

California State University Channel Islands

New Course proposal
February 18, 2004

Program Area: Chicano Studies

1. Catalog Description of the Course. [Include the course prefix, number, full title, and units. Provide a course narrative including prerequisites and corequisites. If any of the following apply, include in the description: Repeatability (May be repeated to a maximum of ___ units); time distribution (Lecture ___ hours, laboratory ___ hours); non-traditional grading system (Graded CR/NC, ABC/NC). Follow accepted catalog format.]

CHS 100: CHICANOS IN CONTEMPORARY SOCIETY, (3)

Three hours lecture per week

This course offers an introductory study of Chicanos in contemporary society in the United States. It focuses on areas such as culture, history, fine arts, family, language, education, politics, economics, and social issues as they relate to the Mexican American experience in relationship to other groups in American society.

GenEd: C3b and D

2. Mode of Instruction.

Table with 4 columns: Mode of Instruction, Units, Hours per Unit, Benchmark Enrollment. Row 1: Lecture, 3, 1, 30

3. Justification and Learning Objectives for the Course.

This course fulfills an undergraduate general education requirement in the Multicultural studies area. It is a course, which is very much in need because it offers a general introduction into the field of Chicana/o Studies, and it is tied closely to all general concepts studied within this field. Additionally, it focuses on the cultural characteristics of the highest growing ethnic population in the country. In order for all students to understand contemporary societies in the United States, it is crucial to fully comprehend the experience of the Mexican Americans. Furthermore, it is of extreme importance for Southern Californians to be able to understand the elements, which differentiate Mexican Americans in relationship to other groups in American society. In order to understand United States contemporary society, it is necessary to fully examine the legacy of the Chicano.

Learning Objectives:

- 1. Evaluate the roots of Chicano culture: Native Mexican and European elements.
2. Identify important political, economic, social and historical movements, which have affected Chicano society.
3. Define concepts of traditional and contemporary Chicano family values.
4. Describe existing Chicano traditions in the fine arts.

4. Is this a General Education Course YES NO
If Yes, indicate GE category: X

Table with 2 columns: GE Category, Units. Rows: A (English Language, Communication, Critical Thinking), B (Life Sciences), C (Fine Arts, Literature, Languages & Cultures) 3B, D (Social Perspectives) X, E (Human Psychological and Physiological Perspectives)

5. Course Content in Outline Form. [Be as brief as possible, but use as much space as necessary]

See attachment

I

Mesoamerican Civilizations. Including Aztec, Maya, Olmec, Toltec, and Chichimeca history, culture, language, traditions, religion and rituals.

II

Culture civilization, ethnicity and minority groups. Definition of ethnocentrism, Mexican, Chicano, Hispanic and Latino. Definition of culture.

III

Chicano Movement, ethnicity, identity. Roots of Chicano culture, native elements, European influence. Acculturation and assimilation. Pachuco culture and history. Chicano language, slang, and the phenomenon of code-switching.

IV

Mexican family generation. Chicano family, traditional and contemporary values. Machismo, Feminism and the Chicana, traditional and contemporary roles.

V

Chicano religious traditions and perceptions. Chicana/o Literary Movement.

VI

History and significance of the Chicano Moratorium. Explanation of popular Chicano political beliefs and struggle. Chicano/Latino community in the 21st century. Chicano political leaders and contemporary strategies for change.

VII

Mexican Labor, Farm Workers and the UFW. Unionization and Labor movements.

VIII

Education Reform, Bilingual Education (Proposition 227) and Affirmative Action (Proposition 209).

IX

Chicano / Mexican Stereotypes and Chicano representation in the Media.

X

Popular styles of regional Mexican Music and Mexican dance (traditional and contemporary)

XI

The Chicano artists/muralists: artistic expression of the Chicano, recurring issues and themes. Traditional art forms.

6. References. [Provide 3 - 5 references on which this course is based and/or support it.]

This course also known as Chicano Culture in many colleges and universities throughout the nation is perhaps among the most popular Chicano Studies courses to be offered. Since it is an introductory course in Chicano Studies, it has been seen as a requirement in all academic institutions, which offer courses in this discipline. It is taught at most major universities within the CSU and UC systems and in dozens of community colleges throughout the Southwest.

Acuna, Rodolfo. *Anything but Mexican: Chicanos in Contemporary Los Angeles*. New York: Verso, 1996

Acuna, Rodolfo. *Occupied America*. New York: Longman, 2000

Barrio, Raymond. *Mexico's Art & Chicano Artists*. Sunnyvale: Ventura Press, 1976.

Broyles-Gonzalez, Yolanda. *El Teatro Campesino: Theater in the Chicano Movement*. Texas: University of Texas Press, 1994.

Burciaga, Jose. *Drink Cultura*. Santa Barbara : Joshua Odell Editions/Capra Press, 1993.

Chon, Noriega. *Chicanos in Film*. Minnesota: Regents of the University of Minnesota, 1992.

Castillo, Ana. *Goddess of the Americas*. New York: Riverhead Books, 1996.

Fregoso, Rosa Linda. *The Bronze Screen: Chicana and Chicano Film Culture*. Minneapolis: University of Minnesota Press, c1993

Gaspar de Alba, Alicia. *Chicano Art; Inside Outside the Master's House*. Texas; University of Texas Press, 1998.

Leon Portilla, Miguel. *Broken Spears*. Boston : Beacon Press, 1992.

