

CULTURALLY RESPONSIVE CURRICULUM MODIFICATIONS

COURSE NAME: Chicano History (Cross-listed Hist 120 & ES 120)

A Xicana Feminist Approach to teaching Dr. Rodolfo Acuña’s “The Occupation of Middle America” (Chapter 2) from **Occupied America: A History of Chicanos**

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DATE SUBMITTED: 6/28/2024

COURSE COMPONENT	PREVIOUS VERSION DESCRIPTION	CULTURALLY REPOSNSIVE CHANGES DESCRIPTION(S)	CULTURES or LEARNING STYLES ADDRESSED THROUGH THESE REVISIONS
<p>Syllabus</p>	<p>Course Description A historical survey of the Chicano residing in the southwest United Sates. The course provides an interdisciplinary survey of the Mexican American/Chicano heritage with emphasis on the contemporary experience in the United States. The course will include an analysis of the economic, political, social, and intellectual elements of the culture of the Mexican American/Chicano community, and a study of the changing relationship of the community to the general society of the United States. This course is not open to students who are enrolled in or have received credit for HIST 120 (or ES 120, if currently enrolled in HIST 120).</p> <p>Course Objectives for ES 120 and HIST 120: Upon successful completion of this course, the student will be able to</p>	<p>Chicano History course is a cross-listed course. Students can earn Ethnic Studies 120 or History 120 credit for this course.</p> <p>The <i>Course Description</i> and <i>Course Objectives</i> for the Chicano History course have remained on syllabus.</p> <p>The additional components of syllabus include:</p> <p>Communication Is Key! I provide a brief discussion of the significance of office hours and the many ways students may connect with me to highlight my commitment to their success</p> <p>Required Materials – I highlight where students can locate a free, on-line, digital copy of our course textbook through our Library Digital Reserves to support accessibility of our course materials if cost is a barrier.</p> <p>My Teaching Philosophy highlights an explicit invitation for my students to have no doubt that “It is my honor to facilitate a teaching and learning environment in which your identities, life experiences, and diversity can contribute to the overall learning in this course. This class is not about me proving to you how much I know, this class is</p>	<p>The culturally responsive segments of my syllabus are a concerted effort to humanize my role as the instructor of the course as a caring, committed and understanding member of our classroom. From a culturally responsive standpoint, I recognize that some of my students, especially first-generation students from historically marginalized backgrounds, may have prior experiences of their Instructor as “superior” than the students (or “unapproachable”).</p>

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	<p>demonstrate the following measurable skills and abilities:</p> <ol style="list-style-type: none"> 1. apply theory and knowledge produced by the Chicano community to describe the critical events, cultures, intellectual traditions, contributions, lived experiences and social struggles of the Chicano community. 2. discuss contemporary demographics and changing identities within the Chicano community. Relate past efforts of the Chicano community to achieve equal rights in the United States with current strategies to achieve social, political and economic justice. 3. analyze the intersection of race and racism as they relate to class, gender, sexuality, religion, spirituality, national origin, immigration status, education, and/or age in the Chicano community. 4. assess the major contributions of Chicano artists and their artistic self-expressions that 	<p><i>ABOUT YOU and our learning community!</i>" (Page 3 of Syllabus)</p> <p>Respect and Care – This segment of our course syllabus clearly communicates a foundational value of my instruction and intentional, co-creation of our shared learning space. I state, "Respect is central to this course: My instruction, your learning and our collective interactions with one another. It is my goal to provide a safe and supportive learning environment where each of us will feel confident in actively participating and learning from one another. Please be prepared to treat all your colleagues and me (Your Instructor) with the utmost respect." (Page 4 of Syllabus)</p> <p>The "Life Happens" Clause is an explicit way for me to inform my students that I understand that there may be circumstances which may impact their success while in my course. It is an invitation for them to confidently approach me with any "life happens" moments that they may be navigating while in my course.</p>	
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	have contributed to the Chicano experience.		
RESOURCES USED and where to find more information:			
Course Units	3 units		
RESOURCES USED and where to find more information:			
Reading Assigned/Textbook	Dr. Rodolfo Acuña's Occupied America: A History of Chicanos (8 th or 9 th edition)	The 9th edition of our course text is available through Hancock College Library's digital reserve, which means students have two digital copies available. With you Hancock College student credentials, 1 user can check-out the digital text at a time for up to 2 hours at a time.	Through personal efforts, I was able to ensure that Allan Hancock Library now offers two digital copies of Dr. Acuña's Occupied America: A History of Chicanos through our Hancock College Library's digital reserve.
RESOURCES USED and where to find more information:			
Instructional Methods	PowerPoint Lecture, in-class discussions, small group/paired discussions, in-class activities, videos.	Guided by our course outline of record and primary text (Dr. Rodolfo Acuña's Occupied America: A History of Chicanos), I intentionally re-visit, interrogate and center the contributions, struggles and lived experiences of Chicanas, Women of Color, Lesbians of Color and many other historically marginalized communities.	<p>A culturally responsive approach to teaching considers the role and positionality of the teacher/instructor. Understanding the influence, power, and privilege this role has within the classroom environment and the approach to teaching is as important as what is taught (i.e., the lesson).</p> <p>Specifically, my positionality and identity as a Xicana Feminist "recognizes the relations between past and present oppression... never [forgetting] the material conditions and subordinate position of Chicanas/os, Mexicans, and Central American immigrants in the</p>

