



ARIZONA STATE UNIVERSITY
GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from Class Search/Course Catalog.

Academic Unit School of Transborder Studies Department _____
 Subject TCL Number 111 Title Introduction to Transborder Chicana/o and Latina/o Culture Units: 3

Is this a cross-listed course? No
 If yes, please identify course(s) _____

Is this a shared course? No If so, list all academic units offering this course _____

Course description:
 Interdisciplinary analysis of customs, values, belief systems, and cultural symbols; special attention is given to cultural continuity and change.

Requested designation: Humanities, Fine Arts and Design-HU
Note- a separate proposal is required for each designation requested

Eligibility:
 Permanent numbered courses must have completed the university's review and approval process.
 For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

Area(s) proposed course will serve:
 A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

- Checklists for general studies designations:**
 Complete and attach the appropriate checklist
- Literacy and Critical Inquiry core courses (L)
 - Mathematics core courses (MA)
 - Computer/statistics/quantitative applications core courses (CS)
 - Humanities, Fine Arts and Design core courses (HU)
 - Social and Behavioral Sciences core courses (SB)
 - Natural Sciences core courses (SQ/SG)
 - Global Awareness courses (G)
 - Historical Awareness courses (H)
 - Cultural Diversity in the United States courses (C)

- A complete proposal should include:**
- Signed General Studies Program Course Proposal Cover Form
 - Criteria Checklist for the area
 - Course Syllabus
 - Table of Contents from the textbook, and/or lists of course materials

Contact information:

Name Patricia Corona Phone 480-965-9426
 Mail code 6303 E-mail: Patricia.Corona@asu.edu

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Carlos Velez-Ibanez Date: 8/27/13
 Chair/Director (Signature):

Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008

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

ASU - [HU] CRITERIA			
HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2, or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input type="checkbox"/>	<input type="checkbox"/>	1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	Syllabus
<input type="checkbox"/>	<input type="checkbox"/>	3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.	
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, literary and visual arts.	Syllabus and Bibliography
<input type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	
<input type="checkbox"/>	<input type="checkbox"/>	d. Deepen awareness of the analysis of literature and the development of literary traditions.	
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language – <u>However, language courses that emphasize cultural study and the study of literature can be allowed.</u> 	
		<ul style="list-style-type: none"> • Courses which emphasize the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	Designation
TCL	111	Introduction to Transborder Chicana/o and Latina/o Culture	HU

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)
2. Comprehension and interpretation/analysis of written and visual texts	Develop critical thinking skills when analyzing and interpreting literary, visual and performative production	Syllabus course description (page 1) 2 Student short essays (syllabus pg. 3) Student midterm essay (syllabus pgs. 3-4) Student response to Carmen Lomas Garza paintings (syllabus pg. 6; week 6)
4c. Concerns aesthetic systems and values, literary and visual arts	Emphasize the experience of the Chicana/o, Latina/o and Transborder cultural expression (film, narrative, poetry, music, performance, theatre and digital media)	Syllabus course description (page 1); Film viewings week 2, 5, 6, 10, 12, 16 (syllabus pgs 5-7) Bibliography page

INTRODUCTION TO TRANSBORDER CHICAN@ LATIN@ CULTURE

TCL 111 * Fall 2011 * SLN: [79202](#)

Professor Marivel Danielson
Class time: T, Th 1:30 PM - 2:45 PM
Class location: College of Design South 15
Office Hours: T, Th 11:50am-1:15pm
(and by appointment)
Office Location: Interdisciplinary B 160F
Email: marivel.danielson@asu.edu



Course Description:

This class will provide students with an introduction to the variety of form and content as well as critical and creative strategy presented within contemporary Transborder Chicana/Chicano and Latina/Latino cultural expression with an emphasis on literary and performative production. This survey course will introduce you to key critical concepts that inform cultural work by Chicana/o and Latina/o artists and authors. We will examine Transborder cultural expression not only on or near the physical U.S. Mexico border, but nationally and globally as Chicana/o and Latina/o artists and authors negotiate the tensions, intersections and inspiration offered by both a physical proximity to borders of nation, culture and self and a geographical distance from geopolitical borders and sites of origin. The course material will be divided into key conceptual areas including Diaspora, Borderlands, family/community, tradition, labor/la tierra, and resistance. Genres will include film, narrative, poetry, music, performance, theater and digital media.

