

San Bernardino Valley College
Last update: October 7, 2000

I. CATALOG DESCRIPTION:

- A. Department Information:
 - Division: Humanities
 - Department: English
 - Course ID: ENGL 063
 - Course Title: Chicano Literature
 - Units: 3
 - Lecture: 3
 - Prerequisite: None

Description for Catalog:

Survey of representative Chicano literature including novels, drama, poetry, and essays. This non-transfer course is taught simultaneously with ENGL 163, a transfer level course, but with different assignments.

Description for Schedule

Survey of representative Chicano literature including novels, drama, poetry, and essays. This non-transfer course is taught simultaneously with ENGL 163, a transfer level course, but with different assignments.

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: One

III. EXPECTED OUTCOMES FOR STUDENTS:

Upon completion of the course, the student will be able to:

- A. Identify and describe distinctive literary characteristics of the novel, short fiction, drama, poetry, and essay.
- B. Discuss, analyze, and respond to in writing, novels, short fiction, drama, poetry, and essays in literary, historical, and social contexts.
- C. Identify specific themes and cultural concerns distinctive to Chicano literature.
- D. Explain, identify, and write about the relationship of characterization, plot, tone, setting, and point of view to themes in drama and fiction.

IV. CONTENT:

- A. The Mexican/Chicano in late 19th century/early 20th century mainstream fiction.
 - 1. Stereotypes
 - a) The "greaser"
 - b) The "Latin lover"
 - c) The "bandit"
- B. The "emergence"/definition of the Chicano in the literary/historical

context.

1. Chicano literature
 - a) Search for cultural identity, recognition, and acceptance in an Anglo world.
 - b) Search for cultural identity, recognition, and acceptance within the traditional Mexican world.
 - c) Search for personal/cultural equilibrium in the clash between the Anglo/Mexican worlds.
 2. The "emergence" of the Chicano in the historical context.
 - a) The Chicano and the Civil Rights Movement
 - b) The Chicano voice of social protest through art, literature, poetry, and drama.
- C. Chicano social, cultural, and historical themes/concerns in literature and art.
1. Cultural
 - a. Religion
 - b. Gender roles
 - c. Sexuality
 - d. Education
 - e. Family
 - f. Language
 - g. Folklore
 - h. Identity
 2. Social
 - a. Struggle for identity
 - b. Discrimination/prejudice in the Anglo and Mexican cultures
 - c. Stereotypes
 3. Historical
 - a. Mexican Revolution
 - b. Zoot Suit Riots
 - c. Civil Rights Movement
 - d. Cesar Chavez and the United Farm Workers
- D. Elements of the fiction, poetry, the essay, and drama introduced in conjunction with Chicano literature, themes, and social/cultural concerns.
1. Fiction
 - a. Characterization, plot, tone, setting, and point of view.
 2. Poetry
 - a. Language, sound, imagery, and figurative language.
 3. Essay
 - a. Structure, theme, and style.
 4. Drama
 - a. Plot, setting, and character.

V. METHODS OF INSTRUCTION:

- A. Lecture/discussion to supplement and enhance readings of the texts.

- B. Student led small group discussions to discuss specific texts.
- C. Peer groups to workshop essays.
- D. Audio-visual presentations of Chicano/Latino art to identify and cross-reference cultural themes/concerns with literature.
- E. Student led presentations discussing texts of their choice.

VI. TYPICAL ASSIGNMENTS:

A. Reading

- 1. Read Pocho and Bless Me, Ultima and be prepared to discuss themes and cultural concerns/phenomenon common to both.
- 2. Be prepared to discuss the theme of "destino" as presented in both Anaya's "The Man Who Found a Pistol" and Bless Me, Ultima.

B. Writing

- 1. Keep a Reading Response Journal. Write a response to each reading assignment which reflects your understanding/interpretation of the text; be prepared to read and discuss the entry in class.
- 2. Write a three page essay on a novel of your choice in which you analyze a major theme, character, or expand on a journal entry.

VII. EVALUATION:

A. Methods of Evaluation:

- 1. Subjective evaluation of students' reading response journals which reflects the student's personal their interpretation of all weekly reading.
- 2. Subjective evaluation of essays which expand on a journal entry written in response to texts on the course reading list. For instance, the journal entry on the importance of writing as self-discovery in Baca's Working in the Dark may develop into an essay which explores the same theme in The House on Mango Street or The Rain God.
- 3. Subjective examinations in bluebook essay format which test the student's ability to analyze, interpret, and identify literary characteristics and cultural themes/concerns. For example, the student may be asked to explain the significance of selected passages taken from the course reading as well as identify the work and author from which it came.
- 4. Objective or subjective evaluation of quizzes on reading assignments.

B. Frequency of Evaluation:

- 1. At least 10 weekly reading assignments
- 2. At least 5 quizzes
- 3. At least 5 essays

- 4. Midterm
- 5. Final

VIII. TYPICAL TEXTS:

- A. And the Earth Did Not Devour Him. Tomas Rivera
- B. Bless Me, Ultima. Rudolfo Anaya
- C. Drink Cultura. Antonio Burciaga
- D. The House on Mango Street. Sandra Cisneros
- E. Mirrors Beneath the Earth. Ray Gonzalez (Editor)
- F. Pocho. Jose Antonio Villareal
- G. The Rain God. Arturo Islas
- H. Working in the Dark. Jimmy Santiago Baca
- I. Zoot Suit and Other Plays. Luis Valdez

IX. OTHER SUPPLIES REQUIRED OF STUDENTS: None