



## English 2351: Mexican American Literature

### Course Information

CRN: 58061

Credit: 3 SCH

### Instructor Information

Name: Dr. Lydia CdeBaca (French)

Best Contact: Canvas Inbox

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Learning Web: <https://learning.hccs.edu/faculty/lydia.french>

Conference Hours: By appointment

\*\*all conference hours held via Canvas conference\*\*

**Course Description:** A survey of Mexican-American/Chicano/a literature including fiction, non-fiction, poetry, and drama. Core curriculum course. 3 Credit Hours. Prerequisite: ENGL 1301.

**Student Learning Outcomes:** Upon successful completion of this course, students will:

- Identify key ideas, representative authors and works, significant historical or cultural events, and characteristic perspectives or attitudes expressed in the literature of different periods or regions.
- Analyze literary works as expressions of individual or communal values within the social, political, cultural, or religious contexts of different literary periods.
- Demonstrate knowledge of the development of characteristic forms or styles of expression during different historical periods or in different regions.
- Articulate the aesthetic principles that guide the scope and variety of works in the arts and humanities.
- Write research-based critical papers about the assigned readings in clear and grammatically correct prose, using various critical approaches to literature.

**Core Objectives:** Given the rapid evolution of necessary knowledge and skills and the need to take into account global, national, state, and local cultures, the core curriculum must ensure that students will develop the essential knowledge and skills they need to be successful in college, in a career, in their communities, and in life. Through the Texas Core Curriculum, students will gain a foundation of knowledge of human cultures and the physical and natural world, develop principles of personal and social responsibility for living in a diverse world, and advance intellectual and practical skills that are essential for all learning.

Students enrolled in this core curriculum course will complete assignments designed to cultivate the following core objectives:

- **Critical Thinking Skills**—to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information.

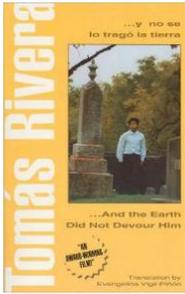
- **Communication Skills**—to include effective development, interpretation and expression of ideas through written, oral and visual communication.
- **Personal Responsibility**—to include the ability to connect choices, actions, and consequences to ethical decision-making.
- **Social Responsibility**—to include intercultural competency, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities.

**Writing as a Process:** As these learning goals indicate, this course will introduce writing and reading as reflexive processes, in which each influences the other. I teach writing with the philosophy that there is no such thing as “good” and “bad” writers, only practiced and unpracticed ones. This course is designed to give you the practice you will need to develop as a writer. This means that you will be going through the full writing process for at least one essay each week.

The writing process we will use in this class involves at least four steps:

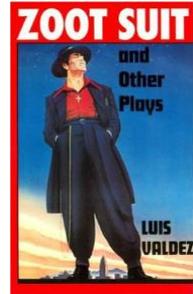
1. **Invention**, or pre-writing: During this stage of the writing process, you as the author blend the writing and critical thinking processes as you go through a process of discovery to answer the question, “What do I have to say on this topic and how should I say it?” This is the stage of generating ideas, where you ask questions, identify relationships, and begin to consider your audience and purpose for writing. Invention can and should be messy—it should look like your thought process, which is not usually in neat and tidy paragraphs or even complete sentences.
2. **Drafting**: This is the stage that you are probably most familiar with. When you sit down to write down your ideas with some paragraph and/or sentence structure, you’re drafting. If you turn in your first draft, particularly without rereading it to edit or for clarity, your essay will be considered incomplete.
3. **Peer Review/Feedback**: Because writing is a creative and very personal form of expression, it can be difficult to receive criticism of your work. But precisely because it is so personal and creative, you need to get outside feedback from your classmates and instructor in order for your writing to improve. While reviewing a classmate’s work, take the role seriously, offering examples of strong lines and posing critical questions that can help guide the revisions. When receiving feedback on your own writing, take your peer reviewers’ comments seriously and use their suggestions to guide your revision of your paper.
4. **Revision**: Revising a paper from its draft versions is one of the most important steps in the writing process. In fact, revision itself is a process. It begins with a reassessment of your ideas and a re-evaluation of your organization and ends with editing for grammar, mechanics, and typos. The point is to begin with the big picture: ask yourself many of the same questions you asked in the invention stage but this time with the added benefit of feedback from others. Only once you have completed this re-writing will you want to turn your attention to grammatical issues, which means you need to be able to identify them in your own writing.

**Course Materials:** The following texts are required and can be purchased from the Central Campus bookstore, at 1215 Holman St., Ste. 102, Houston, TX 77004 or from any retailer/bookstore.

