

**JOHN JAY COLLEGE OF CRIMINAL JUSTICE**  
**The City University of New York**  
**Undergraduate Curriculum and Academic Standards Committee**

## New Course Proposal Form

When completed, this proposal should be submitted to the Office of Undergraduate Studies for consideration by the Undergraduate Curriculum and Academic Standards Committee. The proposal form with syllabus must be attached *as one file only* and emailed to [kkilloran@jjay.cuny.edu](mailto:kkilloran@jjay.cuny.edu)

1. a. **Department(s) or program(s)** proposing this course: Joint Minor: 1) English Department; and 2) Latin American and Latino Studies Department

b. **Date** submitted to Office of Undergraduate Studies:

c. **Name** and contact information of proposer(s):  
 Professors Richard Perez & Belinda Rincon

Email address(es): [rperez@jjay.cuny.edu](mailto:rperez@jjay.cuny.edu); [brincon@jjay.cuny.edu](mailto:brincon@jjay.cuny.edu)

Phone number(s): Professor Perez 646-557-4408; Professor Rincon 212-237-8750

2. a. **Title of the course:** Foundations in U.S. Latino/a Literature

b. **Abbreviated title** (not more than 20 characters including spaces, to appear on student transcripts and in SIMS): Found Latino/a Lit

3. a. **Level** of this course:

\_\_\_ 100 Level \_\_\_X\_\_\_ 200 Level \_\_\_ 300 Level \_\_\_ 400 Level

Please provide a brief rationale for why the course is at the level:

This course will serve as the introductory course for the U.S. Latino/a Literature minor. It will cover the foundational authors in the field and provide students with an overview of the important literary tendencies, conventions, and movements. The objective is to prepare students, in general terms, for more specified courses in the minor.

b. Three letter **course prefix** to be used (i.e. ENG, SOC, HIS, etc.): \_\_\_LIT\_\_\_\_\_

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4. **Course description** as it is to appear in the College Bulletin. (Keep in mind that this is for a student audience and so should be clear and informative; please write in complete sentences; we suggest not more than 75 words.)

For over a hundred years U.S. Latino/a writers have produced a wide array of fiction. This course tracks that literature from its foundations to contemporary works. Starting with a 19<sup>th</sup> century author such as Maria Amparo Ruiz de Burton and culminating with contemporary writers like Pulitzer Prize winner Junot Diaz, this course examines the different literary themes, styles, and social concerns Latino/a writers explore in their fiction. Thus, this course presents a comparative portrait of the various roots, beginnings, and trajectories of U.S. Latino/a literature. Overarching issues include gender, race, class, diaspora, bilingualism, violence, and community.

5. **Course Prerequisites or co-requisites** (Please note: All 200-level courses must have ENG 101 and all 300 & 400-level courses must have ENG 102/201 as prerequisites):

Eng 101 and 201.

6. Number of:
- Class hours   3
  - Lab hours
  - Credits   3

7. Has this course been taught on an **experimental basis**?

       No

  X   Yes. If yes, then please provide:

- Semester(s) and year(s): Fall 2009, Fall 2011
- Teacher(s): Richard Perez
- Enrollment(s): 18; 15.
- Prerequisites(s): Eng 101

8. **Rationale** for the course (will be submitted to CUNY in the Chancellor's Report). Why should John Jay College offer this course? (Explain briefly, 1-3 paragraphs.)

This course focuses on the foundational texts of U.S. Latino/a literature. It sets the ground for a wide-ranging understanding of a tradition formed over the last hundred years, while preparing students for more specified classes to follow. Thus, it will initiate students into the genres, styles, and themes that characterize U.S. Latino/a literatures. From the street realism of Piri Thomas, to the hybrid narratives of Gloria Anzaldua, to the wondrous historical fiction of Junot Diaz, this course presents an overview of a

robust literary heritage. With Latino/a students making up close to half of the John Jay student body, this course takes on added academic significance. In exposing our students to the literary accomplishments of one of our nation's fastest-growing populations (one fourth of all children in the United States are currently of Latino/a heritage), we build a more nuanced comprehension of our cultural and national identity. The ample Latino/a presence, along with an important body of literature, makes this course vital to the curriculum of the College and to the intellectual growth of our students. In addition, this course will promote pedagogical objectives commensurate with goals of literary study, including: critical thinking; cultural analysis; improvement of writing and language skills; development of close reading practices; understanding of historical and political contexts; and multicultural awareness.

