

## CULTURALLY RESPONSIVE CURRICULUM MODIFICATIONS

<b>COURSE NAME: ENGL / ES 152 Ethnic Studies in Latina/o Literature and Cultural Expression</b>			
<b>FACULTY NAME: Tina Nuñez</b>		<b>DATE SUBMITTED: 9-23</b>	
COURSE COMPONENT	PREVIOUS VERSION DESCRIPTION	CULTURALLY REPOSNSIVE CHANGES DESCRIPTION(S)	CULTURES ADDRESSED THROUGH THESE REVISIONS
<b>Syllabus/ Course Outline</b>	This course was approved by our local curriculum committee, AP&P, but was not approved at the state level for CSU Area F, our main goal, since the course is intended to be cross-listed to ultimately fulfill the new Ethnic Studies requirement.	<p>Almost every aspect of the COR has been modified, except for the Entrance Skills, Prerequisite, and the Distance Education portion of the COR.</p> <p>The following sections of the COR were modified: Course Title, Catalogue Description, Course Content, Course Objectives, Assignments, Methods of Evaluation, Adopted and Supplemental Texts, and SLOs.</p>	Latina/o and Chicana/o communities, with a special emphasis on our local community
<b>Title</b>	<b>Original:</b>  Latina/o Literature	<b>Revised:</b>  Ethnic Studies in Latina/o Literature and Cultural Expression	The revised title places emphasis not only on literature but on ethnic studies and culture.
<b>Catalogue Description</b>	<b>Original:</b>  An exploration of literary and media works by Chicanas/os and Latinas/os, emphasizing their aesthetic, historical, cultural, and socio-political attributes. Students will study contemporary and classic texts ranging from fiction, poetry, or film, to articles, speeches, or other visual-verbal expressions. This course is not open to students	<b>Revised:</b>  Informed by the intersectionality of race, socioeconomic class, and gender; institutional racism and historic oppression; and borderland identity politics, this course critically examines historical, cultural, sociopolitical, and aesthetic attributes of Latina/o and Chicana/o literature and cultural production. Students will analyze contemporary and classic texts including memoir, fiction, poetry, film, essays, and	<p>The COR description revision aligns itself with both literature and ethnic studies, with a new emphasis on advocacy for social justice and equity, as outlined in the <a href="#">CSU Area F Core Competencies requirements</a>.</p> <p>The new catalogue description emphasizes power dynamics, privilege, and historic oppression.</p>

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	<p>who are enrolled in or have received credit for ES 152.</p>	<p>other visual-verbal expressions with an emphasis on recognizing and affirming plural identities and advocating social justice and equity. This course is not open to students who are enrolled in or have received credit for ES152. (or ENGL 152 for the ES COR)</p>	
<p><b>RESOURCES USED</b> and where to find more information:          I relied on various ethnic studies texts, especially Amaro-Aguilar’s <i>Mexican American Studies: Story of Aztlán and La Raza</i>, as well as the following texts:</p> <ul style="list-style-type: none"> <li>• <i>The Chicano Studies Reader: an Anthology of Aztlán, 1970-2019</i> 4<sup>th</sup> ed. ed. by Chon Noriega, 2020</li> <li>• <i>The Hispanic Literary Companion</i> ed. Nicolás Kanellos. 1977</li> <li>• <i>Race, Class, Gender: Intersections and Inequalities</i> 10<sup>th</sup> ed. by Margaret Andersen and Patricia Hill Collins, 2020</li> <li>• <i>The Norton Anthology of Latino Literature</i> 1<sup>st</sup> ed. edited by Ilan Stavans, 2011</li> <li>• Wikipedia pages for literature texts and various social movements, such as the <a href="#">Bracero Program</a> and the <a href="#">United Farm Workers Movement</a>, to provide additional context.</li> <li>• Various timelines for historical accuracy, including <a href="#">San Jose State University’s Timeline of Mexican American Literature, History and Culture</a></li> </ul>			
<p><b>Course Units</b></p>			
<p><b>RESOURCES USED</b> and where to find more information:</p>			
<p><b>Course Objectives</b></p>	<p><b>Original:</b></p> <ol style="list-style-type: none"> <li>1. identify and explain characteristics of Chicana/o and Latina/o literature and media.</li> <li>2. recognize and interpret how such concepts as race and ethnicity, racism and antiracism, colonization and decolonization, injustice and equity, etc., are treated by diverse authors</li> </ol>	<p><b>Revised:</b></p> <ol style="list-style-type: none"> <li>1. analyze and articulate ethnic studies concepts in texts and cultural productions: race and ethnicity, racialization, equity, ethno-centrism, eurocentrism, white supremacy, self-determination, liberation, decolonization, and anti-racism. <b>Area F1</b></li> <li>2. examine, describe, and critique Latina/o and Chicana/o texts’ and authors’ historical, political, socio-cultural, and aesthetic contexts and</li> </ol>	<p>The objectives have been revised to align with <a href="#">CSU Area F Ethnic Studies Core Competencies</a>.</p> <p>The revised objectives highlight Latina/o and Chicana/o cultures, reflecting our student population. They, furthermore, integrate real-world issues into the curriculum, including power, privilege and oppression and incorporate multiple identities, perspectives, and learning styles.</p>

