



**Arizona State University Criteria Checklist for**

**CULTURAL DIVERSITY IN THE UNITED STATES [C]**

**Rationale and Objectives**

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups of American Indians, Hispanic Americans, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Proposer: Please complete the following section and attach appropriate documentation.

| <b>ASU--[C] CRITERIA</b>                       |                          |  |  |
|--|--------------------------|--|--|
| <b>CULTURAL DIVERSITY IN THE UNITED STATES</b> |                          |  |  |
| YES  | NO                       |  | Identify Documentation Submitted                                       |
|  |                          | <b>1. A Cultural Diversity course must meet the following general criteria:</b>  |  |
| <input checked="" type="checkbox"/>            | <input type="checkbox"/> | The course must contribute to an understanding of cultural diversity in <b>contemporary</b> U.S. Society.  | Course Description, Competencies, & Outline; Syllabus; Class Schedule; |
|  |                          | <b>2. A Cultural Diversity course must then meet <b>at least one</b> of the following specific criteria:</b>   |  |
| <input checked="" type="checkbox"/>            | <input type="checkbox"/> | a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.   | Course Competencies & Outline; Syllabus; Class Schedule;               |
| <input type="checkbox"/>                       | <input type="checkbox"/> | b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.   |  |
| <input type="checkbox"/>                       | <input type="checkbox"/> | c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States.<br><br>*Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc.<br><br>**Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Hispanics, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc. |  |

| Course Prefix | Number | Title                      | Designation     |
|---------------|--------|----------------------------|-----------------|
| SPH           | 245    | Hispanics in the Southwest | <b>CULTURAL</b> |

Explain in detail which student activities correspond to the **specific** designation criteria.  
Please use the following organizer to explain how the criteria are being met.

| Criteria (from checksheet)  | How course meets spirit (contextualize specific examples in next column)   | Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)  |
|---|--|--|
| <b>Example</b> -See 2b. Compares 2 U.S. cultures  | <b>Example</b> -Compares Latino & African American Music   | <b>Example</b> -See Syllabus Pg. 5   |
| 1. The course must contribute to an understanding of cultural diversity in contemporary US society. | SPH245 is a survey of Hispanic heritage in the Southwest. It examines cultural and social institutions and their contribution to the development of the region and its heritage. | <p><b>COURSE COMPETENCIES:</b><br/>(Competency 4 is not included since its focus is primarily historical):</p> <ol style="list-style-type: none"> <li>1. Explain the origins of anti-Hispanic stereotypes and their relationship to the Leyenda Negra.</li> <li>2. Describe the concept of borderlands.</li> <li>3. Compare and contrast borderlands as understood during the Spanish exploration/conquest period and the present Southwest.</li> <li>5. Examine the implication of the historical and on-going process of mestizaje and cultural adaptation occurring in the Southwest.</li> <li>6. Trace the development of the Chicano movement and explain its ideology through its art, music, theatre and literature.</li> <li>7. Identify the different styles of Hispanic music currently popular in the southwest.</li> <li>8. Analyze popular folk religiosity and cite examples of practices among Hispanics in the southwest.</li> </ol> |

|   |  |  |
|---|--|--|
| <p>2.a. The course is an in-depth study of culture-specific elements, cultural experiences, and cultural contributions of an ethnic and linguistic minority group within the United States.</p> | <p>SPH245 examines Hispanic culture in the Southwestern United States through language, politics, art, music, theater, literature, and popular folk religiosity.</p> | <p><b>COURSE OUTLINE:</b><br/> I.B: Stereotypes<br/> D.2: Borderlands - Present Day<br/> E: Language<br/> III: Culture<br/> IV: Popular Folk Religiosity</p> <p><b>SYLLABUS:</b><br/> The course requirements (assignments, quizzes, essays, and project) were designed to ensure that students learn the content specified in the course competencies and outline. Please note that students are required to attend an in-person Hispanic cultural event.</p> <p><b>CLASS SCHEDULE:</b><br/> The assignments and learning objectives for each week of the course are described in detail for all weeks. The emphasis in each week is on subject matter that leads to a better understanding of the Hispanic heritage in the Southwest.</p> <p><b>COURSE COMPETENCIES:</b><br/> 5. Examine the implication of the historical and on-going process of mestizaje and cultural adaptation occurring in the Southwest.<br/> 6. Trace the development of the Chicano movement and explain its ideology through its art, music, theatre and literature.<br/> 7. Identify the different styles of Hispanic music currently popular in the southwest.<br/> 8. Analyze popular folk religiosity and cite examples of practices among Hispanics in the southwest.</p> <p><b>COURSE OUTLINE:</b><br/> I.E: Language<br/> III.A: The Chicano Movement<br/> B: Art<br/> C: Music<br/> D: Theater<br/> E: Literature<br/> F: Cultural Adaptation<br/> IV: Popular Folk Religiosity</p> |
|---|--|--|

