

**DRAFT**

**Board Approval:** 06/14/2022  
**PCA Established:** 06/14/2022  
**DL Conversion:** 06/14/2022  
**Date Reviewed:** Spring 2022  
**Catalog Year:** 2022 - 2023

**Allan Hancock College  
Course Outline**

**Discipline Placement:** English (Masters Required) or Chicano Studies (Masters Required) or Ethnic Studies (Masters Required)

**Department:** English

**Prefix and Number:** ENGL 152

**Catalog Course Title:** Ethnic Studies in Latina/o Literature and Cultural Expression

**Banner Course Title:** Ethnic Studies in Latina/o Literature and Cultural Expression

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**Units and Hours**

	<b>Hours per Week</b>	<b>Total Hours per Term (Based on 16-18 Weeks)</b>	<b>Total Units</b>
<b>Lecture</b>	3.000	48.0 - 54.0	
<b>Lab</b>	-	-	
<b>Outside-of-Class Hours</b>	6.000	96.0 - 108.0	
<b>Total Student Learning Hours</b>	9.0	48.0 - 52.0	3.0
<b>Total Contact Hours</b>	3.0	48.0 - 52.0	

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**Number of Times Course may be Repeated**

0

**Grading Method**

Letter Grade or Pass/No Pass

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**Requisites**

**Prerequisite**

ENGL 101 Freshman Composition: Exposition

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**Entrance Skills**

**Upon entering this course, the student should be able to:**

ENGL 101 - Freshman Composition: Exposition

- learn to read critically and to perceive the significance and meaning between structure and content in texts of varying lengths.
  - think critically about their own ideas, beliefs, and assumptions as they examine and compare those of different writers.
  - improve writing skills and techniques.
  - effectively interact and communicate with varied audiences from a rhetorical and thematic perspective.
  - conduct research effectively including investigation, collection, evaluation, and documentation, and present the findings in acceptable written form.
  - access and use information ethically and effectively.
  - identify both discipline specific and other information technology resources.
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**Catalog Description**

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 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.

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**Course Content****Lecture**

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.

1. Introduction to Latina/o and Chicana/o Experience, Literature, and Cultures:

- 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.
  - b) Identity and Terminology: hyphenated identities, marginality, Chicana/o, Chicana, Latina/o, Latinx, Mexican-American, Pachuca/o, La Raza, etc.
  - c) Essential Definitions: race, ethnicity, gender, intersectionality, biculturalism and multiculturalism, bilingualism, equity, ethnocentrism, white supremacy, self-determination, colonization/decolonization, racism/anti-racism, etc.
2. Critical Intersections of Ethnic Studies and Latina/o Literature and Cultures:
- a) Theoretical Approaches: Anti-Racist Theory, Decolonial Methodologies, Borderland Theories, Social Realism, Postmodernism, Deconstructionism, Marxism, Gender and Feminist Theories, Mythological Theory, etc.
  - 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.
3. Becoming “American”: Acculturation, the Agonizing Search for Identity, and Survivalism
- a) Dual-culture experience and literature, biculturalism and bilingualism, the Chicana/o experience
  - b) Spirituality hybridity: Indigenous beliefs and imposed Catholicism
  - c) Mexican Independence from Spanish colonial rule
  - d) U.S. westward expansion/imperialism/Manifest Destiny, Mexican-American War, the Treaty of Guadalupe Hidalgo, and annexation by conquest
  - e) Homestead Act, land dispossession, and culture clash
  - f) Mexican Revolution Impact: immigration and the struggle for cultural identity and unity
  - g) WW1: the “Mexican problem,” Bath Riots, and the Immigration Act of 1924
  - h) The Great Depression: migration and Border Patrol, repatriation, and La Frontera
  - i) World War II and its Aftermath: identity, defiance, American G.I. Forum, Zoot Suit Riots, etc.
  - j) Farmworkers, unionization, and job discrimination: Bracero Program and Cesar Chavez
  - k) “Operation Wetback”
  - l) Education and Desegregation, MEChA, affirmative action, and bilingual education
4. Literary Emergence of the Politicized Chicana/o: Breaking Silences
- a) Chicana/o Movement and Studies: En la Lucha
  - b) Social, Political, and Historical Movements: Civil Rights and desegregation, Brown Power, El Movimiento y La Causa, El Teatro Campesino, Viva La Raza, etc.
  - c) Resistance literature: opposition, deconstruction, code-switching, and self-representation and empowerment
  - d) Feminism, rebellion, and subversion: gender stereotypes and oppression and criticism of Catholicism