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	<ol style="list-style-type: none"> <li>3. comprehend various literary and rhetorical devices employed in the examined works—narrative, poetics, plot, character, theme, symbolism, discourse, imagery, etc.</li> <li>4. understand and appreciate an author’s personal, historical and cultural background</li> <li>5. understand and appreciate a text’s historical, aesthetic, and socio-cultural context.</li> </ol>	<p>backgrounds, especially as they reveal and exercise agency against multiple oppressions. <b>Area F3</b></p> <ol style="list-style-type: none"> <li>3. describe how Latina/o or Chicana/o struggles, resistance, social justice, solidarity, and liberation are relevant to current intersectional issues. <b>Area F4</b></li> <li>4. explain and illustrate ways in which stereotypes and racial and other oppressions undermine diversity and sabotage equity. <b>Area F1</b></li> <li>5. analyze and discuss the intersection of race and ethnicity with identities affected by hierarchy and oppression: socioeconomic class, gender, sexuality, religion, national origin, immigration status, ability, and/or age. <b>Area F2</b></li> <li>6. craft arguments (textual, audio/visual, performance, etc.) and actively engage with anti-racist issues, practices, and movements to challenge historic oppression and to build a diverse, just, and equitable society beyond the classroom, especially in Latina/o and/or Chicana/o communities. <b>Area F5</b></li> <li>7. identify, analyze, and illustrate unique characteristics of Latina/o and Chicana/o literature including literary and rhetorical devices (narration, characterization, figurative language, symbolism, theme, magical realism, borderland identity, code switching, etc.) to highlight historical and current</li> </ol>	
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		<p>experiences, cultural contributions, and social struggles and triumphs. <b>Area F2</b></p>	
<p><b>Course Content</b></p>	<p>Original:</p> <p>In the scope of 16 weeks, the following topics will be covered. Special attention will be given to the experiences and voices, culture, social struggles, themes, and contributions of Chicana/o and Latina/o Americans.</p> <ol style="list-style-type: none"> <li>1. Historical and Cultural Background of Authors/Texts</li> <li>2. Social, Political, and Historical Movements: Civil Rights, Brown Power, Labor/farm, etc.</li> <li>3. Identity and Terminology: Chicana/o, Chicax, Latina/o, Latinx, Hispanic, Mexican-American and hyphenated identities, race, ethnicity, gender, difference, equity, ethnocentrism, white supremacy, self-determination, colonization/decolonization, and racism/anti-racism, etc.</li> <li>4. Genres, Characteristics, and Recurring Themes: Magical Realism, Social Realism, code-switching, oral</li> </ol>	<p>Revised:</p> <p>The following topics will be covered: not necessarily in the order or detail presented here. Special attention will be given to the experiences, voices, social struggles, cultural contributions, and enduring themes of Latina/o Americans with an emphasis on Chicana/o Americans.</p> <ol style="list-style-type: none"> <li>1. Introduction to Latina/o and Chicana/o Experience, Literature, and Cultures:             <ol style="list-style-type: none"> <li>a) Overview of European Colonization: Mesoamérica, Indigenous migration, agricultural revolution, Imperialism and the conquistadors, cultural genocide, ancestral maneuvers and influences, racism and ethnocentrism in Nueva España, and birth of La Raza.</li> <li>b) Identity and Terminology: hyphenated identities, marginality, Chicana/o, Chicax, Latina/o, Latinx, Mexican-American, Pachuca/o, La Raza, etc.</li> <li>c) Essential Definitions: race, ethnicity, gender, intersectionality,</li> </ol> </li> </ol>	<p>The content has been radically revised to align with <a href="#">CSU Area F Ethnic Studies Core Competencies</a>.</p> <p>The revised course content specifically addresses the historic oppression of Latina/o communities, incorporating multiple perspectives and identities. It, furthermore, emphasizes power dynamics, privilege, and oppression, especially within Chicana/o communities. The revised content additionally highlights the Indigenous perspective, dual- and multiculturalism, and borderland culture identities. It problematizes discrimination and oppression and underscores resistance, decolonization, and self-empowerment, especially as related to Chicana/os.</p>