|  |  |   |
|--|--|---|
|  |  | <p><b>SYLLABUS &amp; COURSE SCHEDULE</b></p> <p>In order to do well on the assignments, quizzes, essays, and project students must think deeply and critically about what they are learning. The various assessments used in this course (described in the Syllabus and Course Schedule) require students to conduct in-depth inquiries into the cultural experiences of Hispanics in the Southwestern United States. Please note that students are required to attend an in-person cultural event</p> <p>**A Table of Contents for <i>Foreigners in their Native Land</i> is included with this proposal for informational purposes. Students read selections from this book early in the course to establish historical context, but this book is not a primary source of information about Hispanic heritage in contemporary US society. Students read the novel <i>Bless Me, Ultima</i> over the second half of the semester, and it is one of the sources that is used to discuss contemporary themes. However, there is no table of contents for <i>Bless Me, Ultima</i>. The chapters are labeled with the Spanish number words uno, dos, etc.</p> |
|--|--|---|

## Hispanic Heritage in the Southwest

Course: **SPH245**

Lecture **3** Credit(s) **3** Period(s) **3** Load

First Term: **1996 Fall**

Course Type: **Academic**

Final Term: **Current**

Load Formula: **S**

**Description:** A survey of Hispanic heritage in the Southwest. Cultural and social institutions and their contribution to the development of the region and its heritage

**Prerequisites:** None

### Course Attributes:

General Education Designation: Cultural Diversity - [C]

General Education Designation: Humanities and Fine Arts - [HU]

### MCCCD Official Course Competencies

1. Explain the origins of anti-Hispanic stereotypes and their relationship to the Leyenda Negra. (I)
2. Describe the concept of borderlands. (I)
3. Compare and contrast borderlands as understood during the Spanish exploration/conquest period and the present Southwest. (I)
4. Analyze pros and cons of the Hispanic missionary enterprise during the colonial era. (II)
5. Examine the implication of the historical and on-going process of mestizaje and cultural adaptation occurring in the Southwest. (III)
6. Trace the development of the Chicano movement and explain its ideology through its art, music, theatre and literature. (III)
7. Identify the different styles of Hispanic music currently popular in the southwest. (III)
8. Analyze popular folk religiosity and cite examples of practices among Hispanics in the southwest. (IV)

### MCCCD Official Course Outline

- I. History
  - A. Spain
    1. Pre 1492
    2. In the Southwest
  - B. Stereotypes
  - C. The Leyenda Negra
  - D. Borderlands

1. Spanish Exploration Period
  2. Present Day
  - E. Language
    1. Diversity
    2. Complexity
  - II. Exploration and Evangelization
    - A. Jesuits
    - B. Franciscans
    - C. Missions
  - III. Culture
    - A. The Chicano Movement
      1. Development of
      2. Sociopolitical Impact
    - B. Art
    - C. Music
      1. Mariachis
      2. Corridos
      3. Rancheras
      4. Northenas
      5. Tex-Mex
    - D. Theatre
    - E. Literature
      1. Poetry
      2. Novels
    - F. Cultural Adaptation
  - IV. Popular Folk Religiosity
    - A. Faith Expressions
    - B. Devotions
    - C. Icons
    - D. Shrines
    - E. Curanderismo - Herbal Medicinal Traditions
-



## Course Syllabus

[Print Syllabus](#)

**Course ID:** SPH245  
**Title:** Hispanic Heritage in the Southwest  
**Modality:** Internet  
**Credit Hours:** 3.00

### Course Section Information

**Institution:**

**Section number:**

**Term:**

**Start date:**

**Selected course calendar:**

**Last date to withdraw:**

**Instructor name:**

### Course Materials

Be sure that you have all the necessary materials **prior** to the start date of your course.