Required Texts:

Online excerpts posted to Blackboard as indicated in class and blackboard announcements.

All students MUST have a working email on record with ASU's online system and be able to access Blackboard on a regular basis to check announcements, participate in discussion boards, access readings, and submit assignments. ASU has many computing sites for student use throughout the Phoenix Metro area (not just the Tempe campus). If you know you will not have regular access to computers, the internet, printing, and ASU's Blackboard site, please consider another course.

Spanish/English dictionary or access to online dictionary (optional)

Grade Breakdown:

Your grade will be assessed as follows:

1) Participation: 100pts	980-1000pts	=A
2) Quizzes/Homework: 200pts	930-979	=A
3) Short Essays: 100pts	900-929	=A-
4) Midterm Essay: 300pts	880-899	=B+
5) Comprehensive Exam: 300pts	830-879	=B
	800-829	=B-
	780-799	=C+
	700-779	=C
	600-699	=D
	599 and below	=E

Course Format and Requirements:

1) **PARTICIPATION/ATTENDANCE:** The structure of this class will be a combination of lecture, small group work and collective discussion. In as much as we will use the required readings and the theories described in each text as tools with which to understand identity and representation, we must also use each other as invaluable resources in the learning process. The presentation and active discussion of new ideas strengthens the critical foundation of our class as a whole. Therefore, it is extremely important that you attend class regularly, arrive on time and have read all required materials BEFORE class begins each week so that you are prepared for active discussion. Your participation will be determined as a letter grade and posted to Blackboard twice during the semester on October 20 and December 7. Each participation entry represents 100pts of your final grade for a total of 200pts. You will be evaluated based on your in-class contributions, your submission of daily assignments and your participation in the Blackboard discussion board as directed by your professor.

ATTENDANCE: You will be permitted 3 unexcused absences throughout the semester. You do not need to provide explanations or documentation. Two late arrivals will count as one full absence. For major issues that require you to miss more than 3 classes, please provide full documentation and speak with your professor as soon as possible to work out an alternative plan for your completion of course requirements. With regard to attendance your final grade will be impacted as follows:

- 1 to 3 absences = 0 points deducted from your overall point total
- 4 absences = 20 points deducted
- 5 absences = 50 points deducted
- 6 absences = 80 points deducted
- 7 absences = 120 points deducted
- 8 or more absences = Grade of E for the entire course

Participation accounts for 200 points of your final grade and will be assessed twice during the semester (Oct. 14 and Dec. 7).

2) **QUIZZES/HOMEWORK:** Throughout the semester I will assign short homework tasks and/or give brief reading comprehension quizzes in class. If you are unable to attend class I will allow you to turn in homework via email or sent with a fellow student to turn in for you. Quizzes can only be made up with documentation of a medical or other significant emergency. Reading quizzes will consist of 2 or 3 short answer questions. You must be present and prompt as quizzes will often take place in the first 5 minutes of class. Please know the title and name of the author (with correct spelling) whose reading we're discussing when you arrive to class each day. Some quizzes are open book/article (laptops with pdf access are acceptable), while others will be without books or notes. **This category contributes 200 points to your total grade.**

3) **SHORT ESSAYS:** Your first short essay will focus on the story/stories behind your name. Please make at least one connection between your story and Alicia Gáspar de Alba's essay "Name That Border." Include a reference to the title and name of the work and the author. You may focus on your first, last or middle names, and may incorporate your own memories, experiences, family research, or library investigation to create this 1-2 page typed and double-spaced essay. I will collect this essay at the beginning of class on Thursday 9/13. This essay is worth 50pts of your grade. I will evaluate your essay for thoughtful content, clear and concise writing and appropriate responses to the assigned topic. Your second short essay will focus on a live viewing of transborder Chican@ or Latin@ cultural expression. You may choose events such as public author readings, musical, theater, or dance performances, conference presentations, workshops, art exhibits, spoken word performances, etc. Please email me with your event and a brief explanation of its relevance to the course assignment for my approval prior to attending. Your essay should detail your reaction to the material presented, the live experience (audience, performer(s), setting, visual and audio elements), and in particular the content presented during the event. How is this event relevant to the course material you've studied this semester? In what section of the course (Borderlands, Diaspora, Traditions, Becoming, etc.) would your event fit best? Why? Are there other sections that might apply? Try to move beyond whether you liked or disliked the event, and move into an analysis of the themes, issues, and communities represented. This essay #2 will be due at 1:30pm on Tuesday 11/29.