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	<p>tradition, religion/spirituality, indigenous influences, education and class studies, sex and gender expressions (machismo/marianismo), border culture, passing, familismo, minority stereotypes, otherness, etc.</p> <p>5. Literary Devices and Critical Strategies in fiction, poetry, and nonfiction: plot and character development, setting, conflict, symbolism, theme, tone, figurative language, theoretical approaches, etc.</p> <p>6. Intersectionality and Identity: intersection of race and ethnicity, as expressed in the literature and in the lived experiences of authors, with other forms of difference affected by hierarchy, power, and oppression, such as socioeconomic class, gender, sexuality, religion, spirituality, national origin, immigration status, ability, and/or age.</p> <p>7. Anti-racism and resistance topics: power, violence, colonization, Americanization, acculturation, representation, leadership and community,</p>	<p>biculturalism and multiculturalism, bilingualism, equity, ethnocentrism, white supremacy, self-determination, colonization/decolonization, racism/anti-racism, etc.</p> <p>2. Critical Intersections of Ethnic Studies and Latina/o Literature and Cultures:</p> <p style="padding-left: 20px;">a) Theoretical Approaches: Anti-Racist Theory, Decolonial Methodologies, Borderland Theories, Social Realism, Postmodernism, Deconstructionism, Marxism, Gender and Feminist Theories, Mythological Theory, etc.</p> <p style="padding-left: 20px;">b) Recurring Themes and Enduring Characteristics: Magical Realism, code-switching, borderland language and culture, oral traditions, religion/spirituality, Indigenous perspective and influence, minority stereotyping, sex and gender stereotypes and expressions (machismo, marianismo, La Llorona, etc), passing, familismo, education and class studies, otherness, El Milagro, etc.</p>	
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	<p>immigration and citizenship, etc.</p>	<p>3. Becoming “American”: Acculturation, the Agonizing Search for Identity, and Survivalism</p> <ul style="list-style-type: none"> <li>a) Dual-culture experience and literature, biculturalism and bilingualism, the Chicana/o experience</li> <li>b) Spirituality hybridity: Indigenous beliefs and imposed Catholicism</li> <li>c) Mexican Independence from Spanish colonial rule</li> <li>d) U.S. westward expansion/imperialism/Manifest Destiny, Mexican-American War, the Treaty of Guadalupe Hidalgo, and annexation by conquest</li> <li>e) Homestead Act, land dispossession, and culture clash</li> <li>f) Mexican Revolution Impact: immigration and the struggle for cultural identity and unity</li> <li>g) WW1: the “Mexican problem,” Bath Riots, and the Immigration Act of 1924</li> <li>h) The Great Depression: migration and Border Patrol, repatriation, and La Frontera</li> <li>i) World War II and its Aftermath: identity, defiance, American G.I. Forum, Zoot Suit Riots, etc.</li> <li>j) Farmworkers, unionization, and job discrimination: Bracero Program and Cesar Chavez</li> <li>k) “Operation Wetback”</li> </ul>	
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		<p>l) Education and Desegregation, MEChA, affirmative action, and bilingual education</p> <p>4. Literary Emergence of the Politicized Chicana/o: Breaking Silences</p> <p>a) Chicana/o Movement and Studies: En la Lucha</p> <p>b) Social, Political, and Historical Movements: Civil Rights and desegregation, Brown Power, El Movimiento y La Causa, El Teatro Campesino, Viva La Raza, etc.</p> <p>c) Resistance literature: opposition, deconstruction, code-switching, and self-representation and empowerment</p> <p>d) Feminism, rebellion, and subversion: gender stereotypes and oppression and criticism of Catholicism</p> <p>e) Activism: LGBTQIA+, sexism, anti-racism, and resistance: power/privilege, linguistic and other violence, (mis)representation, leadership and community, education, beauty and identity, etc.</p> <p>f) Immigration reform, citizenship and voting, and political affiliation/identity</p> <p>5. Intersectionality, Transnationalism, and Decolonization: Discrimination and Transformation</p>	
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		<ul style="list-style-type: none"> <li>a) Ongoing Search for Identity: borderland ideology; la familia y la cultura cura; intersection of race and ethnicity, as expressed in the literature and in the lived experiences of authors, with other forms of difference affected by hierarchy, power, and oppression, such as socioeconomic class, gender, sexuality, religion/spirituality, national origin, immigration status, language, ability, skin color, and/or age</li> <li>b) Anti-immigration legislation, multiracial identities, and multiculturalism: Dreamers, DACA, undocumented people</li> <li>c) Transnationality in Chicano/a/x and Mexican communities</li> <li>d) Active engagement with anti-racist and anti-colonial movements among the local community</li> <li>e) Pursuit of the American Dream and Transcending Boundaries: inclusion of the under- or misrepresented, diversity, cultural synergy, equity, and social justice, especially as applicable to the local Latina/o and Chicana/o communities</li> </ul>	
<p><b>Reading Assigned/Textbook</b></p>	<p>Original:</p> <p><b>Adopted Textbook</b></p>	<p>Revised:</p> <p><b>Adopted Textbooks (Representative):</b></p> <ol style="list-style-type: none"> <li>1. Amaro-Aguilar, Arturo and Matt Espinoza Watson. <a href="#"><i>Introduction to</i></a></li> </ol>	<p>I added ethnic studies and literature texts that highlight power dynamics, privilege, and historical oppression and encourage multiple perspectives.</p>