#### Software Required for Course:

Microsoft PowerPoint is required to complete your Final Project.

#### Required Textbooks:

**Title:** *Foreigners in Their Native Land* - Available in English

**Author:** Daniel Weber

**ISBN:** 978-0-826-33510-4

**Title:** *Bless Me, Ultima* - Paperback novel, available in Spanish **and** English. Please choose your language preference.

**Author:** Rudolfo Anaya

**English ISBN:** 978-0-446-60025-5

**Spanish ISBN:** 978-0-446-60177-1

Your course materials are available through the [Rio Salado College Bookstore](#). All materials should be

verified by ISBN before purchasing at the Rio Salado Bookstore or from another seller.

## Course Description and Competencies

### Official Course Description

A survey of Hispanic heritage in the Southwest. Cultural and social institutions and their contribution to the development of the region and its heritage.

### Official Course Prerequisites

None. Important: Successful completion of ENG101 preferred.

### Official Course Competencies

1. Explain the origins of anti-Hispanic stereotypes and their relationship to the Leyenda Negra.
2. Describe the concept of borderlands.
3. Compare and contrast borderlands as understood during the Spanish exploration/conquest period and the present Southwest.
4. Analyze pros and cons of the Hispanic missionary enterprise during the colonial era.
5. Examine the implication of the historical and on-going process of mestizaje and cultural adaptation occurring in the Southwest.
6. Trace the development of the Chicano movement and explain its ideology through its art, music, theatre and literature.
7. Identify the different styles of Hispanic music currently popular in the southwest.
8. Analyze "popular folk religiosity" and cite examples of practices among Hispanics in the southwest.

## Course Requirements

1. You must complete **all** assignments in the course to get a passing grade. In general, to prepare for your assessments:
  - o Make sure you have kept up with the required films as outlined in the online lessons.
  - o Make sure you have kept up with assigned text and online readings as outlined in the online lessons.
  - o If you are not familiar with writing papers/essays, or if you feel anxious about this type of assignment, there is nothing to fear. Use the appropriate rubrics. They were written with you in mind to help you meet the requirements.
2. The graded assessments are based on the objectives in each lesson. You will see multiple choice, true-false, short answer and essay questions. In lessons 8 and 14, you will be taking the Midterm Exam and submitting the Final Project, respectively. The goal for all assessments and exams is to see that you are thinking critically about what is read and viewed. You should support viewpoints with descriptive, examples and observations.
3. Examinations: There is one take home midterm exam, one in-person cultural

experience requirement, and one final project. There is no final exam.

For more information on the midterm exam, please consult online **lesson eight**. Visit the links below for information on the Final Project and the In-Person Cultural Experience.

### **In-Person Cultural Experience**

**Final: Cultural Project** - Please note that you must email your instructor with your final decision for a topic by lesson 11.

4. Remember that this is a three credit-hour class. As such, you will need to dedicate significant time to this course. Plan to spend at least three hours on course content and at least six hours on homework for a total of at least nine hours each week. Be prepared to double your weekly class and study time if you choose an accelerated calendar.

**Note: You must earn an average of 60% on the midterm exam and final project in order to pass the course.**

## Grading Procedure and Scale

Letter grades for the course will be determined by the following scale:

|                  |   |                |
|------------------|---|----------------|
| 581 - 645 points | = | A (90% - 100%) |
| 516 - 580 points | = | B (80% - 89%)  |
| 452 - 515 points | = | C (70% - 79%)  |
| 387 - 451 points | = | D (60% - 69%)  |
| 0 - 386 points   | = | F (0% - 59%)   |

Grades are assigned based on the total points earned in your weekly assignments, exams and projects.

## Exams

The course calendar in your online course lists specific dates for your midterm exam, final cultural project and weekly quizzes. There are no in-person exams in this course.

## Hints for Success

### 1. Text Reading

In the beginning, you may find that you do not completely understand what you have read the first time through. This is not unusual, so do not become

discouraged! It is recommended that you read each assigned chapter two or three times. Take notes about what you read and/or highlight illuminating passages. BE SURE TO CAREFULLY REVIEW ALL CAPTIONS ACCOMPANYING PHOTOS! As you continue in the course, you will find the method(s) for reading the text that works best for you.