- e) Activism: LGBTQIA+, sexism, anti-racism, and resistance: power/privilege, linguistic and other violence, (mis)representation, leadership and community, education, beauty and identity, etc.
- f) Immigration reform, citizenship and voting, and political affiliation/identity

#### 5. Intersectionality, Transnationalism, and Decolonization: Discrimination and Transformation

- 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
- b) Anti-immigration legislation, multiracial identities, and multiculturalism: Dreamers, DACA, undocumented people
- c) Transnationality in Chicano/a/x and Mexican communities
- d) Active engagement with anti-racist and anti-colonial movements among the local community
- 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

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#### **Area F Compatible Course Objectives**

##### **At the end of the course, the student will be able to:**

1: Analyze and articulate concepts such as race and racism, racialization, ethnicity, equity, ethnocentrism, eurocentrism, white supremacy, self-determination, liberation, decolonization, sovereignty, imperialism, settler colonialism, and anti-racism as analyzed in any one or more of the following: Native American Studies, African American Studies, Asian American Studies, and Latina and Latino American Studies.

2: Apply theory and knowledge produced by Native American, African American, Asian American, and/or Latina and Latino American communities to describe the critical events, histories, cultures, intellectual traditions, contributions, lived-experiences and social struggles of those groups with a particular emphasis on agency and group-affirmation.

3: Critically analyze the intersection of race and racism as they relate to class, gender, sexuality, religion, spirituality, national origin, immigration status, ability, tribal citizenship, sovereignty, language, and/or age in Native American, African American, Asian American, and/or Latina and Latino American communities.

4: Critically review how struggle, resistance, racial and social justice, solidarity, and liberation, as experienced and enacted by Native Americans, African Americans, Asian Americans and/or Latina and Latino Americans are relevant to current and structural issues such as communal, national, international, and transnational politics as, for example, in immigration, reparations, settler-colonialism, multiculturalism, language policies.

5: Describe and actively engage with anti-racist and anti-colonial issues and the practices and movements in Native American, African American, Asian American and/or Latina and Latino communities to build a just and equitable society.

### **Course Objectives:**

#### **At the end of the course, the student will be able to:**

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. **Area F1**
2. examine, describe, and critique Latina/o and Chicana/o texts' and authors' historical, political, socio-cultural, and aesthetic contexts and backgrounds, especially as they reveal and exercise agency against multiple oppressions. **Area F3**
3. describe how Latina/o or Chicana/o struggles, resistance, social justice, solidarity, and liberation are relevant to current intersectional issues. **Area F4**
4. explain and illustrate ways in which stereotypes and racial and other oppressions undermine diversity and sabotage equity. **Area F1**
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. **Area F2**
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. **Area F5**
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 experiences, cultural contributions, and social struggles and triumphs. **Area F2**

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### **Methods of Instruction**

The various multimodal methods of instruction are intended to foster various learning styles and may include the following:

- Quizzes, Tests, Exams
- Essays, Papers
- Research Projects
- Lecture
- Class Discussion
- Class Participation
- Discussion Board Forum
- Group Projects
- Class and homework
- Guest Presenters

- Other
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**Assignments:** Over the course of the semester, students will complete a variety of reading and writing assignments, including the following possibilities: community engagement assignments/projects, weekly in-class discussion or Discussion Board assignments, journal responses, several short essay assignments, quizzes and tests, group presentations, etc. Please see the following for representative examples:

**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, 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 *Mexican American Studies: Story of Aztlán and La Raza* refers to as "transcending boundaries."

Addresses Areas F2 and F5

**Example In-class Discussion Assignment:** Compare and contrast Francisco Jiménez's family experience in *The Circuit: Stories from the Life of a Migrant Child* to Ana Castillo's family dynamics in *So Far From God*. 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.

Addresses Areas F1 and F3

**Example Discussion Board Assignment A:** After critically analyzing Adichie's TED Talk "The Danger of a Single Story," 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, ultimately, what Adichie refers to as "paradise"?

Addresses Areas F1 and F4

**Example Discussion Board Assignment B:** After reading about the trajectory of identification terminology in *The Chicano Studies Reader* and related news articles, discuss not only the changes in identification over time, but the current controversy surrounding Chicanx and Latinx as identifiers.

