



El Camino College

COURSE OUTLINE OF RECORD - Official

I. GENERAL COURSE INFORMATION

Subject and Number: English 42
Descriptive Title: Chicano and Latino Literature

Course Disciplines: English

Division: Humanities

Catalog Description: This course will focus on the analysis and interpretation of Chicano and Latino essays, novels, short stories, dramas, and poems written in English translation. Students will explore a wide survey of classic and contemporary Chicano and Latino texts that reflect social and cultural influences, as well as examine the process of assimilation and self-identity of the Chicano and Latino as thematically represented in literature.

Conditions of Enrollment: Prerequisite
 Eligibility for English 1A

Course Length: Full Term Other (Specify number of weeks):
Hours Lecture: 3.00 hours per week TBA
Hours Laboratory: 0 hours per week TBA
Course Units: 3.00

Grading Method: Letter
Credit Status Associate Degree Credit

Transfer CSU: Effective Date: Prior to July 1992
Transfer UC: Effective Date: July 1997

General Education:

El Camino College: 3 – Humanities
 Term: _____ Other: Approved

CSU GE: C2 - Humanities

Term: Fall 1997

Other:

IGETC:**3B - Humanities**

Term: Fall 1997

Other:

II. OUTCOMES AND OBJECTIVES

A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

- I. Identify and analyze representative works of literature in terms of historical and cultural backgrounds, regional and ethnic experiences, and unifying themes and motifs that reflect the Chicano/Latino experience.
- II. Present a clear thesis that makes an interpretative argument about Chicano/Latino texts and that is developed through appropriate identification of representative cultural themes.
1. III. Support for this thesis by including relevant quotations from primary and multiple secondary texts throughout the paper as well as detailed interpretation of these quotations.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)

1. Identify, paraphrase, and summarize works by Chicano and Latino writers.
Written homework
2. Analyze the elements of literature (plot, characters, point of view, themes, setting, and style).
Reading reports
3. Identify narrative style trends in Chicano and Latino writing (Magical Realism, autobiographical trends, first-person narrator, Modernist Latino fiction).
Essay exams
4. Interpret essays, novels, short stories, dramas, and poems of Chicano and Latino writers.
Class Performance
5. Compare and contrast authors' treatments of themes, characters, and subject matter found in Chicano and Latino literature.
Term or other papers
6. Synthesize several critical studies on works of literature by given authors.
Term or other papers

7. Examine the diversity of voices found among various authors of Latino heritage.

Written homework

8. Explain the socio-cultural significance of Chicano and Latino literary works in the context of urban and rural problems, accomplishments, and values.

Essay exams

9. Develop an aesthetic understanding of the Chicano and Latino life experience.

Written homework

III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lecture	4	I	<p>A. Introduction to Chicano and Latino literature:</p> <ol style="list-style-type: none"> 1. Major literary figures 2. Literary and historical aspects 3. Narrative styles (Magical Realism, Modernist Latin Fiction, Autobiography, First Person Narration, and current trends) 4. Thematic characteristics
Lecture	13	II	<p>A. Thematic characteristic of dual cultural identity: Analysis and discussion of readings reflecting social issues as well as definition of self</p> <ol style="list-style-type: none"> 1. Representative short stories, such as "In Search of Epifano" by Rudolfo Anaya, "The Biggest City in the World" by Daniel Chacon, "One Holy Night" by Sandra Cisneros, "Red Serpent Ceviche" by Antonio Farias, and "Confusing the Saints" by Ana Menéndez 2. Representative poems, such as "Roots" by Jimmy Santiago Baca, "Finding Home" by Carolina Hospital, "The Latin Deli: An Ars Poetica" by Judith Ortiz Cofer, and "Frutas" by Ricardo Pau-Llosa 3. Representative drama, such as THE CUBAN SWIMMER by Milcha Sanchez-Scott 4. Representative essay, such as "Go North, Young Man" by Richard Rodriguez 5. Representative novels, such as BLESS ME, ULTIMA by Rudolfo Anaya and DREAMING IN CUBAN by Cristina García
Lecture	10	III	<p>A. Thematic characteristic of labor issues: Examination of socioeconomic issues as well as concurrent themes of work ethics, machismo, female roles, and family values</p> <ol style="list-style-type: none"> 1. Representative short stories, such as "Se Me Enchina el Cuerpo al Oír tu Cuento..." by Norma Cantú, "Tito's Goodbye" by Cristina García, "Al, in