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			<p>U.S.” (Elenes, 1997, p. 365). For some, including myself, this deliberate and political move to identify as a Xicana is to denote a political consciousness: A consciousness that is aware of the Mexican/Indian/Black/European/Mestiza/o ancestry of the colonizer and colonized history we have inherited and the multiple subjectivities within and beyond the U.S. borders; intentional opposition to a singular history/experience within our schools and society; solidarity among and with other marginalized communities throughout the world; rooted in working class origins.</p> <p>Source: Elenes, C. Alejandra. “Reclaiming the borderlands: Chicana/o identity, difference, and critical pedagogy.” <i>Educational Theory</i>, vol. 47, no. 3, 1997, pp. 359 – 375.</p>
RESOURCES USED and where to find more information:			
Assignments	Chapter 2 <i>The Occupation of Middle America</i> from Rodolfo Acuña’s Occupied America: A History of Chicanos	I introduce the historical figure of Malintzin (also named, Doña Marina, and more widely known as <i>La Malinche</i>). Malintzin was an indigenous interpreter of Hernán Cortés (Spanish Conqueror). She became an integral participant in the struggle between the Aztec and Spanish empires, as it played itself out in Mesoamerica over the two and a half years between Cortés arrival and the fall of the Aztec Empire	

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		<p>(PowerPoint: Chapter 2 <i>The Occupation of Middle America</i> from Rodolfo Acuña's Occupied America: A History of Chicanos)</p> <p>I also show the following media to provide an overview of her historical role, titled: <i>Malitzen: Enslaved Interpreter for Hernan Cortés</i> https://youtu.be/C65Phu_EAEs?feature=shared</p> <p>I assign students a poem by a Chicana Feminist (four options) to hear an alternative perspective from Mary Louise Pratt's article, "Yo Soy La Malinche."</p> <p>After students read one of the four poems, they are to examine how that particular Chicana Feminist poet (Sosa Riddell, Silvas, Quiñónez, or Tafolla) is characterizing the role of Malintzin/Doña Marina/ La Malinche during the period of Spanish conquest of the Aztec Empire. Specifically, how is the poet choosing to redefine or resymbolize this historical figure which even today, her name holds cultural and symbolic weight.</p> <p>Source: Pratt, Mary Louise. "Yo Soy La Malinche': Chicana Writers and the Poetics of Ethnonationalism." <i>Callaloo Literary Journal</i>, vol. 16, no. 4, 1993, pp. 859 – 873.</p>	
<p>RESOURCES USED and where to find more information:</p>			
<p>Activities</p>	<p>Chapter 2 <i>The Occupation of Middle America</i> from Rodolfo Acuña's Occupied America: A History of Chicanos</p>	<p>A Xicana Feminist Approach to teaching Dr. Rodolfo Acuña's "The Occupation of Middle America" (Chapter 2) from Occupied America: A History of Chicanos centers and deepens traditional, historical figures. Specifically, Chicana Feminists have deconstructed, reimagined and rearticulated the role of Toyupurina, a medicine woman of the Tongva nation who helped lead a rebellion against Spanish</p>	<p>As a Xicana Feminist educator who has inherited a past which configures our present-day realities, I have a responsibility which begins with respect. Respect for the contributions, struggles and lived experiences of Chicanas, Women of Color, Lesbians of</p>