### 9. Course learning objectives:

1. Gain an overview of the foundational texts in U.S. Latino/a literature, poetry, and drama and apply the fundamental concepts and methods to survey the role of literary, legal, ethical, psychoanalytic, cultural, and political discourses in shaping their understanding of U.S. Latino/a literatures from a variety of historical periods.
2. Analyze and explain one or more major themes of U.S. history and literature from more than one informed perspective to better understand themes evident in the writing of different Latino/a ethnic groups.
3. Evaluate how indigenous populations, slavery, and immigration have shaped the development of the United States and impacted U.S. Latino/a social experience and literary production.
4. Analyze and discuss common institutions or patterns of life in contemporary U.S. society and how they influence, or are influenced by, race, ethnicity, class, gender, sexual orientation, belief, or other forms of social differentiation.
5. Students will gather, interpret, and assess information from a variety of sources and points of view and demonstrate close reading, writing, and analytical skills.
6. Evaluate evidence and arguments critically or analytically.
7. Students will produce well-reasoned written or oral arguments using evidence to support conclusions and implement the key elements and terms of literature, such as tone, point of view, figurative language, and plot structure in their analysis of literature that synthesizes U.S. Latino/a literary and theoretical texts in a cohesive manner.

#### b. Information literacy objectives:

- i. Does the course require students to locate, evaluate and use information to complete assignments? Please describe what you expect them to do.

Students will be required, for their final paper, to locate, retrieve, and evaluate secondary sources from scholarly online databases such as Project Muse, JSTOR, Ebscohost, Academic Search Premier, Latinostories.com, La Bloga.com, and Gale Literature Resource Center.

- ii. Will students be directed to use specific information tools other than class readings – e.g. specific library databases, specific web sites, specific reference books? Please identify.

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Project Muse, JSTOR, Ebscohost, Academic Search Premier, Latinostories.com, La Bloga.com, and Gale Literature Resource Center.

iii. How & where in the class calendar will students be taught in class how to use these information tools?

During the first two weeks of class and again at the end of the semester to prepare for final paper: students will be taught how to access databases, indexes, and be directed to pertinent websites.

**d. How do the above learning objectives relate to the objectives of the program, major or minor?)**

The learning objectives are commensurate with those of the English minor as well as other U.S. Latino/a literature minors around the country.

**e. Assessment:**

How will students demonstrate that they have achieved these course objectives?

Although different professors will shape assessment to their own preferences, possible means of assessment include short reading quizzes, tests, journals, several short papers, longer papers—including drafts, and a substantial research paper that demands the students situate texts within an existing critical or literary argument. Students may also be asked to do group presentations, lead discussion, or generate topics for in-class consideration.

**10. Recommended writing assignments**

Indicate the types of writing assignments this course would require, as well as the number of pages of each type. (Writing assignments should satisfy the College's guidelines for Writing Across the Curriculum. Go to <http://www.jjay.cuny.edu/undergraduatestudies/> and click the link for Writing Across the Curriculum.)

While professors will approach the course differently students will write two formal essays and a longer final paper. Other writing assignments may include journals, quizzes, tests, or short response papers. For the first formal essay (5 pages), students will choose from a list of possible topics or develop their own (with professor's approval). Their short essay will require a clear thesis, textual support, and close analysis of selected passages with the inclusion of theoretical material to further buttress their arguments. The final essay (10 pages) will require students to compare two novels from the syllabus, develop a clear, defensible thesis, and incorporate textual evidence. They will also be required to draw from several theoretical articles to inform their analysis of the novel. Both essays will include pre-writing assignments including a working thesis statement, outline, rough draft, and peer review.

11. Please meet with a member of the Library faculty prior to responding to Question 11. Please provide the name of the Library faculty member consulted below. (If you are unsure who to contact, email Professor Ellen Sexton (esexton@jjay.cuny.edu).

- a. Are there **adequate books** currently in the Lloyd Sealy Library to support student work in this course? (Please search the catalog, CUNY+, when answering this question.)

No

Yes. If yes, please give some examples.