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	<ol style="list-style-type: none"> <li>1. Sandra Cisneros <i>The House on Mango Street</i> 1983</li> <li>2. Francisco Jiménez <i>The Circuit: Stories from the Life of a Migrant Child</i> 1997</li> <li>3. Gloria Anzaldúa <i>Borderlands/La Frontera: The New Mestiza</i> 1987</li> <li>4. Luis Rodríguez <i>Always Running</i> 1993</li> <li>5. Andersen, Margaret L, and Collins P. Hill. <i>Race, Class, and Gender: Intersections and Inequalities</i>. Edition: 10th 2020</li> <li>6. Ana Castillo <i>So Far From God</i> 1993</li> </ol> <p><b>Supplemental Text</b></p> <ol style="list-style-type: none"> <li>1. Rudolfo Anaya <i>Bless Me, Ultima</i> 1972</li> <li>2. Sandra Cisneros <i>Woman Hollering Creek</i> 1991</li> <li>3. Luis Alberto Urrea <i>The Devil's Highway: A True Story</i> 2004</li> <li>4. Jimmy Santiago Baca <i>Immigrants in Our Own Land</i> 1979</li> <li>5. Cherríe Moraga <i>Giving up the Ghost</i> 2003</li> <li>6. Cherríe Moraga <i>Loving in the War Years</i> 1983</li> </ol>	<p><a href="#"><u><i>Mexican American Studies: Story of Aztlán and La Raza</i> 3rd ed.</u></a> Kendall Hunt Publishing, 2016. (recommended by CSU)</p> <ol style="list-style-type: none"> <li>2. Noriega, Chon A. <a href="#"><u><i>The Chicano Studies Reader: An Anthology of Aztlán, 1970-2019</i></u></a>. Fourth edition. Vol. 2. Los Angeles, California: UCLA Chicano Studies Research Center Press, 2020. (recommended by CSU)</li> <li>3. Gloria Anzaldúa <a href="#"><u><i>Borderlands/La Frontera: The New Mestiza</i></u></a> 1987</li> <li>4. Rudolfo Anaya <a href="#"><u><i>Bless Me, Ultima</i></u></a> 1972</li> <li>5. Sandra Cisneros <a href="#"><u><i>The House on Mango Street</i></u></a> 1983</li> <li>6. Sandra Cisneros <a href="#"><u><i>Woman Hollering Creek</i></u></a> 1991</li> <li>7. Francisco Jiménez <a href="#"><u><i>The Circuit: Stories from the Life of a Migrant Child</i></u></a> 1997</li> <li>8. Ana Castillo <a href="#"><u><i>So Far From God</i></u></a> 1993</li> <li>9. Graciela Limón – <a href="#"><u><i>Song of the Hummingbird</i></u></a> 1996</li> </ol> <p><b>Supplemental Texts:</b></p> <ol style="list-style-type: none"> <li>1. <a href="#"><u>Scott, Amy, Luis Garza, and Colin Gunckle. <i>La Raza</i>. Ed. By Colin Gunckel. 2020</u></a></li> <li>2. Cherríe Moraga <a href="#"><u><i>Giving up the Ghost</i></u></a> 2003</li> <li>3. Luis Alberto Urrea <a href="#"><u><i>The Devil's Highway: A True Story</i></u></a> 2004</li> <li>4. Jimmy Santiago Baca <a href="#"><u><i>Immigrants in Our Own Land</i></u></a> 1979</li> </ol>	
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	<ol style="list-style-type: none"> <li>7. Silvia Moreno-Garcia. <i>Mexican Gothic</i> 2020</li> <li>8. Angie Cruz <i>No to ahogas en un vaso de agua/How Not to Drown in a Glass of Water</i> 2022</li> <li>9. Laura Esquivel <i>Like Water for Chocolate</i> 1989</li> <li>10. Silvia Moreno-Garcia <i>The Daughter of Doctor Moreau</i> 2022</li> <li>11. Speeches, artworks, and essays (for example: by Cesar Chavez, Dolores Huerta, Reies López Tijerina, Sal Castro, and Elizabeth Martínez)</li> <li>12. Other relevant contemporary short stories, poetry, film, essays, articles, etc. as needed.</li> <li>13. Marc García-Martínez and Francisco A. Lomeli <a href="#"><u>A Critical Collection on Alejandro Morales: Forging an Alternative Chicano Fiction</u></a> 2021</li> </ol>	<ol style="list-style-type: none"> <li>5. Cherríe Moraga <a href="#"><u><i>Loving in the War Years</i> 1983</u></a></li> <li>6. Luis Rodríguez <a href="#"><u><i>Always Running</i> 1993</u></a></li> <li>7. <i>American Mariachi</i> by José Cruz González</li> <li>8. Silvia Moreno-Garcia. <a href="#"><u><i>Mexican Gothic</i> 2020</u></a></li> <li>9. Angie Cruz <a href="#"><u><i>No to ahogas en un vaso de agua/How Not to Drown in a Glass of Water</i> 2022</u></a></li> <li>10. Laura Esquivel <i>Like Water for Chocolate</i> 1989</li> <li>11. Silvia Moreno-Garcia <a href="#"><u><i>The Daughter of Doctor Moreau</i> 2022</u></a></li> <li>12. Speeches, artworks, and essays; for example by Cesar Chavez, Dolores Huerta, Reies López Tijerina, Sal Castro, and Elizabeth Martínez</li> <li>13. Works by seminal Latina/o and Chicana/o writers: Oscar Zeta Acosta, Lorna Dee Cervantes, Angela De Hoyos, Pat Mora, Judith Ortiz Cofer, Miguel Piñero, Tomás Rivera, Luis Valdez, Evangelina Vigil-Piñón, Victor Villaseñor, etc.</li> <li>14. Other relevant contemporary short stories, poetry, film, essays, articles, song lyrics, etc. as needed.</li> <li>15. Marc García-Martínez and Francisco A. Lomeli <a href="#"><u><i>A Critical Collection on Alejandro Morales: Forging an Alternative Chicano Fiction</i> 2021</u></a></li> </ol>	
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RESOURCES USED and where to find more information: See hyperlinks.