Addresses Area F2

**Example Essay Assignment A:** Analyze and articulate the ways in which one of the examined works, such as Graciela Limón's *Song of the Hummingbird*, 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.

Addresses Areas F1, F2, and F3

**Example Essay Assignment 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 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 Anzaldúa's borderland theory.

Addresses Area F2 and F3

**Example Essay Assignment C:** Craft a documented essay that discusses the way in which Ana Castillo's multi-genre text *So Far From God* 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.

Addresses Areas F1, F2, and F3

**Example Essay Assignment D:** Critically analyze Cisneros' *Woman Hollering Creek*. 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.

Addresses Areas F2, F3, and F4

**Example Quiz or Exam Question:** Through any of the theoretical lenses we have covered this semester, identify, analyze, and discuss one archetypal machismo character in Sandra Cisneros' *The House on Mango Street*, as well as one character, such as Marin or Esperanza, who undermines the patriarchal status quo, breaks taboo, and personifies self-determination.

Addresses Areas F1 and F2

**Example Midterm or Final Exam Question:** After reading the play *American Mariachi* 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.

Addresses Areas F2 and F3

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## Methods of Evaluation

- Exams/Tests/Quizzes
  - Papers
  - Group Projects
  - Class Participation
  - Discussion Board assignments
  - Homework
  - Discussion Board
  - Presentations
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- Research project
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## Texts and Other Instructional Materials

### Adopted Textbooks (Representative):

1. Amaro-Aguilar, Arturo and Matt Espinoza Watson. *Introduction to Mexican American Studies: Story of Aztlán and La Raza* 3<sup>rd</sup> ed. Kendall Hunt Publishing, 2016. (recommended by CSU)
2. Noriega, Chon A. *The Chicano Studies Reader: An Anthology of Aztlán, 1970-2019*. Fourth edition. Vol. 2. Los Angeles, California: UCLA Chicano Studies Research Center Press, 2020. (recommended by CSU)
3. Gloria Anzaldúa *Borderlands/La Frontera: The New Mestiza* 1987
4. Rudolfo Anaya *Bless Me, Ultima* 1972
5. Sandra Cisneros *The House on Mango Street* 1983
6. Sandra Cisneros *Woman Hollering Creek* 1991
7. Francisco Jiménez *The Circuit: Stories from the Life of a Migrant Child* 1997
8. Ana Castillo *So Far From God* 1993
9. Graciela Limón – *Song of the Hummingbird* 1996

### Supplemental Texts:

1. Scott, Amy, Luis Garza, and Colin Gunckle. *La Raza*. Ed. By Colin Gunckel. 2020



2. Cherríe Moraga *Giving up the Ghost* 2003
3. Luis Alberto Urrea *The Devil's Highway: A True Story* 2004
4. Jimmy Santiago Baca *Immigrants in Our Own Land* 1979
5. Cherríe Moraga *Loving in the War Years* 1983
6. Luis Rodríguez *Always Running* 1993
7. *American Mariachi* by José Cruz González
8. Silvia Moreno-Garcia. *Mexican Gothic* 2020
- 9.

Angie Cruz *No to ahogas en un vaso de agua/How Not to Drown in a Glass of Water* 2022

10. Laura Esquivel *Laura Like Water for Chocolate* 1989
11. Silvia Moreno-Garcia *The Daughter of Doctor Moreau* 2022
12. Speeches, artworks, and essays; for example by Cesar Chavez, Dolores Huerta, Reies López Tijerina, Sal Castro, and Elizabeth Martínez
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.
14. Other relevant contemporary short stories, poetry, film, essays, articles, song lyrics, etc. as needed.
- 15.

Marc García-Martínez and Francisco A. Lomeli *A Critical Collection on Alejandro Morales: Forging an Alternative Chicano Fiction* 2021

## Instructional Materials

None

## Student Learning Outcomes

1. ENGL 152 SLO1: Define and articulate such concepts as culture, colonialism, ethnic identity, race and racism, ethnocentrism and eurocentrism, in addition to heritage, self-determination, liberation, and practices of decolonization, as they are represented in Chicana/o and Latina/o literature and cultural productions.
2. ENGL 152 SLO 2: Critically analyze aesthetic representations of race, class, gender, religion, spirituality, national origin, immigration status, citizenship, sovereignty, and language, and how these intersect within the larger Chicana/o and Latina/o experience.
3. ENGL152 SLO 3: Evaluate and interpret the significant critical events, histories, cultures, intellectual traditions, contributions, lived-experiences as well as the social struggles of Chicanas/os and Latinas/os.

