

**ARIZONA STATE UNIVERSITY EAST/TEMPE CAMPUS
GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM**

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE September 1, 2009

1. ACADEMIC UNIT: Transborder Chicana/o and Latina/o Studies Dept

2. COURSE PROPOSED: TCL 220 Transborder Chicana/o Latina/o Cultural Expression 3
 _____ (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Norma Valenzuela Phone: (480) 965-9426
 Mail Code: 3502 E-Mail: norma.valenzuela@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. 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.

Core Areas

Literacy and Critical Inquiry-L
 Mathematical Studies-MA CS
 Humanities and Fine Arts-HU
 Social and Behavioral Sciences-SB
 Natural Sciences-SQ SG

Awareness Areas

Global Awareness-G
 Historical Awareness-H
 Cultural Diversity in the United States-C
 (Note: one course per form)

6. DOCUMENTATION REQUIRED.
 (1) Course Description
 (2) Course Syllabus
 (3) Criteria Checklist for the area
 (4) Table of Contents from the textbook used, if available

7. *In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.*

Contributes to understanding cultural diversity of U.S. society by engaging students in the study of the cultural expression of the Mexican American population. The course focuses primarily on literature and uses it as a bridge into other forms of artistic expression, such as music, film, photography etc. All texts are from the latter half of the 20th century through the contemporary period. Students must complete writing assignments that require them to comprehend the texts and their significance to the culture of this population and its relevance to the larger society. Themes and topics will vary according to the professor's expertise.

CROSS-LISTED COURSES: No Yes; Please identify courses: _____

Is this a multifsection course?: No Yes; Is it governed by a common syllabus? _____

Carlos Vélaz - Ibáñez
 Chair/Director (Print or Type) Chair/Director (Signature)

Date: 9/8/09

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.	
		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 women, racial minority groups, and/or ethnic minority groups within the United States.	
<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 ethnic or racial minority groups in the U.S.	
<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 racial, ethnic, and gender groups in the U.S.	

Course Prefix	Number	Title	Designation
<u>TCL</u>	<u>220</u>	<u>CHICANA/O and LATINA/O</u> <u>CULTURAL EXPRESSION</u>	CULTURAL DIVERSITY

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)
1.	Contributes to understanding cultural diversity in contemporary U.S. society through study of Chicana/o and Latina/o Cultural Expression	See Syllabus p.1, C-1.
2-a	Focuses on culture- specific elements (music, photography, film) through literature of Mexican American and northern Mexican writers.	See Syllabus, p.1, 2-a

T-TH 12-1:15 Stauffer Communications A315

OH: T-TH 1:30-2:30 COOR 6642

Prof. Marta Sánchez

mesanchez@asu.edu

Syllabus

Course Description:

This course is a study of Chicana/o Cultural Expression. We will study this cultural expression by reading select literary texts of the U.S.-Mexico border by Chicano/Latino and northern Mexican authors. Literary texts will serve as a window into other forms of cultural expression, such as music, film, photograph. Our principal objective is to study the contemporary cultural expression of specific twin border cities: San Diego-Tijuana; Nogales-Nogales; Laredo-Nuevo Laredo; El Paso-Ciudad Juárez. How did these cities get formed? What factors contributed to their formation? What are the differences among them? What other forms of cultural expression do we find in these texts? How/why do the authors represent them in their writings? Students are invited to search for their own examples of Chicana/o cultural expression.

Course Objectives:

1. Analyze the different ways the authors represent the respective border regions and describe their contributions to contemporary cultural diversity of the southwestern U.S. and northern Mexican region. 1
2. Explore the cultural experiences of people who live in this region and how they use culture-specific elements (music, photography, film) to deal with its challenges and joys. 2-a
3. Explore examples in the literary texts of material objects, images and spaces, artifacts unique to the region and interpret in writing how the authors use them to create the sense of a vibrant and integrated border region.
4. Explore the Southwest U.S. and Northern Mexican areas as one integrated region (as opposed to two discrete national spaces) through the study of its Latino literary traditions.
5. Think and write critically about key issues raised in the class texts.
6. Write a mid-term and final paper on one key border theme/issue discussed in class.