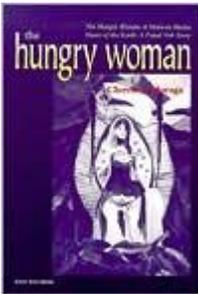


Rivera, Tomás. . . . *Y no se lo tragó la tierra / . . . And the Earth Did Not Devour Him*. Houston: Arte Público Press, 1987.

Valdez, Luis. *Zoot Suit and Other Plays*. Houston: Arte Público Press, 1992.

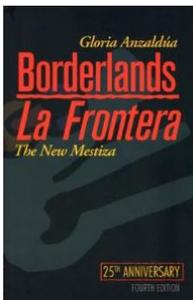
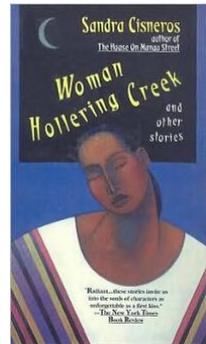


Moraga, Cherríe. *The Hungry Woman: A Mexican Medea and Other Plays*. New York: West End Press, 2001.



Cisneros, Sandra. *Woman Hollering Creek and Other Stories*. New York: Vintage, 1992.

Anzaldúa, Gloria. *Borderlands / La Frontera: The New Mestiza*. 4<sup>th</sup> Edition. San Francisco: Aunt Lute Books, 2012.



Additional literary and critical readings will be available online—linked on the syllabus and Eagle Online. Similarly, the following are useful websites that I recommend you bookmark for use throughout the semester—they can be helpful in practicing and improving literary analysis, grammar, research, and writing practices.

Culler, Jonathan. [Literary Theory: A Very Brief Introduction](#). Oxford UP. ISBN: 9780199691340. (Abbreviated in syllabus as *LT*)

[Purdue Online Writing Lab](#): This website, hosted by Purdue University, offers a wealth of resources about writing and research.

[Paradigm Online Writing Assistant](#): This site provides tools for thinking through the writing process as well as common problem areas practicing writers face in grammar and style.

[Grammar Bytes](#): This site offers fun (ok, in the nerdy way that grammar is fun to English profs) videos, exercises, and even daily Twitter discussions of grammar and usage in edited American English.

**Course Requirements:**

Discussion Forum Participation.....	40%
2 Critical Analysis Essays.....	40%
Research Project.....	20%

**Grading:**

A (90-100%) Excellent work that demonstrates a clear understanding of the assignment, has few errors of any kind, and shows exceptional ability to communicate to a specific audience.

B (80-89%) Above average work that shows understanding of the writing topic, has few serious errors, and provides good communication with a specific audience.

C (70-79%) Average work that shows understanding of the writing topic, contains few errors that interfere with adequate communication.

D (60-69%) Below average work that fails to follow the assignment and/or fails to respond adequately to the writing topic, contains a number of serious errors, and demonstrates only marginal communication with a specific audience.

F (0-59%) Incomplete work, work that fails to follow the assignment, and/or work that fails to respond to the writing topic, contains a number of serious errors, and provides little communication with a specific audience

**HCC Online Policies and Student Support Services:**

The HCC Online Student Handbook contains policies and procedures unique to the HCC Online student. Students should have reviewed the handbook as part of the mandatory orientation. It is the student's responsibility to be familiar with the handbook's contents. The handbook contains valuable information, answers, and resources, such as HCC Online contacts, policies and procedures (how to drop, attendance requirements, etc.), student services (ADA, financial aid, degree planning, etc.), course information, testing procedures, technical support, and academic calendars.

Refer to the HCC Online Student Handbook by visiting this link:

**[Online Student Handbook](#)**

*Attendance and Participation:* As explained in the above handbook, attendance will be determined by "active participation" in the course. In order to avoid being withdrawn before the official date of record (**January 30<sup>th</sup>, 2018**) students must complete the first quiz testing your knowledge of the online orientation as well as the course syllabus. Thereafter, regular participation in the course will be defined by your completion of successive weeks of assignments, including discussion forums and essays, including each stage of the writing process from invention through revision.

*Ability Services:* HCC strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please meet with a campus Abilities Counselor as soon as possible in order to establish reasonable accommodations. Reasonable accommodations are established through an interactive process between you, your instructor(s) and Ability Services. It is the policy and practice

of HCC to create inclusive and accessible learning environments consistent with federal and state law. For more information, please go to <http://www.hccs.edu/district/students/disability-services/>

*Late Work:* This course relies on a cumulative structure in which you will move developmentally through each unit (or module), continually building on prior knowledge. The following are late penalties for each assignment type throughout the course.