I relied on various ethnic studies texts, especially Amaro-Aguilar's *Mexican American Studies: Story of Aztlán and La Raza*.

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I also relied on related course outlines of records from other California community colleges that had already been approved for CSU Area F, such as the Pasadena Community College course [Chicano and Mexican Literature](#) and the Merced College course [Chicana/o Literature and Studies in the United States](#).

**Instructional Methods**

RESOURCES USED and where to find more information: NA

**Assignments**

Original:

**Sample Assignment(s)**

Example class discussion: Compare the differences between Francisco Jiménez’s family experience in *The Circuit: Stories from the Life of a Migrant Child* to Ana Castillo’s family dynamics as represented in *So Far From God*.

**Sample Assignment(s)**

Example Quiz Question: Identify and discuss one archetypal character discussed in Cisneros’ *The House on Mango Street*.

**Sample Assignment(s)**

Example Exam Question: Discuss how ethnicity and socioeconomic class intersect in Francisco

Revised:

**Sample Assignments:**

**Example Community Engagement Group Project:** Choose a Latina/o or Chicana/o author, activist, or character, such as Cherrie Moraga, Cesar Chavez, or la curandera Ultima from [Bless Me Ultima](#), and build an altar (ofrenda), which will be displayed in the Writing Center, that symbolizes the key characteristics of this person or persona. Write a 750-word dedication for your ofrenda in honor of this person/persona, including his or her contributions and how he or she has impacted your understanding of Latina/o or Chicana/o culture, experience, and literature.

Addresses Areas F2 and F5

**Example Community Engagement Assignment:** Research a local community tradition, event, locale, exhibit, mural, organization, etc. and craft a presentation in the format of your choice (essay, audio/visual, performance, etc.) illustrating the topic’s cultural significance to the Latina/o or Chicana/o community,

1. The community engagement assignments align the COR better with Area F expectations; it, furthermore, brings real-world and community issues into the curriculum and seeks ideas from students regarding actions.
2. The altar/ofrenda assignment highlights cultural representations from the community we serve: Hispanic-serving institution.
3. The other assignments illuminate intersectionality; multiple perspectives, narratives, and identities; anti-racism; feminism; Indigenous perspectives; multiculturalism and multilingualism; decolonialism; and self-determination and empowerment within

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	<p style="text-align: center;">Jiménez’s <i>The Circuit: Stories from the Life of a Migrant Child</i>.</p> <p><b>Outside Assignments</b></p> <p>Example Paper Topic: Many of the works we explored represented the challenging experience of belonging to dual cultures. Choose at least two works, analyze not only how they aesthetically and thematically represent a dual cultural identity, but also the manner in which the works highlight any social and political forces that affect this identity.</p>	<p>specifically addressing anti-racism, solidarity, group affirmation, and its cultural contributions to larger society. Include in your presentation, some discussion of what Amaro-Aguilar in <i>Mexican American Studies: Story of Aztlán and La Raza</i> refers to as “transcending boundaries.”