Di Iorio, Lyn. *Killing Spanish: Literary Essays on Ambivalent U.S. Latino/a Identity*. New York: Palgrave MacMillan, 2004.

Limo, Lazaro. *The Latino Body: Crisis Identities in American Literary and Cultural Memory*. New York: New York University Press, 2007.

Luis, William. *Dance Between Two Cultures: Latino Caribbean Literature Written in The United States*. Nashville: Vanderbilt University Press, 1997.

Perez Firmat, Gustavo. *Tongue Ties: Logo Eroticism in Anglo Hispanic Literatures*. New York: Palgrave Macmillan, 2003.

- b. Are there **reference sources** (print or electronic format) that would be especially useful to students in this course?

No

Yes. If yes, please name them.

Project Muse, JSTOR, Ebscohost, Academic Search Premier, Latinostories.com, La Bloga.com, and Gale Literature Resource Center.

- c. What books do you **recommend the library acquire** to support your course? (Please attach a list, in a standard, recognized bibliographic format, preferably APA.) Please note: Library purchases are dependent upon budgetary considerations and the collection development policy.

Perez, Richard. Editor. *Contemporary U.S. Latino/a Literary Criticism*. New York: Palgrave Macmillan, 2007.

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Quintana, Alvina E. *Reading U.S. Latina Writers: Remapping American Literature*. New York: Palgrave Macmillan, 2003.

Rosario, Vanessa Perez. Editor. *Hispanic Caribbean Literature of Migration: Narratives of Displacement*. Palgrave Macmillan, 2010.

Stavans, Illan. *Norton Anthology of Latino Literature*. New York: W.W. Norton & Company, 2010.

- d. Will students be directed to use any specific **bibliographic indexes/databases**? (Please check the list of databases licensed by the library before answering this question.)

No

Yes. If yes, please name them.

Project Muse, JSTOR, Ebscohost, Academic Search Premier, Latinostories.com, La Bloga.com, and Gale Literature Resource Center.

**Name of library faculty member consulted:** Marta Bladek

12. Are current College resources (e.g. computer labs, facilities, equipment) adequate to support this course?

No. (If no, what resources will be necessary? With whom have these resource needs been discussed?)

Yes

13. **Syllabus**

Attach a sample syllabus for this course, which should be based on the College's model syllabus, found at

<http://www.ijay.cuny.edu/undergraduatestudies/imagesUndergraduateStudies/ModelSyllabus.pdf>

The syllabus should include grading schemes and course policies. The sample syllabus should include a **class calendar** with the following elements: a week-by-week or class-by-class listing of topics, readings (with page numbers), and assignments. We suggest indicating that students get performance feedback by before the 6<sup>th</sup> week of the semester. (If this course has been taught on an experimental basis, an actual syllabus may be attached, if suitable.)

14. Date of **Department curriculum committee** approval:

English Department: February 16, 2012

Latin American and Latina/o Studies Department: March 13, 2012

15. **Course offerings**

a. When will this course be taught?

Every semester, starting \_\_\_\_\_

One semester each year, starting \_Fall 2014

One semester every two years, starting \_\_\_\_\_

b. How many sections of this course will be offered?   1  

c. Who will be assigned to teach this course?

Richard Perez, Assistant Professor of English

Belinda Rincon, Assistant Professor of Latin American and Latino/a Studies and English

16. Is this proposed course similar to or related to any course, major, or program offered by any other department(s)?

      No

  X  Yes. If yes, what course(s), major(s), or program(s) is this course similar or related to?

Similar to the English department, this course focuses on the study of Literature, while borrowing from many of the interdisciplinary fields (history, politics, philosophy, psychology, sociology) prevalent in the Latin American and Latina/o Studies department.

Did you consult with department (s) or program(s) offering similar or related courses or majors?

      Not applicable

      No

  X  Yes. If yes, give a short summary of the consultation process and results.

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The respective chairs of English and Latin American and Latina/o Studies are very excited at the prospect of this course and minor. They feel it is an important curricular contribution to the college and will be deeply beneficial to our students.

17. Will any course be withdrawn if this course is approved?

No

Yes. If yes, number and name of course(s) to be withdrawn.

18. a) Approval by the Department Chair(s) or Program Coordinator(s):

Allison Pease, March 2, 2012

Lisandro Perez, March 13, 2012

b) Will this course be part of any **major(s), minor(s) or program(s)**?