## 2. Film Viewing

If possible, view selected films at least twice. With increased viewing, our comprehension of the material presented is further enhanced. Often with one viewing, we "escape" and tend to get "caught up" in the action and/or characters. When we watch a film or documentary more than once, we are better able to grasp the subtleties of form. We start to pay attention to the objectives for learning listed in the online lessons.

### Copyright Acknowledgements

Some images used in courses are licensed as follows: Accunet/AP Multimedia Archive, <http://www.clipart.com>, <http://www.jupiterimages.com>, EBSCO Image Collection, ARTstor Image Collection.

### Final Grade Options

- **Letter grade (A, B, C, D, F)** - earned based on the grading scale above.
- **Withdrawal**-Students may submit a withdrawal request on or prior to the "Last Date to Withdraw" indicated in their RioLearn Gradebook.

Students should not contact their instructor to request a withdrawal. A student wishing to withdraw from a class within the stated timeline must do so by visiting [my.maricopa.edu](http://my.maricopa.edu). In extreme circumstances, students do have the option of requesting a complete withdrawal from the college by providing [Student Enrollment Services](#) with appropriate documentation.

- **Credit/No Credit Option (P/Z)** - This course may be taken on a credit/no credit basis. See detailed information about the [\(P/Z\) option](#) here.

### Extra Credit

There are no extra-credit assignments for this class. The scheduled assignments and exams are sufficient to test your understanding of the materials presented in the course.

### Late or Missing Assignments

Assignments are due on time according to the due dates in your gradebook. If you need to request an extension for an assignment, a request must be made to your instructor via RioLearn

prior to the due date. You can request a due date change using the "Modify Due Dates" feature from the "Due Dates" tab in the Gradebook.

Late points may be applied at the instructor's discretion.

### Submitting Assignments Online

Graded assessments will be submitted online via the link that is found at the end of each lesson. The assessments are to be submitted only once. Resubmissions without prior instructor approval may result in a grade of zero for the assignment.

**Note to students: Keep a copy of everything you submit.**

### Course Completion Policy

A student who registers for a Distance Learning course is assigned a "**start date**" and an "**end date**." It is the student's responsibility to note due dates for assignments and to keep up with the course work.

If a student falls behind, she/he must contact the instructor and request an extension of her/his **end date** in order to complete the course.

It is the prerogative of the instructor to decide whether or not to grant the request.

### Library Services

The [Rio Salado Library](#) is committed to student success and provides a variety of materials and services to enhance student learning. Utilizing Rio's online library for your research is the best way to ensure that your sources are validated, authoritative, and appropriate for college-level coursework. Librarians are available to help you at all times via our [Ask a Librarian](#) live chat service. Also, the [How Do I.? Streaming Video Series](#) provides instruction on how to use the online library to find books, articles, ebooks, streaming films, and more.

Please note that when library materials (e.g., articles, ebooks, and streaming media) are integrated into your lesson content, you will see the notation "...provided to you through the **Rio Salado Library**."

### Academic Misconduct

Academic Misconduct includes cheating, conspiring to cheat, soliciting to cheat, attempting to cheat, plagiarism, fabrication on an assignment, or other forms of dishonest presentation.

Posting assessments on an unauthorized web site, soliciting assessment answers and the unauthorized acquisition of assessments, assessment answers, or other academic material is

cheating.

Plagiarism includes, but is not limited to, the use of paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling or sharing of term papers or other academic materials. Information gathered from the Internet and not properly identified is also considered plagiarism.

We expect every student to produce his/her original, independent work. Any student whose work indicates a violation of the [MCCCD Academic Misconduct Policy](#) (including cheating and plagiarism) can expect sanctions as specified in the college catalog.

Rio Salado College uses software that uncovers plagiarism from student to student and other data sources on the Internet. If a student is found to have plagiarized content, grade consequences will be applied in accordance with departmental policies.

### Civility Policy

The faculty of Rio Salado place a high value on the importance of general ethical standards of academic behavior and expect that communication between students and instructors or among students shall maintain the level of formality and mutual respect appropriate to any college teaching/learning situation.

Language or behavior that is rude, abusive, profane, disruptive, or threatening will not be tolerated. Activity of this type is Academic Misconduct as defined in MCCCD Policy AR 2.3.11. Students engaging in such behavior will be removed from the course with a failing grade. Additional sanctions may be applied pursuant to AR 2.3.11.

### Requirement for Active Class Participation

Please note that students may be withdrawn from class for non-participation.