Texts: Available at ASU Bookstore

Capirotada, Alberto Rios (Mexican American) \$19.00

Canícula, Norma Cantú (Mexican American) \$18.00

Under the Bridge/Bajo el Puente, Rosario Sanmiguel (northern Mexican) \$15.00

Nobody's Son, Luis Alberto Urrea \$16.00 (Mexican American)

Gonzalez & Daughter, María Escandón (Mexican) \$14.00

Course Requirements and Evaluation:

1. Attendance and punctuality is mandatory. One unexcused absence is allowed. Illness and family emergencies (deaths) are legitimate absences. However, proper documentation must be submitted. Missing more than one class may jeopardize your grade. If you miss a class, you are required to turn in a written 500 word summary of the main points of the reading assigned for that day. Please

Course Requirements and Evaluation (cont'd):

- remember to sign your name on the sign-up sheets for each class. This is the verification that you have attended class. 15%
2. Students are expected to read all texts assigned and engage actively in class discussion. 15%
 3. Mid-term paper (6-8p) showing ability to gather, analyze, and evaluate one core theme (as related to material objects, geographical spaces, human experience) in class readings. 25%
 4. Individual oral presentation that gathers at least 60% of the information that will lead into the final research paper. 15%
 - 5 Final Research Paper (12 p) – Analysis with secondary bibliographic sources. 30%

All written and oral work is returned promptly. Written work is returned with grade one week after due date, at the latest; oral work is returned with grade within 24 hours after presentation .

Total percent of final grade on writing, including final paper = 70%

CLASS RULES

1. Respect the opinions of others, even though we may disagree.
2. Do not bring (or turn off) cell phones to class.
3. Laptops should be used only to take class notes. Please postpone other business until after class.
4. Students must come to class on time; class begins and ends promptly 12:00-1:15.
5. No credit for class if student is more than 5 minutes late or leaves before instructor ends class.
6. Please refrain from going in and out of the room during the class. This behavior disrupts the professor and student learning.
7. Instructor will keep running tally of course grades on Blackboard

CLASS READINGS AND ASSIGNMENT DUE DATES

WEEK #1

- 8.25 Introduction: Professor and students
Terminology, Texts, Themes, Maps
- 8.27 "El Gato Felix" *Tigres del Norte* CD

WEEK #2

- 9.1 Laredo – Nuevo Laredo
- 9.3 *Canícula*

WEEK #3

- 9.8 *Canícula* Memoir and Autobiography
- 9.10 *Canícula* and use of photography

WEEK #4

9.15 Nogales - Nogales

9.17 *Capirotada*

WEEK #5

9.22 *Capirotada* Memoir and autobiography

9.24 *Capirotada* and use of Spanish

WEEK #6

9.29 El Paso – Ciudad Juárez

10.1 *Bajo el puente / Under the Bridge* **Mid-Term Paper Due**

WEEK #7

10.6 *Bajo el puente / Under the Bridge* and the short-story cycle

10.8 *Bajo el puente / Under the Bridge* **Graded Mid-Term Paper Returned**

WEEK #8

10.13 *Bajo el puente / Under the Bridge*

10.15 *Bajo el puente / Under the Bridge* and lo transfronterizo

WEEK #9

10.20 San Diego - Tijuana

10.22 *Nobody's Son*

WEEK #10

10.27 *Nobody's Son* Memoir and autobiography

10.29 *Nobody's Son*

WEEK #11

11.3 *Nobody's Son* Forgetfulness and avoidance

11.5 *Nobody's Son*

WEEK #12

11.10 *González and Daughter Trucking Co.*

11.12 *González and Daughter Trucking Co.* and the road novel

WEEK #13

11.17 *González and Daughter Trucking Co.*

11.19 *González and Daughter Trucking Co.* and the transnational experience

WEEK #14

11.24 *González and Daughter Trucking Co.*

11.26 Thanksgiving Break

WEEK #15

12.1 Begin Student presentations Presentations returned with comments and grade
24 hours after delivery

12.3 Continue Student presentations

WEEK #16

12.8 End Student presentations

12.9 Reading Day

Final Exams December 10-16, 2009. Submission of grades December 14-21, 2009.

The exam for this class (TTh 12-1:15) is scheduled for Th Dec 10 9:50-11:40a.
Therefore, the absolute deadline for submitting your paper is Dec 10 at 11:40a.