No

Yes. If yes, indicate the major(s), minor(s), or program(s) and indicate the part, category, etc. (Please be specific)

U.S. Latino/a Literature Minor

The Introductory course of the Minor – 200 level.

English, and Latin American and Latina/o Studies Departments

c) Please attach a **letter, memo, or email of approval** with a brief rationale for the addition from the department chair(s) or program coordinator(s) [if other than the proposer's department].



## CUNY Common Core Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses may be submitted for only one area of the Common Core. All courses must be 3 credits/3 contact hours unless the college is seeking a waiver for another type of Math or Science course that meets major requirements. Colleges may submit courses to the Course Review Committee at any time. Courses must also receive local campus governance approval for inclusion in the Common Core.

College	John Jay College
Course Prefix and Number (e.g., ANTH 101, if number not assigned, enter XXX)	Lit 2XX
Course Title	Foundations in U.S. Latino/a Literature
Department(s)	English
Discipline	English
Credits	3
Contact Hours	3
Pre-requisites (if none, enter N/A)	ENG 101
Co-requisites (if none, enter N/A)	
Catalogue Description	For over a hundred years U.S. Latino/a writers have produced a wide array of fiction. This course tracks that literature from its foundations to contemporary works. Starting with a 19 <sup>th</sup> century novelist such as Maria Amparo Ruiz de Burton and culminating with a contemporary author like Pulitzer Prize winner Junot Díaz, this course examines the different literary themes, styles, and social concerns Latino/a writers explore throughout the history of their fiction. Thus, this course presents a comparative portrait of the various roots, beginnings, and trajectories of U.S. Latino/a literature within the United States. Overarching issues include gender, race, class, diaspora, bilingualism, violence, and community.
Special Features (e.g., linked courses)	
Sample Syllabus	See Below

Indicate the status of this course being nominated:

current course    revision of current course    a new course being proposed

### CUNY COMMON CORE Location

Please check below the area of the Common Core for which the course is being submitted. (Select only one.)

<p>Required</p> <p><input type="checkbox"/> English Composition</p> <p><input type="checkbox"/> Mathematical and Quantitative Reasoning</p> <p><input type="checkbox"/> Life and Physical Sciences</p>	<p>Flexible</p> <p><input type="checkbox"/> World Cultures and Global Issues   <input type="checkbox"/> Individual and Society</p> <p><input checked="" type="checkbox"/> US Experience in its Diversity   <input type="checkbox"/> Scientific World</p> <p><input type="checkbox"/> Creative Expression</p>
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### Learning Outcomes

In the left column explain the course assignments and activities that will address the learning outcomes in the right column.

II. Flexible Core (18 credits)

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Six three-credit liberal arts and sciences courses, with at least one course from each of the following five areas and no more than two courses in any discipline or interdisciplinary field.

**B. U.S. Experience in its Diversity**

A Flexible Core course must meet the three learning outcomes in the right column.

