

## **LATS 20/HIST31.01: Latinx Social Movements**

**Fall 2021**  
**37 Dewey**  
**T/TH 10:10am-12pm**

**Instructor:** Matt Garcia  
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**Office Phone:** 6-3425  
**Office Hours:** T/TH 1:30-2:30 or by appointment

**X-hours:** Will be used to learn Adobe Premier Pro and view films.

### **Course Catalogue Description**

People of Latin American descent (aka “Latina/os,” or the gender neutral, more inclusive “Latinx”) have been at the forefront of a variety of social movements over the last century. In some cases, they have insinuated themselves into existing movements, while in others, they have built movements that uniquely speak to their concerns as cannery, mine, and farm workers, soldiers and anti-war activists, “alien” or “temporary” residents, racial minorities and/or perceived impediments to economic progress. Always, they have asserted their rights to protest and to receive equal treatment under US law. Frequently, they have taken these actions regardless of their citizenship status. This class charts the growth and conclusion of these movements, which anticipates the future of social protest and Latinx politics in the United States.

### **Course Rationale**

Latinx people constitute a substantial entity among social movements designed to claim public services for the good of all, advocate for worker rights, oppose US military intervention, and protect those who find themselves between two nations. These movements are not new, nor are Latina/os’ participation in them. This course provides a history of Latinx involvement, and how and why they constitute an important vanguard in the evolution of social protest in the United States.

### **Learning Outcomes (or objectives)**

My objective is to expand your concept of social movement history. You will learn that Latinx people were critical to the creation of social movements in the United States since the early 20<sup>th</sup> century to the present. You will be able to identify how the particular concerns of Latina/os have transformed the range of issues and tactics used to advance a cause. Finally, you will be able to articulate the role Latinx people play in the current and future social movements in the United States.

## **Pre-Requisites**

There are no prerequisites for the course, and knowledge of the Spanish language is not required. Your attendance at each class is crucial since most meetings will involve a discussion of materials either read or presented. I encourage all students to take advantage of office hours.

## **Teaching Methods or Teaching Philosophy**

The pandemic has transformed higher education in general, and Dartmouth culture in specific. Fortunately, learning technology has allowed us to adapt to these challenges, some of which were already with us before COVID-19. As the assignments will show, I believe it behooves you to acquire a range of skills that prepare you for the digital age we live in. Your learning environment will bare the hallmarks of these influences, including the use of video to deliver and initiate content critical to your understanding of Latinx Social Movements. We are scheduled to meet in person on Tuesdays and Thursdays. Currently, I am planning to deliver a “flip” lecture via Canvas on Tuesdays, and an in-person discussion on Thursday in 37 Dewey. For the first week, we will meet on both Tuesday and Thursday to go over the class contents and initiate the term, but this general format of “flip” lecture on Canvas on Tuesday, followed by in-person discussion on Thursday, will be the approach we will take for the majority of the term. This approach will minimize the inconvenience of wearing masks while listening to me lecture, and allow you to see me lecture rather than have me present a muffled lecture behind a mask. Thursday, we will have to mask, and we will consider meeting outside to reduce transmission risk. We will have to be adaptable to conditions, and this approach allows for contingencies that include either you or I becoming infected by the virus. As a parent of a 6 year old who does not have the ability to get vaccinated, I need to take precautions to keep her safe until a vaccine is available for her age group.

We will also use x-hours for videographic training, either on-line (zoom) or in Jones Media Lab according to librarian Chris Ivanyi’s availability and preference. You will also have an opportunity to learn from a number of guests, and get credit for your participation—either virtually or on campus. In short, this course will be “hybrid” by which I mean that you will experience learning in the classroom, in the field, and in the virtual world of the internet and through mobile technology.

## **Expectations**

1. Preparation. Do the reading and answer all Canvas prompts *before* the class discussions on Thursday.
2. Good listening! This enables you to respond to the matter at hand. Listen particularly to what other students are saying.
3. Engagement. Respond in a way that makes your own reaction increase understanding for everyone.
4. Respect. Be critical of other’s points of view without being judgmental.
5. Conversational. Feel free to turn and talk directly to other students. You are welcome to have a conversation with each other, not just with me.