Both essays are valued at 50pts of your final grade for a total of 100pts. *For all written work, if you cite more than 3 words from the work, please include page references and the author's name. Do not quote more than 2 sentences in a single quotation. Remember that I want you to use quotes from the text to support your ideas, but your voice should always be central in the essay. ***Please use 1 inch margins and times or times new roman 12pt font FOR ALL SUBMITTED WRITTEN WORK.*

4) **MIDTERM ESSAY:** You will submit one 2-4 page essay as your midterm for this course. **It should be typed, double-spaced, 12pt times or times new roman font with one inch margins.** This will be a take-home essay that deals with the texts, themes and

course content up to the date of submission. The midterm question will be available in a posted file on Blackboard by 9/28 and I will collect your essay at the beginning of class on October 18th. I will not accept late essays. **This essay represents 300pts of your final grade.**

5) **COMPREHENSIVE EXAM:** There will be a comprehensive exam administered on Thursday December 6th. The format of this exam will be short answer questions covering the concepts and works of the entire semester as well as brief essay questions. The exam is cumulative and will cover all material presented to that point. If you cannot be present on exam days you **MUST** notify me in writing at least 2 weeks prior. Without proper justification and documentation this exam will **NOT** be rescheduled. **The final exam has a weight of 300pts of your overall grade in the course.**

Classroom Conduct:

You may use a laptop computer to take notes and access online readings during class discussions. You may **NOT** use your laptop/phone/ipod to surf the internet, email, or text during class time. Any student who chooses to use technology in a non-class related manner during class time will no longer be allowed to use electronics during class.

Please silence all electronics (no vibrating alerts or audible ringtones) prior to the beginning of class.

A final crucial requirement for the course is your respect for fellow classmates and instructor. I fully expect each student to participate in each classroom discussion. You will be earning points towards your grade based on your ability to express your ideas and engage with other students and with the materials assigned for each class. Most importantly, while I do not require you to agree with your classmates' or my opinions, I do expect you to show respect and consideration for perspectives that differ from your own. Please try to express yourself in ways that are not insulting or offensive to other listeners. ***Disagreement is welcomed, hatred is not.***

Extra Credit:

Credit towards your attendance grade will be offered throughout the quarter, as campus and community events are announced. If you attend an event please write up a response of 200-300 typed words and submit it to me within 1 week of the event. Please date all extra credit events. Late submissions will not be accepted. Depending on the quality of your response, you will be credited points towards the attendance portion of your grade. 2 excellent responses will erase 1 absence from your record. Each student may turn no more than 2 extra credit responses. Extra credit will **NOT** be applied to any other grading category.

Academic Integrity and Student Conduct:

Violations of the University Academic Integrity policy will not be ignored. Penalties include reduced or no credit for submitted work, a failing grade in the class, a note on

your official transcript that shows you were punished for cheating, suspension, expulsion and revocation of already awarded degrees. The university requires that should I implement any of these penalties, I must report the matter to the Dean's office. If you are unclear about what constitutes academic dishonesty, please consult the university's academic integrity policy that can be found at:

<http://www.asu.edu/studentlife/judicial/integrity.html>

Policy for students with disabilities:

Qualified students with disabilities are eligible to receive academic support services and accommodations. Eligibility is based on qualifying disability documentation and assessment of individual need. It is the student's responsibility to provide required disability documentation to Disability Resources for Students (DRS), and following notification of eligibility status, schedule an appointment with the assigned DRS disability specialist to discuss accommodation eligibility. Disability Resources is located on the first floor of the Matthew's Center Building (M-F, 8-5pm).

