

Chicana/o Literature
English 331.001 — Spring 2016
Xavier Cavazos

Time: M,T,W,TH,F 12-12:50

Location: Lang & Lit 223

Office Hrs: T,TH 10:00-11:00 (Black 225-26)

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Course Description- Adopted from Dr. Christopher Schedler.

Spanish-speaking peoples can trace their history in North America further back than Anglo-Americans. In 1610, Mexican-born creole Gaspar Pérez de Villagr  published his epic poem, *Historia de la Nueva M xico*, an account of the colonization of New Mexico by Spanish conquistadors in 1599. The signing of the Treaty of Guadalupe-Hidalgo in 1848, which ended the U.S.-Mexican War, is often identified as the origin point of Chicano/a literature, as the Mexican lands of the Southwest were annexed into the United States and the Spanish-speaking peoples there became American citizens by fiat. In this seminar, we will examine the rhetorical and narrative strategies used by Chicano/a writers to challenge and refigure established Anglo-American conventions of writing, representing history, constructing home, and depicting people of Mexican descent in the U.S. We will examine ballads, novels, short stories, poetry, autobiographies, films, and essays that address the political, historical, and cultural experiences of Chicanos/as. Our study will situate these works in relation to oral traditions, cultural ethnographies, and critical theories. Understanding the unique contribution of Chicano/a literature to American literary history requires knowledge of the cultural and historical contexts in which these texts were written. In this class, students will undertake research into these cultural and historical contexts through both print and online resources. Engagement with these texts requires not necessarily agreement with, but openness to and respect for, perspectives different from our own.

Learning Outcomes

After successfully completing the course, you will be able to:

- Understand the development of styles and forms of Chicano/a novels, short stories, poetry, and films.
- Identify the historical and cultural contexts in which these works were produced and how the texts respond to these contexts.
- Identify major literary themes and concepts that appear in these works of literature: including changing definitions of national, regional, and personal identity, colonization, racism, the border, the corrido, nativism, anti-immigration drives, assimilation, acculturation, the American Dream, the barrio, Chicano nationalism, Aztl n, Chicana feminism, migrations, borderlands, religion, and the family.

Required Texts

Rudolfo A. Anaya, *Bless Me Ultima*

David Campos, *Furious Dusk*

Ana Castillo, *So Far From God*

Sandra Cisneros, *Caramelo*

Eduardo C. Corral, *Slow Lightning*

Natalie Diaz, *When My Brother Was An Aztec*

Supplementary readings will be posted under Modules in Canvas.

“Foreigners In Their Own Land: Manifest Destiny in the Southwest” from *A Different Mirror*, Ronald Takaki.

“El Norte: The Borderland of Chicano America” from *A Different Mirror*, Ronald Takaki.

Course Requirements

1. Attendance and Participation: Your class participation is determined by your contributions to discussions and activities, in-class and online, and peer-editing responses. You should contribute not just when called upon, but also by volunteering your ideas and questions to the discussion. It is essential that you attend class (arriving on time and remaining until dismissed) and come prepared (with the reading completed and with questions and responses to what you have read). Each absence will hurt your grade and can be viewed at anytime in Canvas under grades.
2. Reading Quizzes: Complete 5 reading quizzes on the assigned books. These quizzes will focus on your knowledge of the content of the books to make sure that you are keeping up with the reading. These quizzes will be taken in class or take-home quizzes.
3. Discussion Opener: Present a discussion opener providing information on one aspect of the historical or cultural context of the reading for a particular class. Your opener will develop from research into the resources on Chicano/a literature and history available in print and online. Drawing on this research, you will make a brief (10 minutes max.) oral presentation to the class and open our in-class discussion with some questions about the text related to your research. This opener can be presented formally or informally in class; for example, using a PowerPoint presentation or reading from notes. These openers will be the base of our in-class discussion.
4. Papers: Write 2 analytical papers (5-7 pages each plus Works Cited). You will be asked to choose a specific and focused topic, construct a strong thesis that argues for a particular position, use evidence from the text, and refer to secondary sources that provide the historical or cultural context to support your argument.

Alternative Option: English Teaching majors may choose to replace one of the analytical papers with a unit plan (including context description, objectives and rationale, assessments and writing assignments, and sequence of 3 daily lesson plans with EALRs addressed, teacher activities, student activities, materials used, assessment strategies, and time frames for each segment) to teach one of the books to students in their own classes.

Grades

You must complete all the assignments in order to receive a passing grade for the course:

Requirement	% of Grade	Total Grade %	Grade Range
Participation	15%	90-100%	A
Reading Quizzes	15%	80-89%	B
Discussion Opener	10%	70-79%	C
Paper 1	20%	60-69%	D
Paper 2	20%	Below 60%	F
Attendance	20%		

Expectations

- Attendance will be taken at the beginning of class. If you are late to class, it is your responsibility to make sure you are marked present. It is your responsibility to contact someone from class to find out what you missed before the next class meeting. Remember: you are the only person responsible for your success in this course.