</p> <p>Addresses Areas F2 and F5</p> <p><b>Example In-class Discussion Assignment:</b> Compare and contrast Francisco Jiménez’s family experience in <a href="#"><i>The Circuit: Stories from the Life of a Migrant Child</i></a> to Ana Castillo’s family dynamics in <a href="#"><i>So Far From God</i></a>. Include at least one element of literature (symbol, theme, etc.), as well as supporting quotes, and discuss the intersection of two or more of the following identities: race, socioeconomic class, gender, and religion.</p> <p>Addresses Areas F1 and F3</p> <p><b>Example Discussion Board Assignment A:</b> After critically analyzing <a href="#">Adichie’s TED Talk “The Danger of a Single Story.”</a> please respond to each of the following questions in three well-developed, unified, coherent paragraphs: (1) What single stories have been perpetuated about Latina/o or Chicana/o people and/or cultures? (2) How do such single stories “flatten” the Latina/o or Chicana/o experience and propel dehumanizing stereotypes? (3) How can we challenge such depreciating single narratives, reclaiming dignity, power, and,</p>	<p>Latina/o and Chicana/o communities.</p>
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		<p>ultimately, what Adichie refers to as “paradise”?</p> <p>Addresses Areas F1 and F4</p> <p><b>Example Discussion Board Assignment B:</b> After reading about the trajectory of identification terminology in <i>The Chicano Studies Reader</i> and related news articles, discuss not only the changes in identification over time, but the current controversy surrounding Chicanx and Latinx as identifiers.</p> <p>Addresses Area F2</p> <p><b>Example Essay Assignment A:</b> Analyze and articulate the ways in which one of the examined works, such as Graciela Limón’s <i>Song of the Hummingbird</i>, illustrates one or more of the following ethnic study themes: challenges the status quo of eurocentrism; explores the intersection of race, gender, and religious identities; and/or promotes anti-racism and decolonization. Include and document specific supporting evidence from the text.</p> <p>Addresses Areas F1, F2, and F3</p> <p><b>Example Essay Assignment B:</b> Many of the works we have explored represent the rich yet challenging experience of belonging to dual or more cultures or identities. Choose one such work, analyze and explain how it thematically and aesthetically represents a dual cultural identity (race and</p>	
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		<p>gender or race and language, for examples) and the manner in which the work highlights social and political forces that affect this complex identity. Include some discussion of Gloria Anzaldua’s borderland theory.</p> <p>Addresses Area F2 and F3</p> <p><b>Example Essay Assignment C:</b> Craft a documented essay that discusses the way in which Ana Castillo’s multi-genre text <i>So Far From God</i> embraces the Indigenous perspective, challenges eurocentrism, patriarchy, and gender stereotyping and, instead, advocates a feminist ideology based on rebellion, solidarity, and self-determinism. Include an analysis of the social struggles and triumphs of Latina characters in the novel based on two or more of the following: gender, spirituality, sexuality, religion, socioeconomic class, and language.</p> <p>Addresses Areas F1, F2, and F3</p> <p><b>Example Essay Assignment D:</b> Critically analyze Cisneros’ <i>Woman Hollering Creek</i>. Discuss the text’s portrayal of the hybridity of Mexican and American cultures; the aesthetic hybridity of literary form (poetry and prose); as well as the linguistic hybridity in the combination of Spanish and English languages.</p> <p>Addresses Areas F2, F3, and F4</p>	
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## CULTURALLY RESPONSIVE CURRICULUM MODIFICATIONS