			<p>Phoenix" by Dagoberto Gilb, "The Cariboo Café" by Helena María Viramontes, and "The Day it Happened" by Rosario Morales</p> <ol style="list-style-type: none"> 2. Representative poems, such as "Woman's Work" by Julia Alvarez; "Work We Hate and Dreams We Love" by Jimmy Santiago Baca; "Who Burns for the Perfection of Paper," "Jorge the Church Janitor Finally Quits," and "Federico's Ghost" by Martín Espada; "Hungry" by Luis J. Rodgríguez; "The Elements of San Joaquin" by Gary Soto; and "Peeping Tom Tom Girl" by Marisela Norte 3. Representative dramas, such as LOS VENDIDOS by Luis Valdez 4. Representative essay, such as "Myth of the Latin Woman" by Judith Ortiz Cofer 5. Representative novel, such as AND THE EARTH DID NOT DEVOUR HIM by Tomas Rivera
Lecture	7	IV	<p>A. Thematic characteristic of urban experience: Discussion of the socio-cultural significance of Chicano and Latino literary works in the context of urban problems (youth crime, financial challenges), accomplishments (education, business), and values (family, community)</p> <ol style="list-style-type: none"> 1. Representative short stories, such as "Bread" by Sandra Cisneros, "My Life in the City" by Sergio Troncoso, "Neighbors" by Helena María Viramontes, and "Look on the Bright Side" by Dagoberto Gilb 2. Representative poems, such as "Freeway" and "Beneath the Shadow of the Freeway" by Lorna Dee Cervantes; "Puerto Rican Obituary" by Pedro Pietri; and "In the Dark Backward" by Gloria Vando 3. Representative drama, such as REAL WOMEN HAVE CURVES by Josefina López 4. Representative essay, such as "Pachucos and the Taxi Cab Brigade" by José Antonio Burciaga 5. Representative novels, such as BODEGA DREAMS by Ernest Quinonez and MALINCHE'S CHILDREN by Daniel Houston-Davila
Lecture	10	V	<p>A. Thematic characteristic of cultural assimilation: Examination of emerging integrated identities</p> <ol style="list-style-type: none"> 1. Representative short stories, such as "Rage is a Fallen Angel" by Alba Ambert, "Somewhere Outside Duc Pho" by Daniel Cano, and "The Boy Without a Flag" by Abraham Rodriguez, Jr. 2. Representative poems, such as "Bilingual Sestina" by Julia Alvarez; "AmeRícan" by Tato Laviera; "Elena" and "Legal Alien" by Pat Mora; "The Welder" by Cherrié Moraga; "Ending Poem" by Aurora Levins Morales and Rosario Morales; and "Peruana Perdida" by Adeline Yllanes 3. Representative drama, such as CLOUD TECTONICS by José Rivera

			<ol style="list-style-type: none"> 4. Representative essay, such as “La Conciencia de la Mestiza: Towards a New Consciousness” by Gloria Anzaldúa 5. Representative novel, such as THE HOUSE ON MANGO STREET by Sandra Cisneros
Lecture	10	VI	<p>A. Thematic characteristic of current literary trends, such as the emergence of gay/lesbian voices, increasing dominance of Latina writers, and the decline of magical realism while multi-perspective and fragmented narratives hold firm</p> <ol style="list-style-type: none"> 1. Representative short stories, such as “Horologist” by Jack Agüeros, “Fulgencio Llanos: El Fotógrafo” by Sandra Benítez, “The Documentary Artist” by Jaime Manrique, and “Obliterate the Night” by Benjamin Alire Sáenz 2. Representative poems, such as “Women are Not Roses” by Ana Castillo, “Puerto Rican Discovery #11: Samba Rumba Cha-Cha Be-Bop Hip-Hop” by Sandra María Esteves, and “Annie Says” by Michelle Serros 3. Representative essay, such as “The Story of My Body” by Judith Ortiz Cofer 4. Representative novels, such as THE FLOWERS by Dagoberto Gilb and IN THE TIME OF BUTTERFLIES by Julia Alvarez
Total Lecture Hours		54	
Total Laboratory Hours		0	
Total Hours		54	

IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

A. PRIMARY METHOD OF EVALUATION:

Substantial writing assignments

B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

In a 350 word in-class journal entry, analyze the concept of assimilation in Pat Mora's poem "Elena." The speaker in the poem makes an effort to assimilate into United States society through language. What does the symbolic act of locking herself in the bathroom to study English imply about her determination?

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. Write an essay of at least four pages (one thousand and four hundred words) in which you analyze the character of Ultima in Rudolfo Anaya's novel, BLESS ME,

ULTIMA. Focus your analysis on Ultima's role in young Antonio's life. Include textual support for the interpretation of her function in the protagonist's life. The written analysis should be structured in a traditional essay format.