**Note about student conduct and communication:** While in class meetings I request the following behavior: do not arrive late or leave early; do not read material unrelated to the class; have cell phones *and* computers turned “OFF” and do not answer or check messages (including text messages, FB, etc.) in class; do not disturb me or your fellow students by carrying on conversations not related to the discussion. Violation of any of these rules will adversely impact

your grade. Also, I do not mind drinks in the classroom but food is not permitted (with the exception of energy bars or other energy supplements).

## **Texts and Resources**

### **Books**

Johanna Fernández, *The Young Lords: A Radical History*. University of North Carolina Press, 2020. ISBN: 978-1469653440

Matt Garcia. *From The Jaws of Victory: The Triumph and Tragedy of Cesar Chavez and the Farm Worker Movement*. University of California Press, 2012. ISBN: 9780520283855

Lorena Oropeza. *The King of Adobe: Reies López Tijerina, Last Prophet of th Chicano Movement*. University of North Carolina Press, 2019. ISBN: 9781469653297

Vicki L. Ruiz. *Cannery Women, Cannery Lives: Mexican Women, Unionization, and the California Food Processing Industry, 1930-1950*. University of New Mexico Press, 1987. 978-0-8263-0988-4

Chris Zepeda-Millán, *Latino Mass Mobilization: Immigration, Racialization, and Activism*. Cambridge: Cambridge University Press, 2017. doi:10.1017/9781139924719.

### **Articles/Chapters**

Ken Burt, “Latinos and Labor in Los Angeles: Postwar Dreams and Cold War Fears, 1948-1952,” *Labor's Heritage*, George Meany Center for Labor Studies, Vol. 8, No. 1 (Summer 1996). (e-reserve)

Luisa Moreno, “Caravans of Sorrow: Noncitizen Americans of the Southwest.” Address delivered at the panel of Deportation and Right of Asylum of the Fourth Annual Conference of the American Committee for Protection of the Foreign Born, Washington, DC, March 3, 1940. (e-reserve)

### **Grading**

Your grade will reflect the extent to which you accomplished the goal of the course – to understand and articulate complex ideas about societies through the topic of food. To do this, you will be required to complete a précis for each book, present the research of scholars and your own project in class, and complete a final research paper. The classes are practice sessions in which you will learn about and work with the frameworks necessary for the successful completion of the research paper. For this reason, class attendance and participation are important and will be part of your grade.

- I. *Discussion Prompts – Canvas* (30%)

You are required to respond weekly questions I raise about our reading in Canvas. I expect you to write short but thoughtful responses, shared with the entire class. These questions will set up discussion when we meet.

## II. Videographic Criticism - PechaKucha (10%)

Digital video technologies—such as DVDs, digital editing software, and online streaming—now enable scholars to “write” with the same materials that constitute their object of study: moving images and sounds. But such a change means rethinking the rhetorical modes traditionally used in scholarly writing, and incorporating more aesthetic and poetic elements alongside explanation and analysis. In two assignments, you will study and produce new videographic forms of criticism often known as “video essays,” exploring how such work can both produce knowledge and create an aesthetic impact. These assignments require proficiency in video editing software, specifically Adobe Premier Pro, which Dartmouth has license to use in specific locations: BVAC digital laboratory and Jones Media Library. How to use Adobe Premier Pro will be introduced during the “x” hour on week of **October 12**.

***ASSIGNMENT:** Create a video of exactly 60 seconds consisting of precisely 10 video clips from a single film, each lasting precisely 6 seconds, assembled with straight cuts. Audio should be one continuous sequence from the same film with no edits. Include a 3 second black slug at the beginning and end of the assignment.*

*You must choose a film that is about the Farm Worker Movement. A list of possible films will be provided on Canvas.*

**Due: October 14**

## III. Videographic Criticism - Epigraph (20%):

*Select a sequence from your film, and a quotation from a critical text (not specifically related to your film) of no longer than 10 sentences. Alter the video sequence in some noticeable way using at least two different types of transitions or effects. Either replace or significantly alter the soundtrack. The quotation should appear onscreen in some dynamic interaction with the video. The video should not be longer than 3 minutes.*

*You may choose any film—dramatic or documentary—that addresses Latinx activism. A list of possible films will be provided on Canvas.*

**Due October 26**

## IV. Past into Present (30%)

This term we have studied Latinx social movements through the lens of biography and community. In this final assignment, you will link these histories to the current struggles in which Latinx play a central role as either subjects of discrimination and/or movement contributors. Your task is to identify a current individual and/or movement that embodies some aspects of the history we have explored. For example, who, today, most resembles Luisa Moreno and why? How does that individual differ from her? Or, you may look at a current movement. For example, what tactics from the past do Migrant Justice in Vermont draw upon?