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		<p>missionaries at Mission San Gabriel and Our Lady of Guadalupe.</p> <p><u>Toypurina</u> Through an in-class PowerPoint presentation of (Chapter 2) from Occupied America: A History of Chicanos, I introduce the historical figure of Toypurina and then bring in two additional, media sources to deepen students' understanding of the multifaceted nature of her role within the rebellion against the Mission System. I use these additional sources to introduce students to the perspective of an Indigenous Woman's experience (offering multiple perspectives) during the Mission System and to highlight her active role and resistance against it.</p> <p>Sources: Toypurina: Rebelling Against the Mission System (2 mins and 20 secs) https://youtu.be/i5QrtWv3qJM?feature=shared</p> <p>The True Story of Toypurina and the Mission San Gabriel Uprising of 1785 https://youtu.be/xsbd79ymj6Q?feature=shared</p> <p><u>Our Lady of Guadalupe/Virgen de Guadalupe</u> Our Lady of Guadalupe is a powerful symbol of Mexican identity and faith. Acuña states "the Virgen de Guadalupe has taken on different dimensions, symbolizing for many Mexicans and Latin Americans a 'renewal and rebirth as a people. Guadalupe strands for transformation and continuity in Mexican and religious and national life'" (page 26). The Virgen de Guadalupe is the patroness of Mexico and the Philippines. Her image is associated with motherhood, feminism, and social justice. Members of the Catholic Church, especially those of Mexican</p>	<p>Color and many other marginalized communities.</p> <p>As a Xicana Feminist educator facilitating learning and re-learning of Chicano/a/x histories, counter-storytelling is a method I intentionally incorporate into our classroom activities and instruction.</p> <p>Specifically, Daniel Solórzano and Tara Yosso describe counter-storytelling as "a method of telling the stories of those people whose experiences are not often told". This allows students to see themselves, their histories, their ancestry and their identity as an integral part of the historical narrative.</p> <p>Counter-storytelling is one way to "read the world" (Freire) through telling stories that require a critical consciousness and critique of stories that are seen as "truth" and historically accurate.</p> <p>Counter-stories or narratives counter master narratives - defined as the dominant social mythologies that mute,</p>
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		<p>descent continue to view Our Lady of Guadalupe as the ultimate symbol of goodness. The Virgin remains in high regard by those who believe in the visions experienced by Juan Diego for many reasons, but none more so than the intentional choice made by the Virgin to appear to the least among them, a poor Aztec descendant and migrant who had experienced great tragedy during his life. After having been recognized as the patroness of Mexico, in 1945, Pope Pious XXII named Our Lady of Guadalupe “Empress of the Americas.”</p> <p>Through an in-class PowerPoint presentation of (Chapter 2) from Occupied America: A History of Chicanos, I recognize the cultural and for some, religious importance of Our Lady of Guadalupe.</p> <p>I then introduce students to the Chicana artist, Yolanda M. López, who is best known for her groundbreaking Virgin of Guadalupe series, an investigation of the Virgin of Guadalupe as an influential female icon.</p> <p>Sources:</p> <ol style="list-style-type: none"> 1) I Love Lupe: Roundtable with Ester Hernandez, Yolanda Lopez & Alma Lopez https://youtu.be/6t9WYFKZjE?feature=shared 2) Two Famous Artistic Contributions: https://americanart.si.edu/artist/yolanda-lopez-31731 3) Overview of Yolanda M. López’ work and contributions (Including a Teacher’s Guide with ancillary materials) https://www.chicano.ucla.edu/publications/book/yolanda-m-l%C3%B3pez 	<p>erase, and neutralize features of racial struggle.</p> <p>From a culturally responsive standpoint, the use of counter-storytelling as a method seeks-out, recognizes and addresses bias within the curriculum components.</p>
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		<p><i>Cultural Sensitivity Note:</i> I explicitly communicate with students that I am aware that for some of them, the following images may be perceived as “disrespectful.” I invite my students to participate within their own levels of comfort and should they need to leave class for a bit, I also extend this invitation as well.</p> <p>Through the examination of López life work, students are able to consider the following questions:</p> <ol style="list-style-type: none"> 1. How is the image a reflection of López’s culture as a Chicana artist? 2. How has López deconstructed the image? 3. How does López explore new possibilities of Chicana womanhood in each image? 4. What is López saying about the patriarchal nature of Chicano culture? (How is she redefining and showing women’s dignity and value in the dominant male Latin culture.) 	
RESOURCES USED and where to find more information:			
Classroom Environment		<p>As a culturally responsive educator, it is imperative that my students know that I care about them, their histories, cultures, and contributions to our course content. In turn, my role is to facilitate a learning environment in which my students feel safe enough to take calculated risks in their learning experiences and know that I also have high expectations of each of them and we’re all doing our best, myself included.</p> <p>As stated in the syllabus: “This class functions as a forum in which students can engage the texts and exchange ideas, interpretations, and insights with each other. The success of this format depends on everyone’s preparation and participation. Therefore,</p>	<p>As a Xicana Feminist educator, it is imperative that I facilitate a safe and caring learning environment with high expectations so my students feel comfortable sharing their experiences which may be counter than “traditional” or dominant narratives (or experiences).</p> <p>Similarly, it is just as important that our learning environment be a safe space for student who may be</p>