Assignment	Late Penalty	Last Date of Acceptance (Date Assignment Closes)
Discussion Forums	10% per day late.	3 days after due date.
Critical Analysis Essays	10% per day late.	1 week after due date. May be revised within 2 weeks after returned graded and with feedback.
Research Project	No late submissions accepted.	

*Scholastic Dishonesty/Plagiarism:* If you have not done so already, please familiarize yourself with the [HCC Student Handbook](#), which includes the definition and scope of scholastic dishonesty, including cheating, collusion, and plagiarism. For the purposes of this course, plagiarism includes using another person’s words or ideas as your own and/or incorporating them into work you claim as your own without quotation marks if using exact phrasing, or without appropriate acknowledgement. Collusion includes any “unauthorized collaboration” with your classmates or any other students—present or past—in the composition of work that you claim as your own. **Plagiarism, collusion, or cheating will result, at a minimum, in a grade of 0 for the assignment.** Please note also that “accidental” plagiarism or collusion will be subject to the same penalties.

*Title IX Discrimination:* Houston Community College is committed to cultivating an environment free from inappropriate conduct of a sexual or gender-based nature including sex discrimination, sexual assault, sexual harassment, and sexual violence. Sex discrimination includes all forms of sexual and gender-based misconduct and violates an individual’s fundamental rights and personal dignity. Title IX prohibits discrimination on the basis of sex-including pregnancy and parental status-in educational programs and activities. If you require an accommodation due to pregnancy please contact an Abilities Services Counselor. The Director of EEO/Compliance is designated as the Title IX Coordinator and Section 504 Coordinator. All inquiries concerning HCC policies, compliance with applicable laws, statutes, and regulations (such as Title VI, Title IX, and Section 504), and complaints may be directed to:

David Cross  
 Director EEO/Compliance  
 Office of Institutional Equity & Diversity  
 3100 Main  
 (713) 718-8271  
 Houston, TX 77266-7517 or Houston, TX 77266-7517 or [Institutional.Equity@hccs.edu](mailto:Institutional.Equity@hccs.edu)

*Open/Campus Carry of Handguns:* At HCC the safety of our students, staff, and faculty is our first priority. As of August 1, 2017, Houston Community College is subject to the Campus Carry Law (SB11 2015). For more information, visit the HCC Campus Carry web page at <http://www.hccs.edu/district/departments/police/campus-carry/>.

Campus Safety: If you are on campus and need emergency assistance, call 713-718-8888 or, from any campus phone, 8-8888. Use this emergency number instead of 911, which gets routed back to the HCC Police Department dispatch thus lengthening response time to your emergency situation.

Student Professionalism: The classes you take at HCC are not only beginning points for your academic career; they also prepare you for your professional life, whatever path that may be. As such, your HCC classes are spaces in which you can and should hone a professional persona. Because this is a course in critical thinking and argument, many of the readings and writing assignments cover sensitive topics that demand respectful and thoughtful treatment rather than simplistic reduction to a singular viewpoint. Since much of the class will be engaged in openly discussing these topics (through writing), you must remember to treat your colleagues and myself with the same respect the texts and ideas demand.

Behavior of successful college students includes:

- Reading critically and taking notes
- Completing work on time
- Actively participating in discussion
- Responding collegially and reflectively to classmates' writing, discussion posts, and emails
- Asking questions, respectfully, of your colleagues and/or the instructor when an idea or assignment is unclear

Communication: **The most successful college students make it a point to stay in regular communication with their professors.** Eagle Online allows for several modes of communication, including the inbox, announcements, messaging, chatting, conferencing, and leaving feedback on grades. You can set up notifications on Canvas so that any time someone emails or messages you, someone posts to a forum you're subscribed to, or an assignment is graded, you will receive a notification through email or even Twitter. For more on setting up notifications, see ["How do I set my Notification Preferences?"](#)

Online Writing Guidelines: When writing online, follow these rules of thumb to avoid miscommunications and misunderstandings and to advance a community of learning.

- Discussion posts, emails, and messages should exhibit careful thought and logical reasoning, providing evidence for your position.
- Discussion posts and emails should be written in well-developed sentences and paragraphs, using correct spelling, punctuation, and grammar.
- Discussion posts and emails should include a descriptive subject line. For instance, if you are emailing me about your grade for essay 1, you may write "Essay 1 Grade" in the subject line.
- All emails should include an address, such as "Dear Dr. French" or "Hi Dr. French" as well as a closing signature that includes your full name.
- Replies to other students' discussion posts should address the student by name and offer recognition of at least one strength of the original post.
- Replies to other students' discussion posts should offer new substantive ideas and/or thoughtful questions.
- All online writing should be as specific as possible. For example, avoid referring to "the essay" or "my essay"; instead, identify each assignment by name or number, such as Critical Essay 2, Research Project, etc.

