

### **Course Description**

This course is designed as a general survey of the rich and diverse development of Chicana/o and Latina/o literature. Paying special attention to issues of domination and cultural resistance, we will explore various genres including poetry, short story, novel, drama, and essay. Throughout, we will pair our critical understanding of the creative works we read with the cultural and political history that informs them. Topics to be covered include Political Awakenings; The Chicana/o bildungsroman; Labor Struggles; Feminist Challenges; and Chicana/o Sexualities. Our discussions will be guided by an examination of the complex intersections of race, ethnicity, class, gender, and sexuality.

### **Course Objectives**

1. Students will analyze literature in a social, historical and cultural context.
2. Students will understand and analyze the central conventions and process of discourse and inquiry in literary studies.\*
3. Students will understand the modern technological writing and research environment.\*
4. Students will effectively interact in interpersonal and group communication.

\*Information literacy standards

### **Required Texts**

Cervantes, Lorna Dee. *Emplumada*

Islas, Arturo. *The Rain God*

Limon, Graciela. *The Day of The Moon*

Rivera, Tomás. ...Y no se lo trago la tierra/...And the earth did not devour him

Sandoval, Anna, compiler. *CHLS 150*

### **Course Requirements**

#### Beachboard Discussion Forums

Students will be assigned to two or three person teams and will take turns posting questions for class discussion. The class is responsible for answering these questions and engaging in online dialogue with the topics at hand. These questions will also be used to generate in class discussion.

#### Essays

Students will be required to write two short essays, four – six pages in length. You will be required to form original arguments from the assigned readings and discuss the social concepts and theories within a creative literary work. As the semester progresses, you will receive assistance and direction on these paper assignments.

#### Information Competency Assignment

This critical research paper assignment will test your ability to use the theoretical frameworks introduced in the class material in conjunction with literary analysis.

### Teaching Facilitation

This assignment extends your knowledge of the historical and cultural context for the multiple themes explored through the course material. In groups of three, you will research supplemental material for one theme or sub theme of an assigned literary text and present your findings to the class.

### Class Discussion, Attendance and Participation

Students are expected to attend all class meetings prepared to participate in discussion. This means that readings should be completed as assigned before the class meeting at which readings are to be discussed. In particular, students should be aware that excessive absences may result in failing the course. Likewise, active engagement is expected.

**Note:** To plagiarize is to present as your own any work that is not exclusively your own. Plagiarism of all or a portion of any assignment will be strictly penalized. These penalties include failure of the paper, failure of the course, and possible expulsion from the university.

### **Grade Distribution:**

Beachboard	15 %
Two Essays (20% each)	40%
Critical Research Paper	25%
Teaching Facilitation	10%
Attendance	10%

### **Withdrawal Policy**

The university policy on dropping and withdrawal from classes is set forth in the CSULB *Schedule of Classes*. Students are obligated to withdraw officially from their courses even though they have not attended. Student **MUST** initiate the process of withdrawal and, depending on when you drop the course, may require the signature of the instructor, the department chairperson, and the dean of the college.

### **Make-Up Exam Policy**

Make-up exams will be granted **only** for extraordinary and verifiable reasons.

### **Incomplete Grade Policy**

Incomplete grades will be given only under extreme circumstances and if the student has completed 2/3 of the work for the semester.

## **TENTATIVE SCHEDULE OF TOPICS AND READINGS**

### **Political Awakenings: The Word As Weapon**

8/30	Introduction to Course Terminology and Methodology
9/1	<i>Reader:</i> Marti, "Nuestra America"
9/6	<i>View Chicano, Vol. 1, Quest for A Homeland</i>

- 9/8 Discussion of *Chicano, Vol. 1, Quest for a Homeland* based on viewing guide; Lecture: Introduction to Poetry
- 9/13 Cervantes, *Emplumada*: “Oaxaca, 1974”; “Refugee Ship; “Visions of Mexico While At A Writing Symposium In Port Townsend, Washington” (See glossary of Spanish words and phrases on pp. 67-68)
- 9/15 Cervantes, *Emplumada*: “Poema para los californios muertos”; “Beneath The Shadow of the Freeway”; “Freeway 280”; Lecture: Introduction to the Short Story
- 9/20 *Reader*: Rodriquez, *The Republic of East L.A.*: “My Ride, My Revolution”; Sometimes You Dance with A Watermelon”; **Essay One Due**

### **Remembering Youth: The Chicana/o and Latina/o Bildungsroman**

- 9/22 *Reader*: Cisneros, “Eleven”; “Mericans”  
Viramontes, “The Moths”; Lecture: Introduction to the Novel
- 9/27 *Reader*: Viramontes, “Growing”; Cisneros, “One Holy Night”
- 9/29 Islas, *The Rain God*
- 10/6 Islas, *The Rain God*

### **Labor Struggles: Fighting For Our Lives**

- 10/8 View *Fighting For Our Lives* in class
- 10/11 In-class discussion of *Fighting for Our Lives*;  
*Reader*: Huerta, “Brief Overview of Chicano Theater Prior to Zoot Suit”; Lecture: Introduction to Chicano Theater  
**Select Critical Research Paper Topic according to guidelines provided by instructor**
- 10/13 *Reader*: ETC, “Las dos caras del patroncito”; “Los Vendidos”; Rose, “Traditional and Nontraditional Patterns of Female Activism in the United Farm workers of America”; View The United Farm Workers Official Website
- 10/18 *Reader*: Moraga, “Heroes and Saints”
- 10/20 Rivera, ... And the Earth Did not Devour Him; **Essay Two Due**

10/25 Rivera, ...*And the Earth Did not Devour Him*

10/27 **Meet with groups to discuss critical research paper; Post title and first five annotated sources of proposed bibliography on beachboard**

### **Feminist Challenges: Revising Cultural Archetypes**

11/1 *View Chicana*  
*Reader:* Cano-Alcala, “From Chingada to Chingona: La Malinche Redefined Or, A Long Line of Hermanas”

11/3 *Reader:* Cisneros, “Guadalupe The Sex Goddess”; “Little Miracles, Kept Promises”  
**Post revised annotated bibliography and title on beachboard**

11/8 *Reader:* Candelaria, “Letting La Llorona Go”; Palacios, “La Llorona Loca” Cisneros, “Woman Hollering Creek”

11/10 **Meet with group to discuss critical research paper; Post outline, proposed thesis and your complete 10 source annotated bibliography on beachboard**

11/15 *Reader:* Johnson, “Milking the Legend of a Weeping Woman” Viramontes, “Cariboo Cafe”; Garcia, “Little Red Baseball Cap”

### **Chicana/o & Latina/o Sexualities: Finding Love and Healing**

11/17 Limon, *Day of The Moon*

11/22 Limon, *Day of The Moon*

11/24 *Reader:* Alarcon, “Dialectics of Love”; Garcia, “Amor Indio: Juan Diego of San Diego

11/29 *Reader:* Cisneros, “Remember The Alamo”

12/1 **Peer editing groups**

12/6 **Conferences with instructor**

12/8 Final Remarks

12/17 **Critical Research Paper Due**

**\*Syllabus is subject to change as needed**