WARNING ON PLAGIARISM

University Standards on Academic Integrity apply in this course. Make sure you are familiar with the university policies on academic honesty by visiting http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm

No plagiarism or cheating will be allowed in this course, and instances of cheating will be dealt with harshly. I have attached a brief but detailed explanation of plagiarism on pages 8-9 of this syllabus.

Disclaimer: Please be advised that the class readings may contain material that challenge your religious, sexual, racial, and political mores.

In all written work, students are expected to write grammatically correct English, following standard rules of punctuation and word usage.

Further Information:

Students are warned that plagiarism is a serious offense against university policy and academic standards. Plagiarism is “Derived from the Latin word *plagiarius* (“kidnapper”), *plagiarism* refers to a form of cheating that has been defined as ‘the false assumption of authorship: the wrongful act of taking the product of another person’s mind, and presenting it as one’s own’ (Alexander Lindey, *Plagiarism and Originality* [New York: Harper, 1951] 2).” *MLA Handbook for Writers of Research Papers* 6th Edition. p. 66.

Students “must always acknowledge the source of another person’s words and ideas even if your reader already knows where you got your information. If you do not, you risk committing plagiarism. Plagiarism is borrowing another person’s work without saying so, and it is a serious form of cheating. . . . Plagiarism is not just using someone’s words without quotation marks. It is also using someone’s ideas without acknowledging him or her as the source. Even if you change the words or summarize the ideas, you must give credit to the other person.” *The Essentials of English: A Writer’s Handbook*, p. 349. Ann Hague, author of *Essentials of English*, offers two examples of plagiarism and shows what one can do to avoid it. pp. 349-50.

“Example 1

Original

• There is little evidence to suggest that people are refusing to learn English. According to a 1985 study by the Rand Corporation, 95 percent of the children of Mexican immigrants can speak English. By the second generation more than half can speak *only* English. There is after all a huge inducement in terms of convenience, culture, and income to learn the prevailing language. (Bill Bryson, *The Mother Tongue: English & How It Got That Way*, New York: Avon, 1990, page 241)

Plagiarism

• It is clear that immigrants want to learn English. As Bill Bryson notes, there is after all a huge inducement in terms of convenience, culture, and income to learn the prevailing language (241). Even though the student writer gives the author’s name and a page number, the second sentence is plagiarism because it has exactly the same words as the original, and there are no quotation marks.

To correct

• It is clear that immigrants want to learn English. As Bill Bryson notes, “There is after all a huge inducement in terms of convenience, culture, and income to learn the prevailing language” (241).
The student can easily avoid plagiarism by adding quotation marks.

Example 2

Original

• U.S. English and other such groups maintain that linguistic divisions have caused unrest in several countries, such as Canada and Belgium—though they generally fail to note that the countries where strife and violence have been most pronounced, such as Spain, are the ones where minority languages have been most strenuously suppressed. It is interesting to speculate also whether the members of U.S. English would be so enthusiastic about language regulations if they were transferred to Quebec and found their own language effectively outlawed. (Bill Bryson, *The Mother Tongue: English & How It Got That Way*, New York: Avon, 1990, page 241)

Plagiarism • Countries with more than one language, such as Canada and Belgium, suffer internal strife, according to organizations like U.S. English. However, they don't mention that countries where minority languages are suppressed, such as Spain, have the most violence. One wonders how supporters of these organizations would feel if they moved to Quebec, where the use of English is severely restricted.

This paraphrase doesn't use the same words or sentence structure as the original. However, it is plagiarism because it does not mention the source of the original.

To correct Bill Bryson writes that countries
• Countries with more than one language, such as Canada and Belgium, suffer internal strife, according to organizations like U.S. English. However, they don't mention that countries where minority languages are suppressed, such as Spain, have the most violence. Bryson
One wonders how supporters of these organizations would feel if they moved to Quebec, where the use of English is severely restricted (240).

The student can avoid plagiarism by inserting the name of the author and adding a source citation at the end."

Therefore, taking something from print and electronic sources (or book, journal, etc) and passing it off as your own is plagiarism. Taking ideas from sources (print and electronic) and failing to attribute them to the proper source is plagiarism. This does not mean that students cannot use what they learn from reading another person's work, but they should express the ideas in their own words and must always let their readers know "the source of the ideas, facts, words, or sentences [they] borrow." MLA Handbook, p. 69. If students take exact words from a source, these words should be put within quotation marks and the source identified.