- Finally, I encourage you to incorporate your own position and background into your writing. Often, our experiences and prior knowledge guide our own opinions and incorporating the reasons for our perspective can help others see where we are coming from.

Above all, stay focused and determined, and you will be successful in this and all of your college endeavors.

## Schedule of Readings, Lessons, and Assignments

*Disclaimer: This schedule is subject to change. The instructor reserves the right to add, remove, or amend readings and/or change due dates as needed throughout the term.*

Module	Assigned Reading/Viewing	Lectures/Lessons	Assignments	Due Dates (All Times = 11:59pm CST)
<b>Start Here and Introductions</b>  <b>Week 1</b>	Serros, Michele. "Mi Problema" and "JohnwannabeChicano." In <i>chicana falsa, and other stories of death, identity, and Oxnard</i> .	Orientation and Syllabus		Sunday, January 21 <sup>st</sup>
	Burciaga, Jose Antonio. "He Who Serves Two Masters Disappoints Both." In <i>Drink Cultura: Chicanismo</i> .	Note-taking with the 5Rs  Critical Reading Strategies	Online Discussion 1: Introductions  Diagnostic Essay	
<b>Defining the Physical and Psychological Borderlands</b>  <b>Weeks 2 – 4</b>	<a href="#">"What's the Difference Between Hispanic, Latino, and Spanish?"</a> (Video)			Sunday, January 28 <sup>th</sup>
	"Foreigners in their Own Land" (A PBS <i>Latino Americans: 500 Years of History</i> Documentary)	Begin Research  Writing as a Process	Online Discussion 2: Evaluating Sources: Enter search terms in various outlets and reflect on process and findings  Begin Research Exit Quiz	
	"El Corrido de Gregorio"	Close Reading	Online Discussion	Sunday,

<p><b>Defining the Physical and Psychological Borderlands</b></p> <p><b>Weeks 2 - 4</b></p>	<p>Cortez” [“The Ballad of Gregorio Cortez”]</p> <p>Paredes, Américo. “Introduction” and “Chapter I: The Country.” In <i>With His Pistol in His Hand: A Border Ballad and Its Hero</i> (1958)</p> <p>Paredes, Américo. “El Río Bravo” / “The Rio Grande”</p> <p><a href="#">“Formalism”</a> From the Purdue Online Writing Lab</p> <p>“Formalism and New Criticism.” In <a href="#">“Literary Theory”</a> from the <i>Internet Encyclopedia of Philosophy</i></p>	<p>Poetry</p> <p>The <i>corrido</i> tradition in Mexican American life and literature</p> <p>Introduction to Critical Analysis Essay 1</p>	<p>3: Comparing and Contrasting Song and Poetry</p>	<p>February 4<sup>th</sup></p>
	<p>Niggli, Josefina. <i>Soldadera: A Play of the Mexican Revolution</i></p> <p>Orchard, William and Yolanda Padilla. “Introducing Josefina Niggli.” In <i>The Plays of Josefina Niggli: Recovered Landmarks of Latino Literature</i></p> <p><a href="#">“New Historicism, Cultural Studies”</a> from the Purdue Online Writing Lab</p> <p>“New Historicism and Cultural Materialism.” In <a href="#">“Literary Theory”</a> from the <i>Internet Encyclopedia of Philosophy</i></p>	<p>Close Reading Prose</p>	<p>Online Discussion 4: Biographical and New Historicist Criticism</p> <p>Submit Critical Analysis Essay 1 Proposal</p>	<p>Sunday, February 11<sup>th</sup></p>