Instructor's Note:

Receipt of this syllabus constitutes your agreement with the requirements of this course. As the instructor for this course I reserve the right to change this syllabus and its contents at any point during the semester. You will be notified in class and via our course Blackboard website.

Calendar

***All readings and assignments due in class on the date listed.*

****Students need to have access to the FULL text due each day. You may use a laptop to access the pdf file or bring a printed paper copy of the reading.*

Week 1 **BORDERLANDS**

Thurs 8/18 Course Introductions, Syllabus Overview
"To Live in the Borderlands Means..." * Gloria Anzaldúa

Week 2

Tues 8/23 "The Homeland: Aztlán" * Gloria Anzaldúa
Thurs 8/25 In-class Viewing: "In Search of Aztlán"

Week 3

Tues 8/30 "Name that Border" + "La frontera" * Alicia Gáspar de Alba
Thurs 9/1 "Exile" * Benjamin Alire Sáenz

Week 4 **DIASPORA**

Tues 9/6 “Puertoricanness” and “Immigrants” * Morales & Levins Morales

Thurs 9/8 “Miami International Airport” * Roberto Quesada

Week 5

Tues 9/13 In-class Viewing: John Leguizamo “Mambo Mouth”
Short Essay #1 (“My Name”) Due in class

Thurs 9/15 “Milk of Amnesia” * Carmelita Tropicana

Week 6 **TRADITIONS**

Tues 9/20 “Outings” and “Christmas” * Norma Cantú

Thurs 9/22 In-class Viewing: Cristina Ibarra * “Dirty Laundry”
Type 2 one paragraph responses to 2 different Carmen Lomas
Garza paintings available for viewing on:
www.carmenlomasgarza.com

Week 7

Tues 9/27 “My Father’s Flag” * J.L Torres

Thurs 9/29 “La Llorona, The Wailing Woman” * Olga Loya

Week 8 **FAMILY AND COMMUNITY**

Tues 10/4 “Zoo Island” * Tomás Rivera

Thurs 10/6 “Those Who Don’t” * Cisneros, “Eating Mango” * Fiol-Matta
“Elena” * Mora, “Nobody...” * Pérez Firmat

Week 9

Tues 10/11 “La güera” * Cherríe Moraga

Thurs 10/13 From “Ritual Communication and Community Building” * Regina
Marchi

Week 10

Tues 10/18 In class viewing: “La Ofrenda” * Portillo
Midterm Paper Due on Blackboard (Must post by 1:35pm)

Thurs 10/20 “La Ofrenda” (cont.) + discussion

Week 11

Tues 10/25 Altar presentations

Thurs 10/27 Altar presentations

Week 12 LABOR AND POWER

Tues 11/1 Luis Valdez * “Las dos caras del patroncito”

Thurs 11/3 In-class Viewing: “Los Vendidos” * Teatro Campesino

Week 13

Tues 11/8 “Prologue” and Chapter Three pp (33-50) * Treviño Hart

Thurs 11/10 TBA

Week 14 BECOMING

Tues 11/15 “Roots” * Felipe Luciano

Thurs 11/17 “On Becoming” * Nelly Rosario

Week 15

Tues 11/22 “Se habla español” * Tanya Barrientos

Thurs 11/24 Thanksgiving Break

Week 16

Tues 11/29 Short Essay #2 Due
In-class Viewing: “Yo Soy Boricua...” * Rosie Pérez

