class: Lila Downs *La Sandunga, Tree of life / Yunu tata / Arbol de vida, Border / La línea*, and
                 *Una sangre / One Blood*
        Read: Cherrie L. Moraga *Waiting in the Wings* pp. 23-54

W 11/9  Assignment 2 (Research Project): Presentations
        Read: Cherrie L. Moraga *Waiting in the Wings* pp. 55-81

F 11/11 Assignment 2 (Research Project): Presentations
        Read: Cherrie L. Moraga *Waiting in the Wings* pp. 83-127

Week Twelve

M 11/14 Assignment 2 (Research Project): Presentations
        Read: Cherrie L. Moraga *Loving in the War Years* pp. 139-151

T 11/15 Assignment 3 (Movie): 1st Draft Due for Peer Review
        In Class: Rigoberto González and Cecilia Concepción Álvarez *Antonio’s Card/La tarjeta de Antonio*
        Read: Cherrie L. Moraga *Loving in the War Years* pp. 152-169

W 11/16 Assignment 3 (Movie): 2nd Draft Due for Instructor
        Read: Cherrie L. Moraga *Loving in the War Years* pp. 170-190

F 11/18 Assignment 3 (Movie): 2nd Draft Returned
        Read: Cherrie L. Moraga *Loving in the War Years* pp. 191-213
Week Thirteen

T 11/22  Assignment 3 (Movie): 3rd Draft Due for Peer Review
W 11/23  In Class: Cherríe L. Moraga A Tuna Bleeding in the Heat: A Chicana Codex of Changing Consciousness
F 11/25  No Class

Week Fourteen

M 11/28  In Class: Cherríe L. Moraga A Tuna Bleeding in the Heat: A Chicana Codex of Changing Consciousness
T 11/29  Assignment 3 (Movie): 4th Draft Due for Instructor
Read: ANGEL Cherríe L. Moraga “From Inside the First World: Foreword, 2001”
W 11/30  Assignment 3 (Movie): 4th Draft Returned
F 12/2  View: Cherríe L. Moraga “From Inside the First World”

Week Fifteen

M 12/5   Assignment 3 (Movie): Presentations
T 12/6   Assignment 3 (Movie): Presentations
W 12/7   Assignment 3 (Movie): Presentations
F 12/9   Last Day of Class

Finals Week

R 12/15  Final Session