What do they do differently? Who or what movement, organization, or community you choose is entirely up to you. Your subject must be deeply researched from primary and, if applicable, secondary sources. You must clearly state a thesis at the beginning and argue for the comparisons you are making throughout the rest of the essay. You should use citations following the Chicago Style of Manual. Your paper cannot exceed 2000 words.

## **Due November 19**

### *Event attendance (10%)*

You are required to attend at least one event this term that intersects with the broader themes of our class, which includes the struggle for social justice among a non-majority community in the US or on our campus. The collective, [Race, Migration, and Sexuality](#), will offer ample opportunities for you to fulfill this requirement. [Latin American, Latino, and Caribbean Studies](#) also will host events relevant to our class. You may also request permission to get credit for other events that are not RMS or LALACS affiliated.

### **Academic Honor**

I will not tolerate any instances of academic dishonesty. The definition of academic dishonesty at Dartmouth can be found at: <http://www.dartmouth.edu/judicialaffairs/honor/index.html>. Academic dishonesty takes many forms, but the most common is submitting someone else's work as your own, otherwise known as plagiarism. Be forewarned that it is much easier for me to detect than anyone who contemplates doing it can imagine. Also, our assignments do not lend themselves well to acts of plagiarism. Still, I expect your work to be original and thoughtful. Finally, I realize that citing a source can be confusing if it is not something you have done extensively. I welcome questions about how to cite work, and encourage you to visit the guide provided by the college at: <http://writing-speech.dartmouth.edu/learning/materials/sources-and-citations-dartmouth>. When in doubt, just ask.

### **Religious Observances**

Some students may wish to take part in religious observances that occur during this academic term. If you have a religious observance that conflicts with your participation in the course, please meet with me before the end of the second week of the term to discuss appropriate accommodations.

### **Student Accessibility Needs**

Students with disabilities who may need disability-related academic adjustments and services for this course are encouraged to see me privately as early in the term as possible. Students requiring disability-related academic adjustments and services must consult the Student Accessibility Services office (Carson Hall 125, 646-9900, [Student.Accessibility.Services@Dartmouth.edu](mailto:Student.Accessibility.Services@Dartmouth.edu)).

Once SAS has authorized services, students must show the originally signed SAS Services and Consent Form and/or a letter on SAS letterhead to me. As a first step, if you have questions about whether you qualify to receive academic adjustments and services, you should contact the SAS office. All inquiries and discussions will remain confidential.

## Additional Support for your Learning

### Academic Skills Center (<http://www.dartmouth.edu/~acskills/>)

The Academic Skills Center is open to the entire Dartmouth Community. Here are some common reasons why you might visit the ASC:

- You're getting B's but you want to get A's
- You don't feel comfortable talking in class
- You're attending class regularly but you feel like you're missing important points
- You feel like you're a slow reader
- You're having trouble completing tests in the allotted time
- You're spending hours studying for foreign language but still not “getting it”
- You feel like you don't have enough time to get everything done
- You're not sure how to take notes
- You want to sign up for a tutor or study group
- You're not sure if you should get tested for a learning disability

### The Research Center for Writing, and Information Technology (RWiT <http://writing-speech.dartmouth.edu/learning/support-writing-research-and-composing-technology/rwit>)

Located in [Berry 183](#), RWiT is a free service dedicated to helping members of the Dartmouth community develop more effective strategies for generating and organizing their ideas, finding and evaluating research sources, and presenting and revising compositions in a variety of media. Through informal dialogue, RWiT tutors assist writers in developing better compositions and more effective composing strategies. A collaboration between the Institute for Writing and Rhetoric, the Library, and Academic Computing, RWiT brings together faculty, administrators, staff, and students to focus on the art and science of composition.