<p>This learning outcome will be addressed in all our activities – class discussions and participation; readings and journals; and paper assignments. We will interpret and assess the literature in our discussions and through secondary literature handed out. Those discussions will carry over into journal assignments where students will comment and reflect on a theme, idea, or image from a passage of their choice. Finally, paper assignments will bring it all together in a well-reasoned, structured analysis of the text, which will include the use of secondary sources provided in class.</p>	<ul style="list-style-type: none"> <li>● Gather, interpret, and assess information from a variety of sources and points of view.</li> </ul>
<p>Our discussions and assignments will evaluate different aspects of U.S. Latino/a literature – everything from writing styles and strategies to reoccurring images and political, social, historic, aesthetic themes central to each work. With assistance from secondary sources, students will provide layered arguments using evaluative evidence (literary passages) distilled in close reading exercises that begin in our class discussions and culminate in course assignments and papers. Their papers will develop critical view points to help them examine and respond to the text analytically.</p>	<ul style="list-style-type: none"> <li>● Evaluate evidence and arguments critically or analytically.</li> </ul>
<p>Writing is an incremental process in so far as it begins with the reading of a text, extends into interpretive class discussions, and is grounded in written assignments. This process slowly crystalizes student ideas until they grow into a nuanced response. With the help of journals, notes, outlines, and meetings with the Professor, each student will develop and produce well-reasoned written and oral arguments, employing close reading practices modeled in class discussions and fine tuned by the secondary literature.</p>	<ul style="list-style-type: none"> <li>● Produce well-reasoned written or oral arguments using evidence to support conclusions.</li> </ul>
<p>A course in this area (II.B) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:</p>	
<p>Each piece of literature will be accompanied by thorough class discussions and handouts that contextualize the fundamental themes and methods central to the study of U.S. Latino/a literature. This literature documents the major historical, social, and imaginative trends at work in the United States, not only in so far as it relates to Latino/as, but also to other ethnic groups. In journals and paper assignments students will apply fundamental concepts related to language, aesthetics, race, gender, sexuality, and immigration.</p>	<ul style="list-style-type: none"> <li>● Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the U.S. experience in its diversity, including, but not limited to, anthropology, communications, cultural studies, economics, history, political science, psychology, public affairs, sociology, and U.S. literature.</li> </ul>
<p>This course will span two centuries and will make it necessary for students to contextualize the literature in specific historical epochs that will range from slavery to the Vietnam war to current debates on immigration.</p>	<ul style="list-style-type: none"> <li>● Analyze and explain one or more major themes of U.S. history from more than one informed perspective.</li> </ul>
<p>U.S. Latino/a literature deals with diverse subject matter by diverse groups of people. Since U.S. Latino/as come from different racial groups – Native American, African-American, European American – they have participated in many, often contradictory, aspects of American history and culture. Students will learn about the role of Afro-Latino/as in and as slaves; about the indigenous history of Mexicans and other</p>	<ul style="list-style-type: none"> <li>● Evaluate how indigenous populations, slavery, or immigration have shaped the development of the United States.</li> </ul>

<p>Latino/as especially on the Western part of the United States; and the longstanding stream of Latino/a immigrants and their growing role in the construction of U.S. literature, culture, and identity.</p>	
	<ul style="list-style-type: none"> <li>• Explain and evaluate the role of the United States in international relations.</li> </ul>
	<ul style="list-style-type: none"> <li>• Identify and differentiate among the legislative, judicial, and executive branches of government and analyze their influence on the development of U.S. democracy.</li> </ul>
<p>An important component to U.S. Latino/a literature is the emphasis on systemic, social, and political violence. Students will analyze, write about, and discuss how differing ethnic/racial/gendered/sexual identities shape U.S. society. They will also contemplate complex social processes like discriminatory practices, burdensome living spaces (ghettos), bilingualism, anti-immigrant sentiment, labor exploitation, and other social and institutional patterns U.S. Latino/as have encountered in the United States.</p>	<ul style="list-style-type: none"> <li>• Analyze and discuss common institutions or patterns of life in contemporary U.S. society and how they influence, or are influenced by, race, ethnicity, class, gender, sexual orientation, belief, or other forms of social differentiation.</li> </ul>

**John Jay College of Criminal Justice, CUNY****SYLLABUS:  
Foundations in U.S. Latino/a Literature**

Fall  
LIT 2XX  
Professor Richard Perez  
Monday & Wednesday  
[profperez@msn.com](mailto:profperez@msn.com)  
Office: 732A (619 West 54<sup>th</sup> Street)  
Office Hours: Tuesdays 11am-1pm and by appointment

**Course Description:**

For over a hundred years U.S. Latino/a writers have produced a wide array of fiction. This course tracks that literature from its foundations to contemporary works. Starting with Maria Amparo Ruiz de Burton and culminating with Pulitzer Prize winner Junot Diaz, this course examines the different literary themes, styles, and social concerns Latino/a writers explore in their fiction. Thus, this course presents a comparative portrait of the various roots and beginnings of U.S. Latino/a literature. Overarching issues include gender, race, class, diaspora, bilingualism, violence, and community.

