



El Camino College
COURSE OUTLINE OF RECORD – Official

Course Acronym:	ENGL
Course Number:	42
Descriptive Title:	Chicane and Latine Literature
Division:	Humanities
Department:	English
Course Disciplines:	English
Catalog Description:	This course will focus on the analysis and interpretation of Chicane and Latine essays, novels, short stories, dramas, and poems written in English and/or in English translation. Students will explore a wide survey of classic and contemporary Chicane and Latine texts that reflect social and cultural influences, as well as examine multi-faceted themes of the Chicane and Latine experience as represented in literature.
Prerequisite:	Eligibility for English C1000 or equivalent
Co-requisite:	
Recommended Preparation:	
Enrollment Limitation:	
Hours Lecture (per week):	3
Hours Laboratory (per week):	0
Outside Study Hours:	6
Total Course Hours:	54
Course Units:	3
Grading Method:	Letter Grade only
Credit Status:	Credit, degree applicable
Transfer CSU:	Yes
Effective Date:	Prior to July 1992
Transfer UC:	Yes
Effective Date:	fall 1995
General Education: ECC	Area 3 - Humanities
Term:	
Other:	
CSU GE:	Area C2 - Arts and Humanities - Humanities: Literature, Philosophy, Languages other than English
Term:	
Other:	
IGETC:	Area 3B - Humanities
Term:	

Other:	
CalGETC:	Area 3B- Humanities
Term:	fall 2025
Other:	
Student Learning Outcomes:	SLO #1 Identify and analyze representative works of literature in terms of historical and cultural backgrounds, regional and ethnic experiences, and unifying themes and motifs that reflect the Chicane/Latine experience. SLO #2 Present a clear thesis that makes an interpretative argument about Chicane/Latine texts and that is developed through appropriate identification of representative cultural themes. SLO #3 Support a thesis by including relevant quotations from primary and multiple secondary texts throughout the paper as well as detailed interpretation of these quotations. SLO #4 Use correct MLA documentation methods as well as correct grammar, spelling and punctuation.
Course Objectives:	1. Identify, paraphrase, and summarize works by Chicane and Latine writers. 2. Analyze the elements of literature (plot, characters, point of view, themes, setting, and style). 3. Identify narrative style trends in Chicane and Latine writing (Magical Realism, autobiographical trends, first-person narrator, Modernist Latino fiction). 4. Interpret essays, novels, short stories, dramas, and poems of Chicane and Latine writers. 5. Compare and contrast authors' treatments of themes, characters, and subject matter found in Chicane and Latine literature. 6. Synthesize several critical studies on works of literature by given authors. 7. Examine the diversity of voices found among various authors of Latine heritage. 8. Explain the socio-cultural significance of Chicane and Latine literary works in the context of urban and rural problems, accomplishments, and values. 9. Develop an aesthetic understanding of the Chicane and Latine life experience.
Major Topics:	I. Introduction to Chicane and Latine literature (4 hours, lecture) A. Major literary figures and movements B. Literary, historical and socio-political aspects C. Genres (Magical Realism, Modernist Latin Fiction, Autobiography, First Person Narration, and current trends) D. An exploration of canonization and the marginalization of the Chicane/Latine literary canon II. Thematic characteristic of identity: Analysis and discussion of readings reflecting social issues and the complexities with defining one's self (13 hours, lecture) A. Representative short stories, such as "B.Traven is Alive and Well in Cuernavaca" by Rudolfo Anaya, "The House of Asterion" by Jorge Luis Borges, "One Holy Night" by Sandra Cisneros, "Red Serpent Ceviche" by Antonio Farias, and "Confusing the Saints" by Ana Menéndez B. Representative poems, such as "Roots" by Jimmy Santiago Baca, "Finding Home" by Carolina Hospital, "The Latin Deli: An Ars Poetica" by Judith Ortiz Cofer,

"Frutas" by Ricardo Pau-Llosa, "I am Joaquin" by Rudolfo "Corky" Gonzalez and "All American" by David Hernandez

- C. Representative drama, such as *The Cuban Swimmer* by Milcha Sanchez-Scott
- D. Representative essay, such as "Go North, Young Man" by Richard Rodriguez
- E. Representative novels, such as *Bless Me, Ultima* by Rudolfo Anaya, *Across a Hundred Mountains* by Reyna Grande, *The Madonnas of Echo Park* by Brando Skyhorse,

III. Thematic characteristic of cultural issues: Examination of family, intergenerational trauma, resistance, language and other relevant, contemporary themes (10 hours, lecture)