	<p>Gonzalez, Rodolfo "Corky." <a href="#">"I Am Joaquin"</a></p> <p>Cervantes, Lorna Dee. <a href="#">"Beneath the Shadow of the Freeway."</a></p> <p>Cervantes, Lorna Dee. <a href="#">"Poem for the Young White Man Who Asked Me How I, an Intelligent Well-Read Person, Could Believe In The War Between The Races."</a></p> <p><a href="#">"El Plan Espiritual de Aztlán"</a></p>	<p>Understanding Aztlán and the Role of Land and Indigeneity in the Chicano Movement</p> <p>Structuring Coherent Paragraphs</p> <p>On Drafting and Peer Review</p>	<p>Online Discussion 5: Comparing and Contrasting Land Imagery in Three Chicano-Movement Poems</p> <p>Submit Critical Analysis Essay 1 Draft for Peer Review</p>	<p>Sunday, February 18<sup>th</sup></p>
<p><b>Growing up Mexican in America, Part I: The Chican@ Movement</b></p> <p><b>Weeks 5 – 8</b></p>	<p>Valdez, Luis. <i>Zoot Suit</i>.  <a href="#">"Critical Race Theory"</a> from Purdue Online Writing Lab</p>	<p>Mexican American Representation in the News Media</p> <p>On Revising and Editing</p>	<p>Online Discussion 6: (Re)Constructing Historical Memory Through News Media Discourse</p> <p>Submit Critical Analysis Essay 1 Revision</p>	<p>Sunday, February 25<sup>th</sup></p>
	<p>Rivera, Tomás. . . . y no se lo tragó la tierra / . . . <i>And the Earth Did Not Devour Him</i>. Pages 83-123</p> <p><a href="#">"Marxist Criticism"</a> From the Purdue Online Writing Lab</p> <p>Saldívar, Ramón. "Beyond Good and Evil: Utopian Dialectics in Tomás Rivera . . ."</p>	<p>The Fractured Bildungsroman: Subjectivity and Social Realism</p> <p>Introduction to Critical Analysis Essay 2</p>	<p>Online Discussion 7: Close Reading Literary Theory and Drawing Connections Between Texts</p>	<p>Sunday, March 4<sup>th</sup></p>

Rivera, Tomás. . . . y no se lo tragó la tierra / . . . *And the Earth Did Not Devour Him*. Pages 124-152.

*And the Earth Did Not Swallow Him* (Film Adaptation)

Invention Strategies for Literary Analysis

Writing About Literature – Purdue OWL

Online Discussion 8: Comparing and Contrasting the Film Adaptation to the Original Text

Sunday, March 11<sup>th</sup>

**Spring Break March 12 - 18**

Cisneros, Sandra. *Woman Hollering Creek* Parts 1 and 2.

Incorporating Research Into Writing: Synthesizing Sources Through Summary and Quoting

How (And Why) to Use Handbooks and Style Guides: An MLA Refresher

Online Discussion 9: Blending Forms: The Impact of Song on Prose in *WHC*

Submit Critical Analysis Essay 2 Proposal

Sunday, March 25<sup>th</sup>

**Growing Up Mexican in America, Part II: Chicanismo After El Movimiento**

**Weeks 9 – 11**

Cisneros, Sandra. *Woman Hollering Creek*. Selected Stories from Part 3: “Woman Hollering Creek,” “Never Marry a Mexican,” “Little Miracles, Kept Promises,” and “Bien Pretty”

La Llorona, La Malinche, and La Virgen/Tonantzin: Folk Backgrounds to *WHC*

Online Discussion 10: Researching Folk Legends and Impact on *WHC*

Submit Critical Analysis Essay 2 I-Search

Monday, April 2<sup>nd</sup>

Moraga, Cherrie. *The Hungry Woman*.

[“Gender Studies and Queer Theory”](#) from the Purdue Online Writing Lab

Queering Nationalism in Cherrie Moraga’s *The Hungry Woman*

Introduction to Research Project

Online Discussion 11: Interpreting Cultural Nationalism in *The Hungry Woman*

Submit Critical Analysis Essay 2 for Peer Review

Sunday, April 8<sup>th</sup>

<b>Redefining the Physical and Psychological Borderlands</b>  <b>Weeks 12 – 13</b>	Anzaldúa, Gloria. <i>Borderlands / La Frontera</i> (Chapters 1 and 2)		Online Discussion 12: Research Project I-Search  Submit Revised Critical Analysis Essay 2	Sunday, April 15 <sup>th</sup>
	Anzaldúa, Gloria. <i>Borderlands / La Frontera</i> (Chapters 5, 6, and 7)  <a href="#">“Post-Colonial Criticism”</a> from the Purdue Online Writing Lab	Redefining the Physical and Psychological Borderlands	Online Discussion 13: Comparing and Contrasting Anzaldúa’s Borderlands Theory with Paredes’ Folklore Analysis	Sunday, April 22 <sup>nd</sup>
<b>Research Project Completion</b>  <b>Weeks 14 – 16</b>	See “Resources for Final Research Project”		Online Discussion 14: Annotated Bibliography  Submit Final Research Project	Sunday, April 29 <sup>th</sup>  <b>Sunday, May 6<sup>th</sup></b>