



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 230 Title The Expressive Culture of Latin America and the Caribbean: A Transborder Perspective Units: 3
 Is this a cross-listed course? Yes
 If yes, please identify course(s) ASB 220

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

Course description:

Interdisciplinary social science introduction to various forms of cultural expressions found throughout Latin America and the Caribbean region and in Latina/o communities within the United States. Uses a transborder perspective to examine how migration, race, ethnicity, gender, power, history and identity shape and influence different aspects of Latina/o culture and identity. Focuses on the study of a wide array of expressive practices including music, dance, verbal arts, myths and folktales, festivals, sports and food in Mexico, the Spanish Caribbean and their counterpart Latina/o communities in the United States. Class lectures and readings introduce basic concepts such as ethnography, ethnomusicology, culture, representation and globalization.

Requested designation: Cultural Diversity in the United States-C

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)*



ARIZONA STATE UNIVERSITY

Chair/Director name (Typed): Carlos G. Velez-Ibanez Date: 5/29/13

Chair/Director (Signature): 

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.

ASU--[C] CRITERIA			
CULTURAL DIVERSITY IN THE UNITED STATES			
YES	NO		Identify Documentation Submitted
		1. A Cultural Diversity course must meet the following general criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.	Syllabus
		2. A Cultural Diversity course must then meet at least one of the following specific criteria:	
<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.	Syllabus
<input checked="" 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.	Syllabus
<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. *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc. **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
TCL	230	The Expressive Culture of Latin America and the Caribbean: A Transborder Perspective	CULTURAL

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)
Example- See 2b. Compares 2 U.S. cultures	Example- Compares Latino & African American Music	Example- See Syllabus Pg. 5
1. Understanding of cultural diversity in contemporary U.S. society	Studies Puerto Rican, Dominican, Cuban and Mexican cultures nationally and transnationally	Syllabus pgs. 2, 4-6
2a. in-depth study of cultural elements, practices and contributions of 4 Latino cultures in the United States	Cultural contributions in the areas of history, art, music, food, sports	Readings and lectures from weeks 4-15
2b. compares cultural contributions of 4 Latino cultures in the United States	Compares the experiences of migration, social movements and cultural traditions among Puerto Ricans, Dominicans, Cubans, and Mexicans; how their experiences have shaped the Latina/o identity in the United States.	Readings and lectures from weeks 5, 11-13

TCL 230/ASB 220: The Expressive Culture of Latin America and the Caribbean: A Transborder Perspective

Fall 2011

Dr. María L. Cruz-Torres
Maria.Cruz-Torres@asu.edu



As the academic year comes to an end, students from a Mazatlan middle school celebrate their achievements with a ballet folklórico. Photo by M.L. Cruz-Torres, 2009.

COURSE DESCRIPTION:

This interdisciplinary social science course introduces students to the various forms of cultural expressions found throughout Latin America and the Caribbean region and in Latina(o) communities within the United States. It uses a transborder perspective to examine how migration, race, ethnicity, gender, power, history, and identity shape and influence different aspects of Latina(o) culture and identity. The course focuses on the study of a wide array of expressive practices including music, dance, verbal arts, myths and folktales, festivals, sports, and food in Mexico, the Spanish Caribbean, and their counterpart Latina(o) communities in the United States. Class lectures and readings will introduce students to basic concepts such as ethnography, ethno-musicology, culture, representation, gender, ethnicity, and globalization. There will be two field trips in this course: one is to the Musical Instrument Museum (MIM in Phoenix) for a guided tour of the Latin American/Caribbean exhibit. The second fieldtrip is to the bi-annual School of Music's Latin Dance Pachanga.

LEARNING OBJECTIVES:

Upon completion of this course students should be able to:

1. Explain how the study of expressive culture contributes to the understanding of historical and contemporary global and local processes such as slavery, migration, colonialism, and social movements.
2. Expand their knowledge and appreciation of the role that expressive culture plays in Latino communities throughout the United States.
3. Think critically about the ways in which expressive culture contribute to the collective and unique experiences of the daily lives of people in Latin American and the Caribbean.
4. Understand the cultural differences and commonalities among Latinos in the United States.
5. Use basic ethnographic research methods for the study of expressive culture

COPYRIGHT: All contents of this syllabus, including lectures, ideas, and written materials distributed to the class are under copyright protection. No contents of this syllabus can be reproduced by anyone without first obtaining permission from Professor Cruz-Torres.