If you receive financial aid of any kind, it is your responsibility to protect your eligibility to receive financial aid by meeting the active participation requirements of this class.

### Change of Address

Please notify Course Support at (480) 517-8243 or 1-800-729-1197 or by email at [course.support@riosalado.edu](mailto:course.support@riosalado.edu). Please include your name, student number, phone number, and new address including city, state, and zip code.

### Disability Statement

Rio Salado provides reasonable accommodations for students with documented disabilities.

Please contact Disability Services at (480) 517-8562 or [disability.services@riosalado.edu](mailto:disability.services@riosalado.edu).

## Disclaimer

Course content may vary from this outline to meet the needs of this particular group.

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## Contact Us

Please see the following page for [contact information](#).

## SPH245 Class Schedule

### Lesson 1 Objectives

- Define humanities as an academic discipline.
- Define the geographical region of what is considered the Southwest.
- List at least 5 cultural commonalities among the 3 major Hispanic/Latino groups in the U.S based on the film.
- List at least 5 differences between the Hispanic/Latino groups in the U.S.
- Identify and compare major demographic trends in U.S. Hispanic populations.
- Discuss the terms Hispanic; Latino and Latina; Chicano and Chicana; and Mexican-American in proper context.

### Lesson 1 Requirements

- Read the Course Syllabus
- Submit the Pre-Test linked in the Check Prior Knowledge section of Lesson 1
- Review and study the rest of Lesson 1
- Access the learning resources linked in the lesson
- View the film Hispanic Americans, which is linked near the end of the lesson
- Submit the Syllabus Acknowledgment
- Take Quiz 1
- Plan to attend an In-Person Hispanic Cultural Event, which is due in Lesson 13

### Lesson 2 Objectives

- Define terms and main concepts commonly used to describe early Spanish/Mexican settlements in New Spain's northern frontier.
- Define New Spain's Northern Frontier by describing three early Hispanic Settlements.
- Describe the concepts of Mestizaje and Communal Land Grants.
- Describe the nature of social mobility in the settlements on the Northern Frontier of New Spain.
- Explain why Spain colonized the frontier far north of Mexico City.
- Identify the significance of the missions in New Spain's far Northern Frontier.
- Describe characteristics of the explorers, missionaries, and settlers; who were they and why did they settle on the frontier.

### Lesson 2 Requirements

- Review and study Lesson 2
- View Part 1 of the video Una segunda vista, which is linked in the Introduction section
- Read pp. xvii- xix, 1-10, 12-25, 30-35, and 38-39 in Foreigners in their Native Land
- Access the learning resources linked in the lesson
- Submit the Lesson 2 Quiz



### **Lesson 3 Objectives**

- Explain how the arrival of Anglos from the United States influenced Mexico (the Southwest) and the Hispanics living in the region.
- Explain how Mexicans and Americans formed negative impressions of each other- impressions that they inherited from their respective mother countries, Spain and England.
- Explain Anglo formation and hardening of stereotypes for Mexicans and their relationship to the Leyenda Negra-Black Legend.
- Explain how Spain and Mexico inadvertently added fuel to the Black Legend.
- Explain Mexican formation and persistence of stereotypes for Anglos.
- Summarize the implications of religion and race, and how these ideas fed into stereotypes each country had of the other.
- Define Manifest Destiny and explain how this belief gave justification to Americans to settle in Mexican territory.

### **Lesson 3 Requirements**

- Review and study Lesson 3
- Read pp. 52-61, 65-78, and 81-84 in *Foreigners in their Native Land*
- Access the learning resources linked in the lesson
- Submit the Lesson 3 Assignment

### **Lesson 4 Objectives**

- Summarize the deep cultural differences and stereotypes between Mexicans and Anglo-Americans, which lead to war in the Texas Revolution in 1836.
- List and explain a timeline of events that led to the Texas Revolution of 1836 and the war with Mexico in 1846.
- Explain the role that racism, expansionism and the Manifest Destiny played in the territorial conquest in the Southwest.
- Explain the wars of 1836 and 1846 from three perspectives: a Mexican living in the Southwest, an Anglo-American living as a foreigner in the Southwest, and a Mexican from Mexico City.