- A. Representative short stories, such as "Se Me Enchina el Cuerpo al Oír tu Cuento..." by Norma Cantú, "Tito's Goodbye" by Cristina García, "Al, in Phoenix" by Dagoberto Gilb, "The Cariboo Café" by Helena María Viramontes, and "The Day it Happened" by Rosario Morales
- B. Representative poems, such as "Woman's Work" by Julia Alvarez; "Work We Hate and Dreams We Love" by Jimmy Santiago Baca; "Who Burns for the Perfection of Paper," "Jorge the Church Janitor Finally Quits," and "Federico's Ghost" by Martín Espada; "Hungry" by Luis J. Rodríguez; "Hair" by Elizabeth Acevedo, "All American" by David Hernandez and "Ayotzinapa" by Juan Felipe Herrera
- C. Representative dramas, such as *We the Animals* by Justin Torres
- D. Representative essay, such as "Myth of the Latin Woman" by Judith Ortiz Cofer
- E. Representative novels, such as *And the Earth Did Not Devour Him* by Tomas Rivera, *Signs Preceding the End of the World* by Yuri Herrera

IV. Thematic characteristic of colonization and systemic racism: Discussion of the socio-cultural significance of Chicane and Latine literary works and the lasting impact of generations of exploitation (7 hours, lecture)

- A. Representative short stories, such as "Bread" by Sandra Cisneros, "My Life in the City" by Sergio Troncoso, "Neighbors" by Helena María Viramontes, and "Look on the Bright Side" by Dagoberto Gilb
- B. Representative poems, such as "Freeway" and "Beneath the Shadow of the Freeway" by Lorna Dee Cervantes; "Puerto Rican Obituary" by Pedro Pietri; and "In the Dark Backward" by Gloria Vando
- C. Representative novella, such as "Something More Splendid than Two" by rivers alfaró.
- D. Representative essay, such as "Pachucos and the Taxi Cab Brigade" by José Antonio Burciaga
- E. Representative novels, such as *Bodega Dreams* by Ernest Quinonez and *Malinche's Children* by Daniel Houston-Davila

V. Thematic characteristic of the impacts of cultural assimilation: Examination of emerging integrated identities (10 hours, lecture)

- A. Representative short stories, such as "Rage is a Fallen Angel" by Alba Ambert, "Somewhere Outside Duc Pho" by Daniel Cano, and "The Boy Without a Flag" by Abraham Rodríguez, Jr.
- B. Representative poems, such as "Bilingual Sestina" by Julia Alvarez; "AmeRícan" by Tato Laviera; "Elena" and "Legal Alien" by Pat Mora; "The Welder" by Cherrié Moraga; "Ending Poem" by Aurora Levins Morales and Rosario Morales; and "Peruana Perdida" by Adeline Yllanes
- C. Representative drama, such as *Cloud Techtonics* by José Rivera
- D. Representative essay, such as "La Conciencia de la Mestiza: Towards a New Consciousness" by Gloria Anzaldúa
- E. Representative novel, such as *The Madonnas of Echo Park* by Brando Skyhorse

	VI. Thematic characteristic of current literary trends, such as the emergence of queer voices, post-colonial literature, graphic novels, and other forms of contemporary media that evolve the Chicane and Latine literary canon (10 hours, lecture) A. Representative short stories, such as "House of Asterion" by Jorge Luis Borges, "Fulgencio Llanos: El Fotógrafo" by Sandra Benítez, "The Documentary Artist" by Jaime Manrique, and "Obliterate the Night" by Benjamin Alire Sáenz B. Representative poems and poem collections, such as "Women are Not Roses" by Ana Castillo, <i>Hood Criatura</i> by Fei Hernandez, <i>Postcolonial Love Poem</i> by Natalie Diaz, C. Representative essay, such as "The Story of My Body" by Judith Ortiz Cofer D. Representative novels, such as <i>Mean</i> by Myriam Gurba, <i>The Poet X</i> by Elizabeth Acevedo,
Total Lecture Hours:	54
Total Laboratory Hours:	0
Total Hours:	54
A.1. Primary Methods of Evaluation (Part 1 - CCN courses only):	
A.2. Primary Method of Evaluation (Part 2 - all courses; choose one):	1) Substantial writing assignments
Typical Assignment Using Primary Method of Evaluation:	Please create a short response (1 page minimum) prompt: 1. Using at least two of the readings from <i>Sudden Fiction Latino</i>, focus on exploring larger themes using specific literary terms. Feel free to be creative in your approach and work to get most out of the readings as you can! 2. Do the same as prompt one, but choose two different stories from <i>Sudden Fiction Latino</i>. 3. Analyzing Rudolfo Anaya's "B.Traven is Alive and Well in Cuernavaca" and at least one other source from our first unit, write a response that explores, in depth, the claim the authors are making about the validity and vital importance of sharing stories. Think of how Anaya and the author(s) you have chosen use literature to create a larger commentary about their society, culture and/or environment. 4. Using Elena Poniatowska's excerpt from <i>Here's to You, Jesusa!</i>, create an in-depth character study of two main characters using one other source. How do these authors use these two specific characters to examine, unpack or challenge larger themes? While these main characters are quite different, analyzing how both authors use the main characters to explore larger themes is a valuable practice in dissecting these texts further. 5. (Extra Credit) Create a poem in the style of a "poem of the week" we have read in class. Be as creative as you want and feel free to explore and play in your own voice. • Work from the early readings ("How'd he Do That?," "Introduction: Smugglers Sack", Literary Terms, "Analyzing Literature" and other supplemental materials) to help you write about the literature we have read. • Remember to pull examples and textual evidence from the readings for a purpose and integrate them smoothly into your writing. • Really think about your audience when writing your responses here. Imagine someone who is at your collegiate level who has an interest in literature but does not know the texts the way you do. Teach the reader something! • Please reach out with questions (in office hours or Canvas message). I would love to talk some literature or answer any questions you may have.