		<p><b>Example Quiz or Exam Question:</b> Through any of the theoretical lenses we have covered this semester, identify, analyze, and discuss one archetypal machismo character in Sandra Cisneros' <i>The House on Mango Street</i>, as well as one character, such as Marin or Esperanza, who undermines the patriarchal status quo, breaks taboo, and personifies self-determination.</p> <p>Addresses Areas F1 and F2</p> <p><b>Example Midterm or Final Exam Question:</b> After reading the play <i>American Mariachi</i> by José Cruz González, discuss the gender-related struggles of the Chicana protagonists, including Lucha and Boli's defiance of patriarchal conventions, as they simultaneously embrace familia and embody female empowerment.</p> <p>Addresses Areas F2 and F3</p>	
<p>RESOURCES USED and where to find more information: I attended the <a href="#">PCPA play performance <i>American Mariachi</i></a>. The author has authorized our AHC library to house the text of the play as a <a href="#">digital course reserve</a>.</p> <p>I have added Wikipedia hyperlinks here for some of the texts to provide additional context.</p> <p>I relied heavily on the expertise of my colleagues, as well as the culturally responsive curriculum guidelines and recommendations.</p>			
<b>Activities</b>			
RESOURCES USED and where to find more information:			
<b>Instructional Methods</b>			
RESOURCES USED and where to find more information:			
<b>Classroom Environment</b>			

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RESOURCES USED and where to find more information:			
<b>Grading Policies</b>			
RESOURCES USED and where to find more information:			
<b>Learning Goals</b>			
RESOURCES USED and where to find more information:			

<b>***Things to keep at the forefront of your mind while modifying curriculum to be culturally responsive and humanizing:</b>
<ul style="list-style-type: none"> <li>• Seek-out, recognize, and address bias within the curriculum components.</li> <li>• Highlight representations from the cultures that reflect the students we serve.</li> <li>• Seek insights from students to assist in the designing of curriculum and accuracy of portrayals.</li> <li>• Bring real-world and community issues into the curriculum and seek ideas from students regarding actions.</li> <li>• Highlight power dynamics, privilege, and historical oppression.</li> <li>• Utilize multiple perspectives from different cultural groups.</li> <li>• Seek to reach multiple learning styles / intelligences.</li> </ul>