- You will have the opportunity to participate in peer-editing groups for each of your papers. Responding to the drafts of your peers' papers is an essential part of your participation grade. This is your opportunity to receive feedback on your paper drafts and develop your editing skills, as well as help your peers with their written work. Failure to contribute peer-editing responses to your group will cause your grade for that paper to decline by a full grade point. Failure to submit a draft of your paper for peer editing will cause your grade for that paper to decline by 1/3 of a grade. Because you will be drafting and revising each of your analytical papers before turning it in, there will be no revisions after the papers are graded.
- Written work will be submitted online via Canvas in digital format, so you must have access to a word processing program and the Internet either at home or at school. If this will be a problem please see me immediately. Papers must be submitted by midnight of the due date. Late papers will be downgraded 1/3 of a letter grade for each day late.
- I will comment on your papers in digital format and post them online for your review. Reminder to English majors: saving your corrected papers and comments now will greatly facilitate retrieval and selection of papers to be revised later for your Senior Portfolio.
- I expect everyone to behave respectfully in class, listening attentively to the ideas of others and asking for clarification if necessary. You are free to disagree with any ideas that are presented in class, but you must be willing to support your own perspective, maintain a civil tone, and accept differences of opinion.
- In this class, diversity is welcomed and celebrated. I will not tolerate any forms of prejudice or discrimination, including those based on age, color, disability, gender, national origin, political affiliation, race, religion, sexual orientation, or veteran status. We are here to learn in a climate of civility and mutual respect. To find out more about diversity, go to the Diversity Education Center at www.cwu.edu/~diversity
- I assume that all work turned in bearing your name will be your work. Quotations and ideas taken from other sources need to be properly cited; otherwise, you are liable to the charge of plagiarism, which may result in punishments ranging from a failing grade for the paper to failure in the course and a charge of academic misconduct. When your written work is uploaded, it will be processed by "turn-it-in," a plagiarism-detection tool provided by Canvas. Your work will be checked against documents available on the internet, through library reference services, and a global database of student papers archived by Canvas. A report is generated for you and the instructor showing the parts of your text that match other sources and that must be cited.
- In accordance with university policy, incompletes are given solely as a response to emergency situations and at the discretion of the instructor. In order to receive an incomplete, a student must be passing at the time of the request.
- Students with disabilities who wish to set up academic adjustments in this class should give me a copy of their "Confirmation of Eligibility for Academic Adjustments" from Disability Support Services as soon as possible, so we can discuss how the approved adjustments will be implemented in class. This information will be kept confidential. Students without this form should contact Disability Support Services (Bouillon 205; 963-2171).

Course Schedule

Week	Date	Topic	Readings/Assignment(s) Due
Week 1	T-F 3/29-4/1	Introductions, I will provide an example of a discussion opener	Print syllabus and introduce yourself in class <ul style="list-style-type: none"> • Further instructions will be given in class.

Week 2	M-F 4/4-4/8	Contextualized Chicano History. Borderlands. Immigration and Citizenship.	<ul style="list-style-type: none"> • Quiz- • All supplemental readings under Modules in Canvas. • <i>Slow Lightning</i>, entire book. • Discussion opener.
Week 3	M-F 4/11-4/15	Contextualized Chicano History. Family. Loss. Immigration and Citizenship.	<ul style="list-style-type: none"> • Quiz • <i>Furious Dusk</i>, entire book • Discussion opener.
Week 4	M-F 4/18-4/22	Indigenous Religions	<ul style="list-style-type: none"> • <i>Bless Me Ultima</i>, 1-113. • Discussion opener.
Week 5	M-F 4/25-4/29	Indigenous Religions	<ul style="list-style-type: none"> • <i>Bless Me Ultima</i>, 114-248. • Discussion opener. • Quiz
Week 6	M-F 5/2-5/6	Chicano Movement Chicano History. Family.	<ul style="list-style-type: none"> • Due: Draft of Paper #1 Monday for Peer Response. • <i>Caramelo</i> 1-232. • Discussion opener. • Due: Peer Response of Paper #1 Friday
Week 7	M-F 5/9-5/13	Chicano Movement Chicano History. Family.	<ul style="list-style-type: none"> • Due: Paper #1 via Canvas • <i>Caramelo</i> 233-434. • Discussion opener. • Quiz.
Week 8	M-F 5/16-5/20	Chicana Feminism Catholicism	<ul style="list-style-type: none"> • <i>So Far From God</i>, 1-119 • Discussion opener
Week 9	M-F 5/23-5/27 No class Tuesday and Thursday because of the Natalie Diaz events.	Chicana Feminism Catholicism	<ul style="list-style-type: none"> • <i>So Far From God</i>, 120-252. • Discussion opener. • Tuesday Craft talk with Natalie Diaz, noon, black 151, the attend her Lion Rock reading at the Wellington Event Center, 7:30pm, get your book signed. • Due: Paper #2 draft on Wednesday for Peer Review. • Due: Peer Review Response of Paper #2
Week 10	M-F 5/30-6/3 No class Monday Memorial Holiday	Paper 2 Due Indigenous peoples. Addiction. Family. Code switching.	<ul style="list-style-type: none"> • Paper 2 due via Canvas. • When My Brother was an Aztec, entire book. • Quiz

Week 11

M-F
Finals

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