OFFICE HOURS: My office is located in Interdisciplinary Building B (1st floor) and my office hours are Mondays and Wednesdays from 11:30-12:30; and by appointment.

REQUIRED READING MATERIAL:

- I. **Books** (These are available for purchase at ASU Bookstore)
 1. Grenier Guillermo, and Lisandro Pérez. 2003. *The Legacy of Exile: Cubans in the United States*. Boston: Allyn and Baccon.
 2. Klein, Alan. 1991. *Sugarball: The American Game, The Dominican Dream*. New Haven: Yale University Press.

3. Blommaert, Jan and Dong Jie. 2010. *Ethnographic Fieldwork: A Beginner's Guide*. Bristol: Multilingual Matters.

II. Course Packet available at The Alternative Copy Shop (see attached bibliography)

COURSE REQUIREMENTS:

1. **One Book Review** (60 Points or 15% of the overall grade). Students will write a review about the book *Sugarbal: The American game, The Dominican Dream*. See handout attached to syllabus.
2. **Two Exams:** There will be two mid-term exams throughout the semester. They will not be cumulative. The exams will consist of a combination of multiple choice, true or false, matching and short essay questions.
 - a. **Exam 1** (100 points or 25% of your final grade)
 - b. **Exam 2** (100 points or 25% of your final grade)
3. **A critical reading response to one of the assigned readings** (40 points or 10% of final grade). (It must be two pages long, double-spaced. More information will be provided in class). It is due the day assigned for the reading at the beginning of class.
4. **Ethnographic Research Project.** (60 points or 15% of final grade). More information will be provided in class. (See attached handout)
5. **Class Attendance.** (40 Points or 10% of final grade). Students also need to come to class on time. The following scale will be used to deduct points for missing classes:
 - 4-5 classes: 20 points
 - 6-9 classes: 30 points
 - 10 classes or more: 40 points

ACADEMIC HONESTY: All written work in this course must be the student's original and independent ideas. **Plagiarism will not be accepted**, and a student who is caught plagiarizing will be given an "E" failing grade for the course and reported to the Dean's office. Please see the academic integrity website for further information: <http://provost.asu.edu/academicintegrity>

CLASSROOM BEHAVIOR: Your obligation as a student involves showing respect and consideration for your fellow students and the professor. **So, please get to class on time.** Lateness will count against you. All cell phones and electronic devices must be turned off while in the classroom.

CONTACTING THE PROFESSOR: If you need to contact the professor please do so during the scheduled office hours. If you can't meet during that time or for other inquiries, please send me an e-mail. I will be more than happy to set up a special appointment at your earliest convenience.

DISABILITY RESOURCE CENTER (DRC): If any student requires assistance or appropriate academic accommodations for a disability, please contact the professor within the first two

weeks of the semester. The professor is available to discuss this or other issues during office hours or by individual appointment. More information about ASU's Disability Resource Center is available at <http://www.asu.edu/studentaffairs/ed/drc/>

GRADING: your overall grade for the course will be determined on the quality of your performance on exams, written work, class attendance and participation. The grading scale will be as follows:

98-100=A+	94-97=A	90-93=A-	87-89=B+
84-86=B	80-83=B-	77-79=C+	70-76=C
60-69= D	<59=E		

SCHEDULE: Below is a rough schedule of events for the semester. Any changes will be announced in class or posted on Blackboard.

Week 1: August 22, 24: Introduction to the Course: What is culture? Who studies culture? How is culture studied?

Week 2: August 29, 31: The Various Dimensions of Expressive Culture
Readings: (1) Expressive Culture (purple reader-pages 1-19; (2) Chapter 15 (purple reader-pages 20-41);

Week 3: September 7: Introduction to Ethnographic Research for Expressive Culture
Readings (1) Ethnographic Fieldwork: A Beginner's Guide

Week 4: September 12, 14: The Culture and History of Puerto Rico
Readings: (1) Know your Fellow American Citizen from Puerto Rico (purple reader); (2) The Conquest of Boriquén (purple reader)