### **Lesson 4 Requirements**

- Review and study Lesson 4
- Read pp. 88-100, 105-111, 114-116, and 132-137 in *Foreigners in their Native Land*
- Access the learning resources linked in the lesson
- Submit the Lesson 4 Assignment

### **Lesson 5 Objectives**

- Identify the significance of the Treaty of Guadalupe-Hidalgo for Mexican Americans in the 19<sup>th</sup> century.

- Identify ways Mexico attempted to repatriate Mexicans living in the Southwest.
- Identify ways the new Mexican Americans were not given all the rights of American citizens.
- Identify examples of the erosion of political and economic influence for Spanish Mexicans.
- Explain how the Treaty of Guadalupe-Hidalgo promised all the rights of citizens.
- Explain how the promises under the treaty were and were not enforced.
- Compare and contrast the unique challenges that each territory (California, Arizona, New Mexico, and Texas) had after 1848 concerning civil liberties and property rights.

## **Lesson 5 Requirements**

- Review and study Lesson 5
- Read pages 140-176 in *Foreigners in their Native Land*
- View Part 2 of the video *Una segunda vista*, which is linked near the end of the lesson
- Submit the Lesson 5 Quiz

## **Lesson 6 Objectives**

- Explain why Mexicans in the Southwest felt that they did not have justice under their new American system.
- Continue to identify the ways the new Mexican Americans were deprived of all the rights of American citizens?
- Continue to identify examples of the erosion of political and economic influence for Spanish Mexicans.
- Continue to explain how the Treaty of Guadalupe-Hidalgo promised all the rights of citizens.
- Continue to explain how the promises under the treaty were and were not enforced.
- Continue to compare and contrast the unique challenges that each territory had after 1848: California, Arizona, New Mexico, and Texas. How did civil liberties and property rights differ from one area to another? How were these rights the same?

## **Lesson 6 Requirements**

- Review and study Lesson 6
- Read pages 177-202 in *Foreigners in their Native Land*
- Submit the Lesson 6 Assignment

## **Lesson 7 Objectives**

- Define and contrast the concepts of accommodation and assimilation. Then consider how Mexican Americans might have viewed those concepts in the absence of their political and economic influence in the Southwest.
- Explain how some Mexican Americans chose resistance measures to protest their situation and identify which measures were used within their historical context.

- Continue to compare and contrast the unique challenges that each territory had after 1848: California, Arizona, New Mexico, and Texas. How did civil liberties and property rights differ from one area to another? How were these rights similar?
- After viewing the *Los Mineros* film, summarize copper mining from the 1890s to the 1940's in Arizona and the Southwest by describing the dual wage system, examples of inequality in the mining towns and the role of organized labor and the Phelps Dodge Coppe
- Identify and explain how mutual benefit societies, church groups, parochial schools, newspapers, and other clubs were established to provide unity and direction for Mexican Americans struggling to preserve their culture while accommodating the Anglo-Ameri
- Explain the circumstances by which new immigrants from Mexico arrived in the United States from 1890-1920.
- Explain how Mexican and Anglo immigration affected the ever-changing social landscape in the Southwest.

## **Lesson 7 Requirements**

- Review and study Lesson 7
- Read pages 205-255 in *Foreigners in their Native Land*
- Access the learning resources linked in the lesson
- View the video *Los mineros*, which is linked near the end of the lesson
- Submit the Lesson 7 Assignment

## **Lesson 8 Objective**

Demonstrate comprehension of the learning objectives from lessons 1-7

## **Lesson 8 Requirements**

- Review and study Lesson 8
- Access the learning resources linked in the lesson
- Submit the At-Home Midterm Exam
- Plan to attend an In-Person Hispanic Cultural Event if you have not already done so (due in Lesson 13)

## **Lesson 9 Objectives**

- Summarize the Bracero Program. Explain why it began and determine the process in which guest workers were brought to the United States.
- Evaluate Mexican immigration patterns and repatriation efforts in the 20<sup>th</sup> century.
- Explain how Zoot Suits and the Zoot Suit Riots in Los Angeles in 1943 exemplify ethnic tensions in the United States during that time.
- Summarize the social inequities that existed for Mexican Americans in Arizona from 1900-1970.

- List at least six examples from the film *Una segunda vista* that explains how Mexican Americans adapted and created a new social reality for themselves from the 1960s to the present day.

