

Course Title: Survey of Mexican-American Culture

Course Prefix: HUMA Course Number: 1403 Section Number: P01 CRN: TBA
Department of Languages & Communication Brailsford College of Arts & Sciences

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Office Hours: (See current schedule)

Virtual Office Hours: (See current schedule)

Course Location: (See current schedule)

Class Meeting Days & Times: (See current schedule)

Catalog Description: (3-0) 3 semester hours. A survey course in Mexican-American culture, including literature, theater, film and music.

Prerequisites: ENGL 1123 or equivalent

Co-requisites: None

Required Text: Kanellos, Nicolas & Esteva-Fabregat "Handbook of Hispanic Cultures in the United States: Arte Publico Press

Recommended Text/Readings: 1) Meier, Matt and Feliciano Ribera. Mexican Americans/American Mexicans: From Conquistadors to Chicanos, ISBN 978-0-8090-1559-7
2) Macias, Anthony. Mexican American Mojo: Popular Music, Dance, and Urban Culture in Los Angeles, 1935-1968. ISBN 978-0-8223-4322-6.

Access to Learning Resources: PVAMU Library:
phone: (936) 261-1500;
web: <http://www.pvamu.edu/pages/3585.asp>
University Bookstore:
phone: (936) 261-1990;
web: <https://www.bkstr.com/Home/10001-10734-1?demoKey=d>

Course Goals and objectives:

The goal of this course is present content related to the origin and evolution in time and space of the Mexican-American language, philosophy and culture.

Outcomes/Objectives: At the end of this course, the student will have a greater knowledge of Mexican-American culture. Students will...

	Learning Outcomes	Alignment with Core Curriculum
1.	Write an essay over a topic in Mexican-American culture that is situated in its historical context.	Critical Thinking and Communication
2.	Effectively express personal points of view in oral and written form over aspects of Mexican-American culture expressed in theatre, art, film and music.	Communication and Critical Thinking
3.	Demonstrate understanding of the Mexican-American culture through analysis of problems related to indigenous communities.	Social Responsibility
4.	Write a reaction paper demonstrating an analysis of the decision making of characters in texts of various kinds, from plays, and short stories, to poetry and ballads and ethically document sources used for support.	Personal Responsibility, Communication, Critical Thinking

Course Requirements & Evaluation Methods

This course will utilize the following instruments to determine student grades and proficiency of the learning outcomes for the course.

Class Participation – daily attendance, class discussions over readings and films, and short quizzes.

Reaction Papers – Three reaction papers:

Reaction Paper #1. Critical thinking, Communications Skills, Personal Responsibility, and Social Responsibility will be demonstrated by student performance on a reaction paper that will be assessed using a modified common LEAP rubric. Students will investigate the construction of Mexican-American identity on Luis Valdez's play *Zoot Suit*.

Reaction Paper #2. Critical thinking, Communications Skills, Personal Responsibility, and Social Responsibility will be demonstrated by student performance on a reaction paper that will be assessed using a modified common LEAP rubric. Students will analyze the mythical spaces and the indigenous heritage portrayed in Miguel Mendez's novel *Pilgrims in Aztlan*.

Reaction Paper #3. Critical thinking, Communications Skills, Personal Responsibility, and Social Responsibility will be demonstrated by student performance on a reaction paper that will be assessed using a modified common LEAP rubric. Students will analyze the struggles that immigrants have undergone in America in Tomás Rivera's short-stories volume *And the Earth Did Not Devour Him*.

Midterm Examination: written exam designed to measure knowledge presented through mid-semester.

Final Examination: written exam written exam designed to measure knowledge of entire course material.

Grading Matrix

Instrument	Value (points or percentages)	Total
Attendance, Class Participation, and Quizzes	25%	25%
Reaction Papers (3)	25%	25%
Mid Term Examination	25%	25%
Final Examination	25%	25%
Total:	100%	100%

Grade Determination:

A = 90-100%; B = 80-89% C = 70-79% D = 60-69% F = 0-59%

Course Procedures

Submission of Assignments:

All assignments are to be submitted by deadline dates/times. There are no make-ups for missed tests, quizzes, and compositions. Students need to provide prompt and valid written documentation to be excused from such assignments. Instructors may decide to give substitute assignments if one or more students have grades that are not representative.

