San Bernardino Valley College
Curriculum Approved: April 15, 2002
Last Updated: March 15, 2002

I. CATALOG DESCRIPTION:

A.   Department Information:
Division: Humanities and Social Science
Department: English
Course ID: ENGL 163
Course Title: Chicano Literature
Units: 3
Lecture: 3 Hours
Prerequisite: ENGL 101

B.   Catalog and Schedule Description:
Survey of representative Chicano literature including novels, drama, poetry, and essays which focus on the cultural, social, and political developments/themes which shape and characterize Chicano culture and literary expression. This transfer course is taught simultaneously with ENGL 063, a non-transfer-level course. Assignments differ for the two courses although students participate in the same lectures.

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 distinctive literary characteristics of the novel, short fiction, drama, poetry, and essay.
B. Critically analyze and explicate 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. COURSE CONTENT:

A. The Mexican/Chicano in late19th 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 as bildungsroman
        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: Characterization, plot, tone, setting, and point of view.
        2. Poetry: Language, sound, imagery, and figurative language.
        3. Essay: Structure, theme, and style.
        4. Drama: 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 explicating texts of their choice.

VI.   TYPICAL ASSIGNMENTS:
    A. Reading Assignments:
        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 Assignments:
        1. Keep a Reading Response Journal. Write a response to each reading assignment that reflects your understanding/interpretation of the text; be prepared to read and discuss the entry in class.
        2. Write an essay on a novel (s) from the course reading list in which you analyze a major theme, character, etc.,
        3. Read a novel by a Chicano writer not on the course reading list and write an essay which reflects a theme or cultural concern characteristic of Chicano literature.

VII.   EVALUATION(S):
    A. Methods of Evaluation
        1. Weekly reading assignments with the requisite participation in class discussions.
        2. Quizzes given on a weekly basis to test the student's understanding of the texts. Sample test question: Define the term "bildungsroman" and explain its application to one of the novels assigned this semester.
        3. Essays, four to six pages in length, following the MLA format which reflect the student's analysis, understanding, and personal interpretation of a text of his/her choice.
        4. Reading response journal, which reflects the student's interpretation and analysis of all weekly reading.
        5. Midterm and final examination in bluebook essay format which test the student's ability to critically analyze, explicate, and identify literary characteristics and cultural themes/concerns.
    B. Frequency of evaluation:
        1. Weekly reading assignments
        2. Weekly quizzes

       3.   At least four essay assignments (about one every four weeks)

    C. Sample questions:
       1.   Write an essay of 4-6 pages which explores the theme of the Chicano in fiction as one who is caught between the two cultures of the American Anglo world and that of the traditional Mexican.
       2.   Exam Question: Illustrate and define the theme of bildungsroman in three course novels of your choice.

VIII.   TYPICAL TEXTS:
      <u>And the Earth Did Not Devour Him</u>. Tomas Rivera
      <u>Bless Me, Ultima</u>. Rudolfo Anaya
      <u>Drink Cultura</u>. Antonio Burciaga
      <u>The House on Mango Street</u>. Sandra Cisneros
      <u>Mirrors Beneath the Earth</u>. Ray Gonzalez,ed.
      <u>Pocho</u>. Jose Antonio Villareal
      <u>The Rain God</u>. Arturo Islas
      <u>Working in the Dark</u>. Jimmy Santiago Baca
      <u>Zoot Suit and Other Plays</u>. Luis Valdez

IX.   OTHER SUPPLIES REQUIRED OF STUDENTS: None