Week 5: Puerto Rican Migration and Transnationalism
Readings: (1) The Construction of Cultural Identities in Puerto Rico and the Diaspora (purple reader-pages)
Documentary: Latin Music USA: The Salsa Revolution

Week 6: September 26, 28: Food Cultures
Readings: (1) Food and Eating: An Anthropological Perspective (purple reader)
(2) Food Culture in the Caribbean (purple reader-pages 268-283); (2)

Week 7: October 3, 5: The Cultural History of the Dominican Republic
Readings: (1) The Dominican Republic: The Land, Its History and Its People
(purple reader-pages 48-81)

Documentary: Black in Latin America: Haiti and the Dominican Republic: An Island Divided

Week 8: October 10, 12: Gender, Ethnicity and the Culture of Sports

Readings: (1) Sugarball: The American Game, the Dominican Dream
Book Review is Due

Exam # 1: October 12

Week 9: October 17, 19: Gender, Social Class, and Music in the Dominican Republic

Readings:(1) Santo Domingo: The Merengue Capital (purple reader-pages 192-204); (2)
Defining Bachata (purple reader-pages 123-139)

Week 10: October 24, 26: The Cultural History of Cuba

Readings: (1) Going to Cuba: Writing Ethnography of Diaspora, Return, and Despair (purple reader)

Documentary: Black in Latin America: Cuba: The Next Revolution

Week 11: October 31; November 2: The Cuban Diaspora

Readings: The Legacy of Exile: Cubans in the United States

Week 12: November 7, 9: Cuban Music, Social Movements, and the Politics of a Revolution

Readings: (1) Music since the Revolution (purple reader-pages 94-108); (2) By Way of a Provisional Epilogue (purple reader-pages 109-121);

(3) Documentary: Cuba: island of Music

Week 13: November 14, 16: Mexico, Transnationalism, and Regional Music
Readings: (1) Strike Up the Tambora: A Social History of Sinaloan Band Music (purple reader)
Documentary: Latin Music USA: The Chicano Wave

Week 14: November 21, 23: Mexican Food Cultures
Readings: (1) Voices in the Kitchen (purple reader-pages 215-229); (2) Changes in Food Habits in Puerto Vallarta (purple reader-pages 230-236);

Week 15: November 28, 30: Festivals and Celebrations
Readings: (1) Just One more Festival: New Actors in Caone's Cultural Politics; (2) The Day of the Dead, Halloween, and the Quest for Mexican national identity.

Weeks 16: December 5: Exam # 2
Research Projects are Due.

Expressive Culture of Latin America and the Caribbean: A Transborder Perspective

Fall 2011

Professor Cruz-Torres

Ethnographic Research Project

In consultation with me (the Professor) students will choose a specific project. All projects need to be approved by the professor and should be conducted using at least two of the ethnographic research methods discussed in class. The project is worth 60 points or 15% of your final grade and it is due during the last day of classes. Students will meet individually with the professor to discuss their research topics and develop a time line for its completion. Depending on what you choose to do you will also be required to write 7-10 pages (double-spaced) explaining the meaning of your project, the methods, etc. The project is due during the last day of classes. Late projects will not be accepted under any circumstance.

Although I prefer that students come up with their own ideas about what they want to do, following is a list of various examples.

1. Ethnographic Research on Latino Festivals in the Phoenix Area
2. A compilation of oral stories from Latino families in the Phoenix Area
3. A compilation of Latino traditional healing practices and healthcare
4. A compilation of testimonies about the migration experience
5. An ethnographic photo essay about a religious ritual, dance, play, or sports in the Latino community.
6. A short video about a festival, dance, celebration, etc. among community members
7. Ethnographic research on a Latino wedding, funeral or Quinceañera.
8. A compilation of Latino recipes through oral histories.
9. The life history of a Latino(a) musician, chef, storyteller, priest/pastor, nun, visual artist.
10. Different interpretations of Dichos (popular sayings) in Latin America/Caribbean and in Latino communities in the U.S.