Formatting Documents:

Microsoft Word is the standard word processing tool used at PVAMU. If you're using other word processors, be sure to use the "save as" tool and save the document in either the Microsoft Word, Rich-Text, or plain text format.

Exam Policy

Exams should be taken as scheduled. No makeup examinations will be allowed except under documented emergencies (See Student Handbook).

Professional Organizations and Journals: Modern Language Association (MLA)

References: Any English-Spanish, Spanish-English bilingual dictionary, fiction and documental films.

SEMESTER CALENDAR

I. LITERATURE	
Week One	1.1 The US and the Southwest. The Chicano origins. The Chicano literature (1542-1810) and the Spanish Colonial Model: Cabeza de Vaca's "Accounts", Oñate and Coronado's Chronicles. To read: Bruce-Novoa, Juan "Naufragios en los mares de la significación: de la Relación de Cabeza de Vaca a la literatura chicana".
Week Two	1.2 Independence of Mexico & US Southwest (1810-1848). The Mexicans in the US towards a definition: to return or to assimilate. Crisis of identity: Juan Seguin's "Personal Memories" Post Guadalupe-Hidalgo Treaty (1848-1914). Study of Gregorio Cortez Corrido & "The ballad of Gregorio Cortez" (film). Audio-Visual Exercise: To watch and comment the film "The ballad of Gregorio Cortez".
Week Three	1.3 Mexican-American literature (1914-1959): "to be pocho or not to be". Authors: Benjamin Padilla (Kaskabel), Julio Arce (Jorge Ulica) and Daniel Venegas. Mexican-American literature poetry & prose (1959-1990): Chicano Civil Rights and Teatro Campesino (1965), The Quinto Sol Publications. Chicano Aesthetic concepts. To read: Paredes, Raymond "The evolution of Chicano Literature".
II. THEATER	
Week Four	Turn in Reaction Paper # 1
Week Five	2.1 The Colonial Mexican-American Theater in the US Southwest: Indians, priests and conquerors (XV-XVIII centuries). To read: Huerta, Jorge "Chicano Theater. To make an oral presentation: The Colonial Mexican-American Theater in the US Southwest.
Week Six	2.2 The development of the theater companies: revistas, "carpas teatro", the figure of "el pelado" (XIX century to 1940). Contemporary Mexican-American Theater I (1940-to the present). The Hispanic Urban Theater: San Antonio & Los Angeles. To read: Kanellos, Nicolás "Hispanic Theater in the United States.
Week Seven	2.3 Contemporary Mexican-American Theater II (1940-to the present). The Chicano Civil Rights Movement Teatro Campesino (1965) links with Cesar Chavez and the Mexican-American workers. Study of Luis Valdez's "Actos". The saga of Luis Valdez: El teatro de la Esperanza, El teatro de la gente. To read: Kanellos, Nicolás "Mexican-American Theater: Legacy and Reality.
III. FILM	
Week Eight	Turn in Reaction Paper # 2
Week Nine	3.1 The representation of the Latinos Images in Hollywood trough the XX Century. To read: "Latin lovers, Lolita and La Bamba".
Week Ten	3.2 The Chicano Cinema: origins and links with the Chicano Movement for Human Rights 1960's. Authors: Navas (director), Esparza (producer), Olmos (actor). To read: Saragoza, Alex "Mexican Cinema in the United States".
Week Eleven	3.3 Update of the Chicano cinema in the US: "Salt of Earth" (1954); "Zoot Suit", The ballad of Gregorio Cortez" (1970's). Others: "Raíces de sangre", "Seguin", "Alambrista", "El Norte". Audio-Visual Exercise to watch and comment a trio of the most representative chicano films: "Salt of Earth" & "Zoot Suit" & "El Norte" and to prepare and make an oral presentation after choose one of the trio of films mentioned above.
IV. MUSIC	
Week Twelve	Turn in Reaction Paper # 3 4.1 The "boom" of the "corrido" and the "canción corrido" in the US Southwest (1920's). Main topic: longstanding conflict between Anglos and Mexicans. To read: Paredes, Americo "The Mexican Corrido", "With his pistol in his hand" and "The Anglo-American in Mexican Folklore"
Week Thirteen	4.2 Study of popular corridos & canciones corridos: "El deportado", "El lavaplatos", "El corrido de Juan Cortina". To read: Anonimous" A Texas-Mexican Cancionero"
Week Fourteen	4.3 The Música Norteña". The typical "ranchera". Orquestas: "Conjunto Bernal", "Los relámpagos", "Los bravos del Norte". Mexican-American orquestas a keeper of both musical tradition: Latino (bolero, guaracha, rumba) American (foxtrot, boogie, swing). To read: Peña, Manuel "The Sum of Two Cultures is One: Bilingualism and Bimusicality Among Mexican Americans.