2. For the narrator, in Sandra Cisneros' THE HOUSE ON MANGO STREET, a house is an important reflection on her as an individual and affects her social confidence when dealing with the world. Therefore, she longs for a house she can be proud of, a house that represents her and her family as thriving and respectable people. In a written four-page (one thousand and four hundred words) essay, examine the dreams that are denied and won in THE HOUSE ON MANGO STREET. Compare and/or contrast the dreams in THE HOUSE ON MANGO STREET to those discussed previously in class and in other readings concerning "The American Dream." Consider whether the notion of "The American Dream" is tantalizing or inspirational for the characters in previous readings and in THE HOUSE ON MANGO STREET. Use supporting details from the story, such as quotes, scene descriptions, and/or character analysis. The written analysis should be structured in a traditional essay format.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Essay exams

Written homework

Term or other papers

V. INSTRUCTIONAL METHODS

Discussion

Lecture

Multimedia presentations

Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.

VI. WORK OUTSIDE OF CLASS

Study

- Answer questions
- Required reading
- Written work
- Journal

Estimated Independent Study Hours per Week: 6

VII. TEXTS AND MATERIALS

A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

Editors John S. Christie and Jose B. Gonzalez. LATINO BOOM. Pearson Longman, 2006.
 Qualifier Text: Discipline Standard,
 Rudolfo Anaya. BLESS ME, ULTIMA. Grand Central Publishing, 1999.
 Qualifier Text: Discipline Standard,
 Daniel Houston-Davila. MALINCHE'S CHILDREN. University Press of Mississippi, 2003.
 Qualifier Text: Discipline Standard,
 Sandra Cisneros. THE HOUSE ON MANGO STREET. Vintage Press, 2009.
 Dagoberto Gilb. THE FLOWERS. Grove Press, 2008.
 Qualifier Text: Discipline Standard,
 Christina Garcia. Bordering Fires. Vintage, 2006.
 Qualifier Text: Discipline Standard,
 Gabriel García Márquez. Chronicle of a Death Foretold. Vintage, 2003.
 Qualifier Text: Discipline Standard,
 Laura Esquivel. Like Water for Chocolate. Anchor, 1995.
 Qualifier Text: Discipline Standard,

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

D. OTHER REQUIRED MATERIALS

VIII. CONDITIONS OF ENROLLMENT

A. Requisites (Course and Non-Course Prerequisites and Corequisites)

Requisites	Category and Justification
Non-Course Prerequisite	The English Department voted during spring 2014 to require eligibility for English 1A as a prerequisite for all literature and creative writing courses (and completion of 1A for specific courses). We intend to make this prerequisite change as these courses are due for review during the normal six-year cycle. This decision was made because the reading, writing, and critical thinking skills required of students in literature and creative writing courses make it highly unlikely that they can succeed without a prerequisite of eligibility for English 1A. Moreover, this position has been confirmed in our assessment of these courses' Student Learning Outcomes: faculty members have repeatedly identified the need to strengthen our conditions of enrollment to increase students' chances of success.

B. Requisite Skills

Requisite Skills

Students must be able to read and apply critical thinking skills to complex literary texts. ENGL 84 - Identify an implied main idea (thesis), and support with major and minor details, from a longer text or novel.

ENGL 84 -

Interpret a book-length work through discussion, journal writing, or composition writing.

ENGL 84 -

Compare and contrast college-level texts to evaluate content.

Students must be able to read and apply critical thinking skills to complex literary texts. ENGL A - Read and apply critical thinking skills to college-level expository prose for the purposes of writing and discussion. ENGL A - Apply appropriate strategies in the writing process including prewriting, composing, revising, and editing techniques. ENGL A - Demonstrate ability to incorporate into draft revision information received in peer review and one-on-one tutorials. ENGL A - Plan, write, and revise 500-word multi-paragraph expository essays including an introduction and conclusion, exhibiting coherence and unity, avoiding major grammatical and mechanical errors that interfere with meaning, and demonstrating awareness of audience, purpose, and language choice. ENGL A - Utilize MLA guidelines to format a document, to cite sources in the text of an essay, and to compile a Works Cited list.

C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
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D. Recommended Skills

Recommended Skills

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
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Course created by Antoinette Empringham on 09/01/1974.

BOARD APPROVAL DATE:

LAST BOARD APPROVAL DATE: 02/17/2015

Last Reviewed and/or Revised by Scott Kushigemachi on 09/29/2014

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