4. ENGL 152 SLO4 - Examine how Latina/o and Chicana/o beliefs, customs, values, and ideologies create distinct world views that intersect with those of students specifically through community and cultural engagement.
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## **Distance Education**

### **Delivery Methods**

- DE synchronous and asynchronous

**Instructor Initiated Contact Hours Per Week: 3.000**

### **Contact Types**

1. Email Communication (group and/or individual communications)
2. Virtual office hours
3. Discussion Board

### **Adjustments to Assignments**

Instructors may employ a variety of online tools to make the necessary adjustments in an ERT/DE setting for this course.

- Assignments will be submitted primarily through the district Course Management System(CMS).
- Students can submit multiple file types, type in a textbox to submit their assignments, or submit links to their work in the cloud or other web related service such as Google Docs.
- Students can also submit assignments through district email or the messaging service in the district CMS.
- The district CMS contains many tools instructors can use to facilitate different assignment types.
- Instructors may use the assignments tool and / or discussion tool to facilitate student to student interaction.
- Instructors may use the feedback features of the district CMS to facilitate instructor - initiated contact.
- When appropriate, instructors may use group assignments.

Possible tools employed to adjust for ERT / DE course may include, but not limited to:

- District CMS assignments
- Threaded discussion forums
- District Email
- District CMS messaging service
- Announcements in the district CMS
- Feedback of student work through use of Speed Grader or other tools
- Synchronous audio / videoconferencing(Zoom, Cranium Café)

- Interactive mobile technologies
- Chat, text, Twitter
- Telephone
- Virtual offices hours
- Other: None

### **Adjustments to Evaluation Tools**

- ERT/DE courses allow for multiple evaluation tools with online technology.
- This course will be able to use interactive quizzes which allow for automated assessment performance for certain question types and the use of the mastery gradebook.
- If the assessment requires necessary student authentication, the instructor can employ machine automated proctoring services available through the current district CMS.
- Use of these features (quizzes, discussions, and assignments) provide the necessary tools to evaluate student progress toward the objectives of the course.

### **Strategies to Make Course Accessible to Disabled Students**

All courses must meet the WCAG 2.0 level AA standards including but not limited to the items listed below:

1. Images, graphs, charts or animation. A text equivalent or alt text is provided for every non-text element, including all types of images and animated objects. This will enable a screen reader to read the text equivalent to a blind student.
2. Multimedia. Equivalent alternatives for any multimedia presentation are synchronized with the presentation. Videos and live audio must be closed captioned. For archived audio, a transcript may be sufficient.
3. Documents and other learning materials. PDFs, Microsoft Word documents, PowerPoint presentations, Adobe Flash and other content must be as accessible as possible. If it cannot be made accessible, consider using HTML or, if no other option is available, provide an accessible alternative. PDF documents must be properly tagged for accessibility.
4. Timed quizzes/exams. Extended time on quizzes and exams is one of the most common accommodations. Instructions for extending time in Canvas.
5. Outside webpages and links
6. Ensure that all webpages meet 508 standards by testing through Cynthia Says. Follow the Accessibility Guidelines WCAG 2.0 Level AA
7. Ensure links make sense out of context. Every link should make sense if the link text is read by itself. Screen reader users may choose to read only the links on a web page. Certain phrases like "click here" and "more" must be avoided.
8. Applications, software, and outside learning systems. All required outside applications and/or learning systems (e.g MyMathLab, Aleks, etc.) are accessible OR an alternative is provided. Test with WebAIM WAVE toolbar.
9. Avoid text images. Images of text are avoided, OR an alternative is provided. (Examples of images of text are PDFs made from scanned pages, and word art.)
10. Color contrast. Text and background color have sufficient contrast on all documents, PowerPoints, and webpages both inside and outside of the LMS.
11. Text objects. If the shape, color, or styling of any text object conveys information, that information is conveyed in plain text as well.

12. Disability statement. The course syllabus contains the college's suggested Disability Statement as well as current information on the location and contact information for the Learning Assistance Program (LAP).

**Inform Students**

Canvas will be used to communicate with students.

**Additional Comments**

N/A

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