Thurs 12/1 Final Thoughts
Course evaluations

Week 17 Tues 12/6 In-class EXAM

Bibliography

- Anzaldúa, Gloria. "The Homeland Aztlán." *Borderlands: The New Mestiza*. San Francisco: Aunt Lute Press 1987 (23-35).
- Anzaldúa, Gloria. "To Live in the Borderlands Means You..." *Borderlands: The New Mestiza*. San Francisco: Aunt Lute Press 1987 (216-217).
- Barrientos, Tanya. "Se Habla Español." *Borderline Personalities: A New Generation of Latinas Dish on Sex, Sass, & Cultural Shifting*. Robyn Moreno and Michelle Herrera Mulligan, eds. New York: Harper Collins Publishers, 2004 (167-174).
- Broyles-González, Yolanda. "Toward a Re-Vision of Chicana/o Theater History: The Roles of Women in El Teatro Campesino." *El Teatro Campesino: Theater in the Chicano Movement*. Austin: University of Texas Press, 1994 (129-152).
- Cantú, Norma Elia. *Canícula: Snapshots of a Girlhood en la Frontera*. Albuquerque: University of New Mexico Press, 1995.
- Christie, John S. and José B. Gonzalez, eds. *Latino Boom: An Anthology of U.S. Latino Literature*. New York: Pearson Longman, 2006 (168-173).
- Cisneros, Sandra. "Those Who Don't." *House On Mango Street*. New York: Vintage Books, 1984 (28).
- Dávila, Arlene. "Don't Panic, I'm Hispanic: The Trends and Economy of Cultural Flows." *Latinos, Inc.: The Marketing and Making of a People*. Berkeley: University of California Press, 2012 (23-55).
- Fiol-Matta, Liza. "Eating Mango." *Telling to Live. The Latina Feminist Group*. Durham: Duke University Press, 2001.
- Gaspar de Alba, Alicia. "Name that Border." *La Llorona on the Longfellow Bridge*. Houston, TX: Arte Público Press, 2003 (69-74).
- Levins Morales and Rosario Morales. "Immigrants" and "Old Countries." *Getting Home Alive*. Ithaca, NY: Firebrand Books, 1986.
- Loya, Olga. "La Llorona: The Wailing Woman." *Momentos Mágicos: Tales from Latina America Told in English and Spanish*. Little Rock: August House Publishers, Inc., 1997 (29-32).
- Luciano, Felipe. "Roots, From Palante! Young Lords Party." *Boricuas: Influential Puerto Rican Writings--An Anthology*. Roberto Santiago, ed. New York: One World Publishing, 1995 (245-251).
- Mora, Pat. "Elena." *Unsettling America*. M. M. Gillan and J. Gillan, eds. New York: Penguin Books, 1994 (11).
- Negrón-Muntaner, F. and Raquel Z. Rivera. "Reggaeton Nation." *NACLA Report on the Americas* 40:6 (November/December 2007) 35-41.
- Pérez Firmat, Gustavo. "Nobody Knows My Name." *Paper Dance*. Victor Hernández Cruz, et al., eds. New York: Persea Books, 1995.
- Quesada, Roberto. "Miami International Airport." *U.S. Latino Literature Today*. New York, NY: Pearson Education, Inc., 2005 (249-256).

- Ramirez Berg, Charles. "Stereotyping and Resistance: A Crash Course on Hollywood's Latino Imagery." *The Future of Latino Independent Media: A NALIP Sourcebook*. Chon A. Noriega, ed. Los Angeles: UCLA Chicano Studies Research Center, 2000 (3-13).
- Rivera, Tomás. "Zoo Island." *U.S. Latino Literature Today*. New York, NY: Pearson Education, Inc., 2005 (60-63).
- Rosario, Nelly. "On Becoming." *A Companion to U.S. Latina/o Studies*. Juan Flores and Renato Rosaldo, eds. Malden, MA: Blackwell Publishing, 2007 (151-158).
- Siu, Lok. "Chino Latino Restaurants: Converging Communities, Identities, and Cultures." *Afro-Hispanic Review*. Spring 2008. 27: 1 (161-171).
- Torres, J.L. "My Father's Flag." *Growing Up Latino*. Harold Augenbaum and Ilan Stavans, eds. Houghton Mifflin Co. Boston, 1993.
- Treviño Hart, Elva. *Barefoot Heart: Stories of a Migrant Child*. Tempe AZ: Bilingual Press, 1999 (34-50).
- Troyano, Alina. "Milk of Amnesia/Leche de amnesia." *I, Carmelita Tropicana: Performing Between Cultures*. Boston: Beacon Press, 2000 (52-71).
- Valdez, Luis and Teatro Campesino. "Las dos caras del patroncito." *Actos*. San Juan Bautista, CA: Menyah Productions, 1971 (8-19).
- Ventura, Gabriela. *U.S. Latino Literature Today*. New York, NY: Pearson Education, Inc., 2005 (100-106).