Critical Thinking Assignment 1:	Please choose only one option: Short Response Option Similar to our first Reading/ Comprehension Project, this option will ask that you critically and thoughtfully answer four of the following questions regarding the novel and supplemental reading materials. Please keep in mind that while these are shorter responses, you may end up writing more than an essay! Still, this is a valuable practice to prove your literary chops and critical, close reading of the novel. 1. Studying form, analyze and make a claim regarding the choice to have chapters go from Juana to Adelina and back again. Make sure to use specific examples and make a critical claim. 2. Grande uses vivid imagery throughout the novel to share the experiences of Juana and Adelina. Isolate at least two examples where imagery lends to the novel's larger themes. 3. Faith is a common theme throughout the novel. What do readers learn about faith from the characters in <i>Across a Hundred Mountains</i>? Be specific and make a unique/ critical claim. 4. The idea of duality is constant throughout <i>Across a Hundred Mountains</i>. What is Grande forcing us to explore with the use of the two main characters and/ or the concept of <i>El Otro Lado</i>? Be specific with your examples and please make a unique/ critical claim. 5. Relationships are key to Juana's journey (both positive and problematic). Make a critical claim examining a couple of her relationships in the novel and use specific textual evidence to support. Academic Essay Option For this option, you will be tasked to successfully complete a full, thesis-driven academic essay of 4-5 pages engaging directly with <i>Across a Hundred Mountains</i> and its larger thematic elements. While I would love for you all to explore the novel as you see fit (avoiding summary, with a heavy focus on critical and unique analysis), please feel free to run your thesis by me and I will guide you as best I can. Creative Project Option For this assignment, I would love for you to create a creative project of your choosing! While the creative project should be able to stand on its own, I will ask that it is also accompanied with a 2-3 page "process" essay that shares how you created the work and how the medium you have chosen helps to highlight and further dissect <i>Across a Hundred Mountains</i>. Some creative projects include, but are not limited to: • Video Essay • Poem (written or spoken word) • Short Story • Graphic Novel (or comic) • Song Lyrics • Or you choose! Please consider visiting me in office hours for some examples and to get your project approved!
Critical Thinking Assignment 2:	Final Critical Reading/ Comprehension Project Overview: For our final essay, I would like to use a line from Coral Bracho's poem, <i>Fish of Fleeting Skin</i>: "On the border an abyss of tones, of sharp clarity, of forms./ One should enter lightly, darkly that instant of dance." In a text titled <i>Bordering Fires</i> Cristina Garcia comments on the poem and states, "And it is here, in 'that instance of dance,' in the interstices of culture and identity, and along their many lively borders, that the voices and <i>voces</i> of the Mexican and Chicano/a peoples are heard" (xxvii). Coincidentally (or not), Skyhorse explains his motivation for writing <i>The Madonnas of Echo Park</i> by stating,