## **Lesson 9 Requirements**

- Review and study Lesson 9
- Access the learning resources linked in the lesson
- View Part 3 of *Una segunda vista*, which is linked near the end of the lesson
- Submit the Lesson 9 Assignment

## **Lesson 10 Objectives**

- Explain the events that took place between 1960-1979 that led to the establishment of the Farm Workers' Association, later to become the United Farm Workers - the UFW.
- Compare and contrast the lives of the co-founders of the Farm Workers' Union: Dolores Huerta and César Chávez. How were their lives similar and how were they different?
- Explain some of the effects of the farm workers efforts. Was this union successful? Why or why not?
- Explain the major themes and effects of the epic poem "I am Joaquín" by Rodolfo "Corky" Gonzalez.
- Describe the life of Rodolfo "Corky" Gonzales as it relates to the birth of the name Chicano/a, Chicano Civil Rights, Chicano Renaissance.

## **Lesson 10 Requirements**

- Review and study Lesson 10
- Access the learning resources linked in the lesson
- Submit the Lesson 10 Assignment

## **Lesson 11 Objectives**

- Describe Ultima's arrival at the Márez house.
- Explain why Chávez comes to the Márez house.
- Describe the other boys that Tony meets at church when the family goes to Mass.
- Explain what Ultima begins to teach Tony about the land and the plants.
- Describe the trip to El Puerto de los Lunas and the significance of this event in the story.
- Describe Tony's first day of school and his feelings about it.
- Describe the brothers' homecoming from the war.
- Explain Tony's relationship with his brothers.
- Explain the story that Samuel tells Tony about the carp.
- Describe what is wrong with Uncle Lucas and how Ultima tries to cure him.
- Describe the three dolls in Ultima's room.
- Explain the good deed Narciso does and why he did it.
- What test do the men suggest to prove that Ultima is a witch and why?

## **Lesson 11 Requirements**

- Review and study Lesson 11
- Read Bless Me Ultima Chapters 1-12
- Submit the Lesson 11 Assignment
- Email your instructor with your Final Cultural Project topic, which is due in Lesson 14

## **Lesson 12 Objectives**

- Summarize the main events in the novel.
- Identify the three major turning points in Antonio's life and describe why these turning points changed him.
- Explain the cultural differences and conflict between the Mexican/Chicano world and the Anglo American world as evident throughout most of the novel.
- Identify the different manifestations of cultural conflict and how they affect Antonio's life.
- Describe the character Ultima (also called La Grande) and explain what cultural aspects she represents in the story.
- Explain the concept of curanderos.
- Describe when the character Tony begins to set his idealism aside and start to lose his spiritual innocence, and which events contributed those changes.
- Explain a personal experience that has influenced you as you have grown up and describe that person or experience and how it affected you.
- Describe the history of Mexican-American and Chicano music in the Southwest.
- Recognize key elements of Mexican-American and Chicano music in the Southwest.

## **Lesson 12 Requirements**

- Review and study Lesson 12
- Read Bless Me Ultima Chapters 13-22
- Access the learning resources linked in the lesson
- Submit the Lesson 12 Quiz
- Complete the Lesson 12 Assignment

## **Lesson 13 Objectives**

- Summarize the life events of Luis Valdez, his beliefs, and his ongoing work.
- Explain the significance of Chicano Theatre.
- Recognize the cultural meanings of names that Hispanic groups use to self-identify.
- Attend a Hispanic cultural event and tie your learning to one or more themes presented in this course.

## **Lesson 13 Requirements**

- Review and study Lesson 13

- View the video Luis Valdez and El Teatro Campesino, which is linked near the beginning of the lesson
- Access the learning resources linked in the lesson
- Complete the Lesson 13 Assignment
- Submit the In-Person Cultural Experience
- Take the Post-Test

### **Lesson 14 Objectives**

- Submit your Final Cultural Project. Review your Course Syllabus and this lesson for more detailed information on requirements for this Final Project.

### **Lesson 14 Requirements**

- Review and study Lesson 14
- Access the learning resources linked in the lesson
- Submit the Final Cultural Project

# FOREIGNERS IN THEIR NATIVE LAND

HISTORICAL ROOTS OF THE  
MEXICAN AMERICANS

edited by  
**DAVID J. WEBER**

**30th Anniversary Edition**

New Foreword by  
**ARNOLDO DE LEÓN**

New Afterword by  
**DAVID J. WEBER**

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ALBUQUERQUE

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