### Dartmouth College Library (<http://library.dartmouth.edu/>)

Dartmouth College Library A key to successful research is the use of reliable, high-quality information sources. While some information can be found on the open web, the best place to start your research is at the Library's Research Guides, [researchguides.dartmouth.edu/guides](http://researchguides.dartmouth.edu/guides). These research guides have categorized and organized the library's key resources - including books, databases, scholarly articles, and data sources - for your convenience. The Library's [website](#) also has information on useful research tools and services. In addition to the online information, a librarian has been assigned to this class to answer research questions, help you find appropriate resources, and assist with search techniques. Please contact your subject librarian (<http://researchguides.dartmouth.edu/subjectlibrarians>) for specialized help.

**Tentative Course Schedule:** (May change to accommodate guest presenters & student needs)

| Date(s) | Topics or Activities                               | Learning Outcomes Addressed  | Assignments, Exams, or Readings  |
|---------|--|--|--|
| 9/14    | Whose Story?                                       |  | Read: Oropeza, 1-11;<br>Read: Zepeda-Millán, 1-24  |
| 9/16    | Whose Land?  |  | Read: Oropeza, 12-89   |
| 9/21    | Whose Authority?                                   |  | Read: Oropeza, 90-189  |
| 9/23    | Whose God?   |  | Read: Oropeza, 190-267   |
| 9/28    | Whose History?<br><br>Lorena Oropeza,<br>UC Davis  |  | Read: Oropeza, 268-283   |
| 9/30    | Foundations of the U.S. Labor Movement in the West | Who built the labor movement in Los Angeles?<br>Why was the 1930s a time to fight? | Read: Ruiz, 3-87   |
| 10/5    | Women and Unions                                   | What was UCAPAWA and who was Luisa Moreno?   | Read: Ruiz 87-125;<br><a href="#">Moreno</a><br><br>Watch: <a href="#">Adios Amor: The Search for Maria Moreno</a> by Laurie |

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| 10/7  | Latinas Betrayed   | How did gender influence Latinx social movements?  | Ken Burt, <u>Latinos and Labor in Los Angeles: Postwar Dreams and Cold War Fears, 1948-1952</u> ,<br><b>Due: Ruiz response</b> |
| 10/12 | The creation of the Farm Worker Movement<br><br><b>Meet at Jones Media Lab</b> | How did the new farm worker movement differ from earlier movements for farm worker justice?      | Read: Garcia, 1-112<br><br>Watch: <i>Cesar Chavez (2014)</i><br><br><b>PechaKucha training</b>                                 |
| 10/14 | <b>Paul Espinosa, Filmmaker, <i>Singing Our Way to Freedom</i></b>             | What are the benefits and pitfalls of using biography to tell social movement history?           | Watch: <i>Singing Our Way to Freedom</i> by Paul Espinosa<br><br><b>Due: Pechakucha</b>  |
| 10/19 | After the grape contracts  | Why didn't the grape contracts in 1970 solve the problem of farm worker injustice in California? | Read: Garcia, 113-214  |
| 10/21 | The UFW Legacy   | Why did the UFW fail to become a national farm worker union? Who is to blame?                    | Read: Garcia, 215-298  |
| 10/26 | <b>Due: Epigraph</b>   | What did you learn about the   | <b>Epigraph Film Festival</b>  |



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|       | <b>Meet at Jones Media Lab in Baker-Berry</b> | narratives of farm worker history from your Videographic exercises?   |                             |
| 10/28 | Anti-Colonialism                              | What does it mean to be “maladjusted” and how did Puerto Ricans reclaim the designation? How are the concepts of “Latinidad” & “blackness” complementary and foundational for activism? | Read: Fernández             |
| 11/2  | Socialism                                     | Is Puerto Rican and Black equity dependent on redistribution of wealth?   | Read: Fernández             |
| 11/4  | Nationalism                                   | How does Puerto Rico’s sovereignty influence social justice on the continent?   | Read: Fernández             |
| 11/9  | Coda  | What is the Legacy of the Young Lords?  | Read: Fernández, 379-388    |
| 11/11 | Modern Immigration Rights Movement            | What are the issues facing Latinx migrants today? How are social movement tactics addressing  | Read: Zepeda-Millán, 41-100 |

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| 11/16 | 2006 to “zero-tolerance       | What is the legacy of the 2006 marches and how will become of the immigration rights movement in the age of Trump? | Read: Zepeda-Millán, 161-214 |
| 11/19 | <b>Due: Past into Present</b> |  |                              |