**Course learning outcomes:**

1. Gain an overview of the foundational texts in U.S. Latino/a literature, poetry, and drama and apply the fundamental concepts and methods to survey the role of literary, legal, ethical, psychoanalytic, cultural, and political discourses in shaping their understanding of U.S. Latino/a literatures from a variety of historical periods.
2. Analyze and explain one or more major themes of U.S. history and literature from more than one informed perspective to better understand themes evident in the writing of different Latino/a ethnic groups.
3. Evaluate how indigenous populations, slavery, and immigration have shaped the development of the United States and impacted U.S. Latino/a social experience and literary production.
4. Analyze and discuss common institutions or patterns of life in contemporary U.S. society and how they influence, or are influenced by, race, ethnicity, class, gender, sexual orientation, belief, or other forms of social differentiation.
5. Students will gather, interpret, and assess information from a variety of sources and points of view and demonstrate close reading, writing, and analytical skills.
6. Students will produce well-reasoned written or oral arguments using evidence to support conclusions and implement the key elements and terms of literature, such as tone, point of view, figurative language, and plot structure in their analysis of literature that synthesize U.S. Latino/a literary and theoretical texts in a cohesive manner.

**Required Texts:**

- 1) Burton, Maria Amparo Ruiz de. *The Squatter and the Don*. Houston: Arte Publico, 2004 (1885). ISBN-13 #978-1558851856
- 2) Marti, Jose. *Selected Writings*. New York: Penguin Classics, 2002. ISBN-13: 978-0142437049
- 3) Burgos, Julia de. *Song of the Simple Truth*. New York: Curbstone Books, 1997. ISBN-13: 978-1880684245
- 4) Thomas, Piri. *Down These Mean Streets*. New York: Random House, (1967) 1997. ISBN-13: 978-0679781424
- 5) Anzaldúa, Gloria. *Borderlands/La Frontera: The New Mestiza*. San Francisco: Aunt Lute Books, 1987. ISBN-13: 978-1879960749
- 6) Tobar, Hector. *The Tattooed Soilder*. New York: Penguin, 2000. ISBN-13: 978-0140288612
- 7) Diaz, Junot. *The Brief Wondrous Life of Oscar Wao*. New York: Riverhead, 2007. ISBN-13: 978-1594483295

**Grading and Requirements:**

There are three basic requirements for this course – attendance, participation, and written assignments.

*Consistent attendance and timely arrival to class* is necessary in order to pass this course. Three absences will result in lowering of grade; and four or more in automatic failure. Three or more latenesses will also adversely affect your grade. Attendance will make up 10% of your final grade.

*Participation* includes the completion of course reading assignments and active involvement in class discussions including comments, opinions, responses, and questions. Because participation is so important to the success of individual learning and the atmosphere of the class it will consist of 15% of your final grade.

*Written assignments* must be completed by the end of the semester in order to pass this course. Any late papers will automatically drop a grade. The average marks of your journals will make up 25% of your final grade, while your three papers will make up 50%.

**NOTABLE DUE DATES:****Papers:**

WEEK SIX: Paper #1 Due – 5 pages.

WEEK ELEVEN: Paper #2 Due – 5 pages.

FINALS WEEK: Final Paper Due – 5-7 pages.

**Expectations:**

- You are expected to behave in a mature, respectful manner in class. This means that you are alert and engaged, your cell phone/ipod/blackberry/camera is turned off and put away, you are not eating (drinks are okay), and you treat all members of the class politely. If you do not behave in this manner, you will be asked to leave class (which will result in a lateness on your attendance), and your grade will be affected.
- You write four short papers as described in the “Grading and Requirements” above.
- You will bring the appropriate texts to class.

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- For reading ease, assignments should be typed and double-spaced, in 12 point font, and black ink.
- If you do not show up to class when a paper is due your grade will be dropped each class you fail to bring the paper in (for example, A to A-; B to B-, etc.).
- Your assignment is considered late if it is not turned in when I collect it in class. If you expect to be absent or late when an assignment is due, give it to me ahead of time or give it to a friend to turn in.

**COLLEGE POLICY ON PLAGIARISM:**

**Plagiarism** is the act of presenting another person's ideas, research or writings as your own. The following are some examples of plagiarism, but by no means is it an exhaustive list:

- Copying another person's actual words without the use of quotation marks and footnotes attributing the words to their source;
- Presenting another person's ideas or theories in your own words without acknowledging the source;
- Using information that is not common knowledge without acknowledging the source;
- Failing to acknowledge collaborators on homework and laboratory assignments.

**Internet plagiarism** includes submitting downloaded term papers or part of term papers, paraphrasing or copying information from the Internet without citing the source, and "cutting and pasting" from various sources without proper attribution. (Undergraduate Bulletin p. 167).