Projects will be evaluated according to the following criteria:

1. Focus: What is the purpose of the research project? (15 Points)
2. Style: Is the project clear, interesting, and appropriate for the course? (10 Points)
3. Originality: Is this your own work? (10 Points)
4. Methodology: What ethnographic research methods do you used for the compilation of the information you present. Why did you choose these particular methods? (10 points)
5. Quality of Writing: Does the written explanation of the project use good grammar? Is it easy to read and understand? It is well organized? (15 Points)

TCL 230 The Expressive Culture of Latin America and the Caribbean: A Transborder Perspective

List of Course Materials:

Required Reading Material:

1. Books

- a. Grenier Guillermo, and Lisandro Pérez. 2003. *The Legacy of Exile: Cubans in the United States*. Boston: Allyn and Baccon
- b. Klein, Alan. 1991. *Sugarball: The American Game, The Dominican Dream*. New Haven. Yale University Press
- c. Blommaert, Jan and Dong Jie. 2010. *Ethnographic Fieldwork: A Beginner's Guide*. Bristol: Multilingual Matters.

2. Reading Packet

Bibliography for Reading Packet

1. Abarca, Meredith. 2006. *Voices in the Kitchen: Views of Food and the World from Working-Class Mexican and Mexican American Women*. Chapter 2 (Sazón: The Flavors of Culinary Epistemology). TAMU Press.
2. Avila Ricardo, and Tena Martín. 2008. Changes in Food Habits in Puerto Vallarta (Mexico). *Anthropology of Food*, S4 May.
3. Behar, Ruth. 2009. *An Island called Home: Returning to Jewish Cuba*. Chapter 1(Running away from Home toward home). Rutgers University Press.
4. Behar, Ruth. 1997. *The Vulnerable Observer: Anthropology that Breaks your Heart*. Chapter 5 (Going to Cuba: Writing Ethnography of Diaspora, Return, and Despair). Beacon Press.
5. Brandes, Stanley. 1999. The Day of the Dead, Halloween, and the Quest for Mexican National Identity. *The Journal of American Folklore*. 111(442): 359-380.
6. Brown, Isabel. 2008. *Culture and Customs of the Dominican Republic*. Chapter 1(The Dominican republic: The Land, Its History, and Its People). Greenwood.
7. Clawson, David. 2010. *Latin America and the Caribbean: Lands and Peoples*. Chapter 7 (Race, Ethnicity and Social Class). McGraw Hill.
8. Dávila, Arlene. 1997. *Sponsored Identities: Cultural Politics in Puerto Rico*. (Chapter 4: Just one more festival: New Actors in Caone's Cultural Politics, pp 127-168). Philadelphia. Temple University Press.
9. Duany, Jorge. 2002. *The Puerto Rican Nation on the Move: Identities on the Island and in the United States*. Chapter 1: The Construction of Cultural identities in Puerto Rico and the Diaspora, pp. 12-38. Chapel Hill: The University of North Carolina Press.
9. Fox, Robin. 1999. *Food and Eating: An Anthropological Perspective*. Social Issues Research Centre.

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10. Hernández, Deborah. 1995. *Bachata: A Social History of a Dominican Popular Music*. Chapter 1 (Defining Bachata). Temple University Press.
11. Houston, Lynn. 2005. *Food Culture in the Caribbean*. Chapter 1 (Historical Overview). Greenwood.
12. Miller, Barbara. 2011. *Cultural Anthropology*. Chapter 13 (Expressive Culture). Pearson.
13. Pérez, Gina. 2004. *The Near Northwest side Story: Migration, Displacement and Puerto Rican Families*. Chapter 3 (“Know your Fellow American Citizen from Puerto Rico”). University of California Press.
14. Picó, Fernando. 2006. *History of Puerto Rico: A Panorama of its People*. Chapter 4: The Conquest of Boriquén, pp. 29-50. Princeton: Markus Wiener Publishers
15. Roy, Maya. 2002. *Cuban Music: From Son and Rumba to Buena Vista Social Club*. Chapter 8 (Music since the Revolution) and Chapter 9 (By Way of a Provisional Epilogue). (Markus Wiener Publishers.
16. Scupin, Raymond. 2012. *Cultural Anthropology: A Global Perspective*. Chapter 3(Culture). Pearson.
17. Simonett, Helena. 1999. Strike Up the Tambora: A History of Sinaloan Band Music. *Latin American Music Review*, 20(1):59-104.
18. Steward, Sue. 1999. *Musica: The Rhythm of Latin America: Salsa, Rumba, Merengue, and More*. Chapter 6 (Santo Domingo: The Merengue Capital). Chronicle books.