Loza, Steven J. *Barrio Rhythms: Mexican American Music in Los Angeles*. Chicago: University of Illinois Press, 1993.

Maciel, Ortiz, Herrera-Sobek. *Chicano Renaissance / Contemporary Cultural Trends*. Tucson: The University of Arizona Press, 2000.

Mier, Matt S. and Feliciano Rivera. *Mexican American/American Mexicans*. U.S.; Harper Collins, 1972, 1993.

Meyer, Michael C. *The Course of Mexican History*. New York: Oxford University Press, 2003.

Rosales, Arturo F. *Chicano! The History of the Mexican American Civil Rights Movement*. Houston: Arte Publico Press, 1997.

Sanchez, George J. *Becoming Mexican American: ethnicity, culture in Chicano Los Angeles*. New York: Oxford University Press, 1995

Vigil, James Diego. *From Indians to Chicanos a Sociocultural History*. St. Louis: C. V. Mosby Co., 1980.

7. List Faculty Qualified to Teach This Course.

Frank Barajas

8. Frequency.

a. Projected semesters to be offered: Fall x Spring x Summer x

9. New Resources Required.

- a. Computer (data processing), audio visual, broadcasting needs, other equipment
- b. Library needs
- c. Facility/space needs

N/A

10. Consultation.

Attach consultation sheet from all program areas, Library, and others (if necessary)

N/A

11. If this new course will alter any degree, credential, certificate, or minor in your program, attach a program modification.

N/A

Frank Barajas 2/1/04

GE CRITERIA APPROVAL FORM

Course Number and Title:

CHS 100 Chicanos in Contemporary Society

Faculty member(s) proposing Course: Frank Barajas

Indicate which of the following GE would be satisfied by this course by marking an "X" on the appropriate lines. Courses may be placed in up to two GE categories as appropriate. Upper Division Interdisciplinary GE courses (UDIGE) may be placed in two GE categories in addition to the UDIGE category.

<u>GE Category</u>	
<input type="checkbox"/>	A1: Oral Communication
<input type="checkbox"/>	A2: English Writing
<input type="checkbox"/>	A3: Critical Thinking
<input type="checkbox"/>	B1: Physical Sciences—Chemistry, Physics, Geology, and Earth Sciences
<input type="checkbox"/>	B2: Life Sciences—Biology
<input type="checkbox"/>	B3: Mathematics—Mathematics and Applications
<input type="checkbox"/>	B4: Computers and Information Technology
<input type="checkbox"/>	C1: Art
<input type="checkbox"/>	C2: Literature
<input type="checkbox"/>	C3a: Language
<input checked="" type="checkbox"/>	C3b: Multicultural
<input type="checkbox"/>	D: Social Perspectives
<input type="checkbox"/>	E: Human Physiological and Psychological Perspectives
<input type="checkbox"/>	Upper Division Interdisciplinary GE
Lab Included? Yes <input type="checkbox"/> No <input type="checkbox"/>	

Please provide a brief explanation of how the proposed course meets each of the criteria for the selected GE categories.

This course offers an introductory study of Chicanos in contemporary society in the United States. It focuses on areas such as culture, history, fine arts, family, language, education, politics, economics, and social issues as they relate to the Mexican American experience in relationship to other groups in American society.

Criterion for Category C-3b Multicultural courses:

- Must address issues, "ways of knowing" and perspectives from at least two cultures, where a culture is broadly defined to include aspects of ethnicity, class, gender, ability/ disability and community.

Chicano Studies by its very design is interdisciplinary and examines contemporary issues facing the Chicano in relationship to the dominant population of Euro Americans and other racial minorities in the United States. This critique of United States society is further nuanced by the investigation of question related to class, gender, and sexuality.

- Must involve students with other cultures in an in-depth way, not simply observing a culture from the outside, as in a survey of other cultures.

Chicano Studies 100 examines the hybrid character of Chicano culture by the study of its music, role in the national political debate with issues of, but not limited to, Affirmative Action, Bilingual Education, social mobility, citizenship, and immigration. This will be addressed in-depth by way of literature, government and academic reports, service learning, and group projects.

Criteria for all Category C courses:

- Must cultivate students' intellect, imagination, sensibility, and sensitivity.

Chicano Studies 100 allows students to view the experience Chicanos from the dominant paradigm of the social sciences.

- Must develop an ability of students to respond subjectively as well as objectively to experience

Students will study literature and objective academic and governments reports to contrast the experiences of the Chicano

- Must cultivate and refine students' affective, cognitive, and physical faculties through studying great works of the human imagination

Chicano art, music, and performance cultivates the affective, cognitive, and physical faculties of student. This is particularly addressed in examining the influences of Gronk, Frida Kahlo, Los Tigres del Norte, and Culture Clash

- Must increase awareness and appreciation in the traditional humanistic disciplines such as art, dance, drama, literature, and music

An awareness and appreciation in the traditional humanistic disciplines is cultivated by reading and listening to the art of people such as Diego Rivera, Sandra Cisneros, Freddy Fender and the Texas Tornado, and Teatro Campesino.

- Must examine the interrelationship between the creative arts, the humanities, and self

Student critically analyze and consider Chicano art and the humanities in relationship to dominant currents within these areas of expression.

- Must include an exposure to world cultures.

Students examine the influences of NAFTA, immigration, transnational currents involving different North and South American nations, and the international nature of Chicano culture dating back to the pre-Columbian era.