

CATALOG INFORMATION

Dept and Nbr: ENGL 33            Title: CHICANO/A ARTS & LIT.  
Full Title: Chicano/Chicana Arts & Literature  
Last Reviewed: 3/13/2023

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	3.00	17.5	Lecture Scheduled	52.50
Minimum	3.00	Lab Scheduled	0	14	Lab Scheduled	0
		Contact DHR	0		Contact DHR	0
		Contact Total	3.00		Contact Total	52.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 105.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable  
Grading:            Grade or P/NP  
Repeatability:    00 - Two Repeats if Grade was D, F, NC, or NP  
Also Listed As:  
Formerly:

**Catalog Description:**  
An introductory survey of contemporary and traditional literature, drama, cinema, art, and music created by those identified as Chicanas/Chicanos.

**Prerequisites/Corequisites:**  
Completion of Engl 1A with a "C" or better.

**Recommended Preparation:**

**Limits on Enrollment:**

**Schedule of Classes Information:**  
Description: An introduction to contemporary & traditional literature, drama, cinema, art, & music created by identified Chicanas/Chicanos. An examination of this group's literature & arts, addressing major theoretical & analytical issues relevant to understanding the dynamic interactions between gender, race, and ethnicity in the United States. (Grade or P/NP)  
Prerequisites/Corequisites: Completion of Engl 1A with a "C" or better.  
Recommended:  
Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

## **ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:**

<b>AS Degree:</b>	<b>Area</b> E G	Humanities American Cultures/Ethnic Studies	Effective: Fall 1981	Inactive:
<b>CSU GE:</b>	<b>Transfer Area</b> C2	Humanities	Effective: Spring 1991	Inactive:
<b>IGETC:</b>	<b>Transfer Area</b> 3B	Humanities	Effective: Fall 1981	Inactive:
<b>CSU Transfer:</b>	Transferable	Effective:	Fall 1981	Inactive:
<b>UC Transfer:</b>	Transferable	Effective:	Fall 1981	Inactive:

**CID:**

**Certificate/Major Applicable:**

Major Applicable Course

## **COURSE CONTENT**

### **Outcomes and Objectives:**

By the end of the course, students will be able to:

1. Identify the historical patterns which have influenced Chicano/Chicana literary and artistic production through reading and view works by Chicano/Chicana artists.
2. Identify the traditions of Chicano/Chicana literary and artistic development within generations developed both in the New and in the Old Worlds.
3. Identify the stereotypical and archetypal use of Chicanos/Chicanas in literature, drama, cinema, art, and music.
4. Survey the discipline of Chicano Studies and apply the principles therein to the study of literature and arts.
5. Analyze historical, sociological, and psychological trends which have influenced the role of Chicano/Chicana writers, filmmakers, artists, and musicians all of which provide insight into the study of these creative minds.
6. Identify the central themes within the emerging tradition of Chicano/Chicana writers, filmmakers, artists, and musicians.
7. Identify the role of race, gender, and class on literary and artistic production, on publication and display, and on public acceptance.
8. Examine Chicano/Chicana literature and arts, addressing major theoretical and analytical issues relevant to understanding the dynamic interactions among gender, race and ethnicity in the United States.

## Topics and Scope:

- I. What is Literature and what is Art?
  - A. Methods of cultural and individual expression.
  - B. Forms of Expression peculiar to the Chicana/Chicano experience.
    1. la poesia,
    2. el cuento (short story),
    3. la novella,
    4. el teatro,
    5. la película (film),
    6. saber popular (folklore), et al.
- II. What is the function of Literature and of Art?
  - A. Literary and artistic function according to the traditional Western Civilization approach, e.g., classical aesthetics, Romantic, Renaissance, Modern.
  - B. Literature and art as a tool for the national instruction of the masses.
    1. The Marxist-Maoist approach, as a tool for the creation of a political consciousness.
    2. Cultural comparisons will include non-Chicano Latinos/Latinas, European Americans, and Indigenous Peoples found in the Spanish-speaking communities of the Western and Southwestern United States.
  - C. The function of literature within the artistic setting.
  - D. Literature and art as more than just cultural artifacts.
  - E. The evolution of a culture, of a literature, and of art.
- III. Chicana/Chicano Literature and Art.
  - A. A political/cultural/historical/aesthetic phenomenon.
  - B. Popular prose.
  - C. The voice of the people: poetry.
  - D. Towards a dialectic of truth.
  - E. Short story and novel
    - 1) the historical novel,
    - 2) the mythic/folkloric novel,
    - 3) the creation of a new literary novel-like genre,
    - 4) the affirmation of the Chicana/Chicano "Me".
- IV. Evaluation.
  - A. Techniques and methodologies of criticism.
  - B. Literary and artistic critical paradigms.
  - C. The truth of the New World .
  - D. The realities of cultural conflicts.
- V. Reflections.
  - A. Personal reactions to the literature and to the art.
  - B. Continuing the tradition.
  - C. A creation of a piece of Chicana/Chicano literature and/or art.

## Assignment:

Assignments may include:

1. Detailed Summaries
2. Reading Response Journals
3. Short Critical Response papers (500 to 1,000 words)

4. Term Papers including extensive library research with complete and correct MLA documentation
5. Short Library Research assignments
6. Personal Response papers in reaction to readings, videos, lectures, plays, and performances
7. Group or Individual presentations about particular works, authors, schools of criticism, time periods, or literary styles
8. Reading of varying lengths, including poetry, short stories, plays, novels, and literary criticism
9. Viewing videos outside the classroom setting
10. Essay examinations
11. Objective examinations and quizzes
12. Field trips to see plays, poetry readings, music, or dance performances
13. Participation in class discussions.

### Methods of Evaluation/Basis of Grade:

**Writing:** Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Written homework, Reading reports, Term papers

Writing  
50 - 75%

**Problem Solving:** Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

None

Problem solving  
0 - 0%

**Skill Demonstrations:** All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

None

Skill Demonstrations  
0 - 0%

**Exams:** All forms of formal testing, other than skill performance exams.

Completion, Essay exams

Exams  
10 - 25%

**Other:** Includes any assessment tools that do not logically fit into the above categories.

ORAL PRESENTATION, PARTICIPATION IN CLASS DISCUSSION

Other Category  
15 - 25%

### Representative Textbooks and Materials:

Alarcon, Francisco X. NO GOLDEN GATE FOR US, Santa Fe, Pennywhistle Press, 1993.

Alarcon, Francisco, X. SNAKE POEMS: AN AZTEC INVOCATION, San Francisco,

- Chronicle Books, 1992.
- Anaya, Rudolfo, BLESS ME, ULTIMA. New York, Time Warner, 1999.
- Anzaldua, Gloria. BORDERLANDS, LA FRONTERA, 2d ed. San Francisco, Aunt Lute Foundation Press, 1999.
- Cisneros, Sandra. WOMAN HOLLERING CREEK, New York, Random House, 1991.
- Galarza, Ernesto. BARRIO BOY, Notre Dame U. Press, 1971.
- Gonzalez, Ray, ed. MIRRORS BENEATH THE EARTH, Willamantic, CT, Curbstone Press, 1992.
- Moraga, Cherrie and Gloria Anzaldua, eds. THE BRIDGE CALLED MY BACK, 2d ed., New York, Kitchen Table, Women of Color Press, 1983.
- Valdez, Luis. ZOOT SUIT AND OTHER PLAYS. Houston, Arte Publico Press, 1992.