	"I'm ready to dance with you, Aurora. I hope you understand why I need to say that to you here, in this way: because a work of fiction is an excellent place for a confession" (xxii). This then continues a common through line among all of the texts we have read throughout the semester: themes of identity and duality, family and legacy, post-colonialization, cultural assimilation, a quest for reclamation and authenticity of experience and ultimately how concepts of nationality, ethnicity or race sometimes work to confine certain people to the margins. What then is Skyhorse touching on here? What larger claims or themes does Skyhorse deconstruct, challenge, or bring to light? What sort of "dance" is Skyhorse ready for? Primary Source: <i>The Madonnas of Echo Park</i> by Brando Skyhorse Please answer at least 3 questions: 1. Make a unique critical claim about the concept of displacement and new age colonization using at least two chapters from <i>The Madonnas of Echo Park</i>. You could discuss the ways in which Skyhorse forces the reader to engage a brutal history (much further in the past than Dodger Stadium!) through his characters, and/or engage the way the author is able to give love to Echo Park and its people. Think resilience! Think legacy! Think comunidad! Make sure to use substantial and effective textual evidence. 2. In the novel's "Author's Note," Skyhorse claims: "... because a work of fiction is an excellent place for a confession (xxii)." If this novel is a confession, what is Skyhorse confessing for (make sure to go beyond the superficial aspects of the story)? As literary scholars, could we make a claim that Skyhorse uses Echo Park as a means to explore larger societal issues? Be as creative as you want with this approach, but make sure you display a keen understanding of the novel. 3. Choose one chapter from Chapter 5-8 and imagine it as a short story. How is the chapter different when explored without the surrounding context? Are some themes more magnified than other chapters? Does the chapter work as a standalone short story? Really use your literary analysis chops and analyze short stories like we have all semester! Make sure to use substantial and effective textual evidence. 4. Explore the significance of Skyhorse honoring Aurora Esperanza in this novel. How does he honor her? What else is Skyhorse honoring? Make sure to analyze the characterization of Aurora and connect this to your claim. Optional (Could substitute for any from above): 5. Creative option! If you would like, create either a poem or micro fiction (not enough time for a short story) inspired by at least two major themes in the novel and then write a critical reading response to your own work! Make sure to use substantial and effective textual evidence that proves you have a keen understanding of the novel. 6. Create a thesis- driven essay of at least 4-5 FULL pages that either expands any of the questions above, explores possible themes of the novel, or creates a unique literary argument determined by you (see me if you need help locking this in!). Choosing this option fulfills the "answer four questions" requirement and will be graded on a 1-4 scale. I repeat: doing this alone will count as the whole assignment. Please see grading rubric for clarification.
Other Evaluation Methods:	Class Discussions, Reading Circles, Reflection Journals, Creative Freewrites
Instructional Methods:	Discussion, Lecture, Multimedia presentations
If other:	
Work Outside of Class:	Answer questions, Journal (done on a continuing basis throughout the semester), Required reading, Study, Written work (such as essay/composition/report/analysis/research)

If Other:	
Up-To-Date Representative Texts:	Rudolfo Anaya. <i>BLESS ME, ULTIMA</i>. Grand Central Publishing, 1999. (Discipline Standard) Grande, Reyna. <i>Across a Hundred Mountains</i>. Washington Square Press, 2007. (Discipline Standard) Robert Shapard, et al (editors). <i>Sudden Fiction Latino</i>. Norton Publishing, 2010. (Discipline Standard) Christina Garcia. <i>Bordering Fires</i>. Vintage, 2006. (Discipline Standard) Herrera, Yuri. <i>Signs Preceding the End of the World</i>. And Other Stories, 2015. (Discipline Standard) Plascencia, Salvador. <i>The People of Paper</i>. Harper, 2006. (Discipline Standard) Skyhorse, Brando. <i>The Madonnas of Echo Park</i>. Free Press, 2010. (Discipline Standard) Torres, Justin. <i>We the Animals</i>. Mariner Books, 2012. (Discipline Standard)
Alternative Texts:	
Required Supplementary Readings:	
Other Required Materials:	
Requisite:	
Category:	
Requisite course(s): List both prerequisites and corequisites in this box.	
Requisite and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s).	
Requisite Skill:	Eligibility for English 1A/C1000 or equivalent
Requisite Skill and Matching Skill(s): Bold the requisite skill(s). If applicable	A student who has the literacy skills necessary to be eligible for ENG C1000 will have a greater chance of success because of the ability to comprehend the textbook and show a college-level understanding of grammar and syntax in writing. Read and apply critical-thinking skills to numerous published articles and to college-level, booklength works for the purpose of writing and discussion.
Requisite course:	
Requisite and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s).	
Requisite Skill:	
Requisite Skill and Matching skill(s): Bold the requisite skill. List the corresponding	

course objective under each skill(s). If applicable	
Enrollment Limitations and Category:	
Enrollment Limitations Impact:	
Course Created by:	Antoinette Empringham
Date:	09/01/1974
Original Board Approval Date:	
Last Reviewed and/or Revised by:	Shane Ochoa
Date:	03/09/2025
Last Board Approval Date:	04/28/2025
Effective Term:	FA 2026