Week Fifteen	Audio Experience: To listen to the music representative of the topic mentioned above and to prepare and make an oral presentation about the influence of the Mexican-American on the contemporary life in the rural and urban areas of the US Southwest such as the cities of Houston, San Antonio (Texas) and Los Angeles, San Francisco (California) Review for the Final Examination. Final Examination.
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University Rules and Procedures

Disability statement (See Student Handbook):

Students with disabilities, including learning disabilities, who wish to request accommodations in class should register with the Services for Students with Disabilities (SSD) early in the semester so that appropriate arrangements may be made. In accordance with federal laws, a student requesting special accommodations must provide documentation of their disability to the SSD coordinator.

Academic misconduct (See Student Handbook):

You are expected to practice academic honesty in every aspect of this course and all other courses. Make sure you are familiar with your Student Handbook, especially the section on academic misconduct. Students who engage in academic misconduct are subject to university disciplinary procedures.

Forms of academic dishonesty:

1. Cheating: deception in which a student misrepresents that he/she has mastered information on an academic exercise that he/she has not mastered; giving or receiving aid unauthorized by the instructor on assignments or examinations.
2. Academic misconduct: tampering with grades or taking part in obtaining or distributing any part of a scheduled test.
3. Fabrication: use of invented information or falsified research.
4. Plagiarism: unacknowledged quotation and/or paraphrase of someone else's words, ideas, or data as one's own in work submitted for credit. Failure to identify information or essays from the Internet and submitting them as one's own work also constitutes plagiarism.

Nonacademic misconduct (See Student Handbook)

The university respects the rights of instructors to teach and students to learn. Maintenance of these rights requires campus conditions that do not impede their exercise. Campus behavior that interferes with either (1) the instructor's ability to conduct the class, (2) the inability of other students to profit from the instructional program, or (3) campus behavior that interferes with the rights of others will not be tolerated. An individual engaging in such disruptive behavior may be subject to disciplinary action. Such incidents will be adjudicated by the Dean of Students under nonacademic procedures.

Sexual misconduct (See Student Handbook):

Sexual harassment of students and employees at Prairie View A&M University is unacceptable and will not be tolerated. Any member of the university community violating this policy will be subject to disciplinary action.

Attendance Policy:

Prairie View A&M University requires regular class attendance. Excessive absences will result in lowered grades. Excessive absenteeism, whether excused or unexcused, may result in a student's course grade being reduced or in assignment of a grade of "F". Absences are accumulated beginning with the first day of class.

Student Academic Appeals Process

Authority and responsibility for assigning grades to students rests with the faculty. However, in those instances where students believe that miscommunication, errors, or unfairness of any kind may have adversely affected the instructor's assessment of their academic performance, the student has a right to appeal by the procedure listed in the Undergraduate Catalog and by doing so within thirty days of receiving the grade or experiencing any other problematic academic event that prompted the complaint.