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		<p>I expect you to participate in class activities and discussion. Successful participation requires that you prepare for class by completing the reading(s) prior to class, doing your assignments, and actively engaging the course material. I expect you to attend class and to be an active participant in class discussion.” (page 4 of syllabus)</p> <p>This course highlights the importance of communication, the value I place on my students’ diversity and their contributions to our course content and the reality that “life happens.”</p>	<p>experiencing “cognitive dissonance” as they come to understand and expand their notions of “history” (Dominant Narrative) as they encounter multiple realities.</p> <p>In the words of Dr. Manulani Aluli Meyer, “How I experience the world is different from how you experience the world, and both our interpretations matter. This is an important point as it links inevitably to transformative policies, awareness, and pathways to liberation via our own articulated epistemology (Meyer, 2008, p. 218).</p> <p>Source: Meyer, Manulani Alulu (2008). “Indigenous and authentic: Hawaiian epistemology and the triangulation of meaning.” <i>Handbook of Critical and Indigenous Methodologies</i>, edited by Norman K. Denzin, Yvonna S. Lincoln, and Linda Tuhiwai Smith, Sage, 2008, pp. 217 – 232.</p>
RESOURCES USED and where to find more information:			
Grading Policies			
RESOURCES USED and where to find more information:			
Learning Goals			

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RESOURCES USED and where to find more information:			

***Things to keep at the forefront of your mind while modifying curriculum to be culturally responsive and humanizing:
• Seek-out, recognize, and address bias within the curriculum components.
• Highlight representations from the cultures that reflect the students we serve.
• Seek insights from students to assist in the designing of curriculum and accuracy of portrayals.
• Bring real-world and community issues into the curriculum and seek ideas from students regarding actions.
• Highlight power dynamics, privilege, and historical oppression.
• Utilize multiple perspectives from different cultural groups.
• Seek to reach multiple learning styles / intelligences.