**READING SCHEDULE****I. BEGINNINGS**

Class One: Introduction – Foundations: definitions of diaspora; binlingualism; imagining community; racial and ethnic catagories.

**WEEK ONE: Dislocations: The Shock of Arrival**

Class Two: *The Squatter and the Don* by Maria Amparo Ruiz de Burton – pgs. 3-100.  
Handout: "Ethnicity, Ethics, and Latino Aesthetics" by Rafael Perez-Torres.

Class Three: *The Squatter and the Don* – pgs. 101-157.

**WEEK TWO: Re-imagining Home**

Class Four: *The Squatter and the Don* – pgs. 158-250.

Class Five: *The Squatter and the Don* – pgs. 251-376.

**WEEK THREE: Trans-American Cosmopolitanism: Envisioning Democracy**

Class Six: *Selected Writings* by Jose Marti – pgs. 89-171.

Class Seven: *Selected Writings* by Jose Marti – pgs. 172-254.

**WEEK FOUR: Poetic Cartographies: Letters, Poems, Notebooks**

Class Eight: *Selected Writings* – pgs. 255-285

Class Nine: *Selected Writings* – pgs. 286-349.

**WEEK FIVE: American Forms: How Newness Enters the World**

Class Ten: *Song of the Simple Truth* by Julia de Burgos – selected poems  
 “I Greet in You the New American Woman”; “Song to the Hispanic People of America  
 and the World”; “In Total Nudity”; “Puerto Rico is in You”

Handout: “Ya Deja Eso! Toward an Epi-fenomenal Approach to Boricua  
 Cultural Studies” by Lisa Sanchez Gonzalez

Class Eleven: *Song of the Simple Truth* - “To Jose Marti”; “My Brain has become a Star  
 of the Infinite”; Interior Landscape”; “The Sky Has Worn its Dress of Horizons”; “Canto  
 to the Primal City of America”

**II. BUILDING A TRADITION****WEEK SIX: “Something I am” - The Uncanny Dimensions of Race**

Class Twelve: *Down These Mean Streets* by Piri Thomas: Prologue; pgs. 1-46.

Handout: “The Fact of Blackness” by Frantz Fanon

**Paper #1 Due – 5 pgs.**

Class Thirteen: *Down These Mean Streets* – pgs. 47-79.

**WEEK SEVEN: Logic of the Street: Neighbors, Strangers, and the Politics of Friendship**

Class Fourteen: *Down These Mean Streets* – pgs. 81-130.

Handout: “Puerto Rican in New York” by William Luis

Class Fifteen: *Down These Mean Streets* – pgs.131-194.

**WEEK EIGHT: Cannibalism, Criminal Justice, and Forming an Ethical Self**

Class Sixteen: *Down These Mean Streets* – pgs. 195-308.

Class Seventeen: *Down These Mean Streets* – pgs. 309-331.

### WEEK NINE: **The Language of Borders: Sexuality and Wild Tongues**

Class Eighteen: *Borderlands/La Frontera: The New Mestiza* by Gloria Anzaldua – pgs. 1-62.

Handout: “Intermarginalia: Chicana Spatiality and Sexuality in the Work of Gloria Anzaldua and Terri de la Pena” by Mary Pat Brady

Class Nineteen: *Borderlands/La Frontera: The New Mestiza* – pgs. 63-120.

### WEEK TEN: **Crossers y Otros Atravesados**

Class Twenty: *Borderlands/La Frontera* – pgs. 123-195.

Class Twenty-One: *Borderlands/La Frontera: The New Mestiza* – pgs. 197-225.

## III. **CONTEMPORARY ITERATIONS**

### WEEK ELEVEN: **The Coming Community**

Class Twenty-Two: *The Tattooed Soilder* by Hector Tobar – pgs. 3-80.  
**Paper #2 Due – 5 pgs.**

Class Twenty-Three *The Tattooed Soilder* – pgs. 83-150.

### WEEK TWELVE: **Translating the Nation**

Class Twenty-Four: *The Tattooed Soilder* – pgs. 153-239.  
Handout: “Americanismo: City of Peasants” by Hector Tobar

Class Twenty-Five: *The Tattooed Soilder* – pgs. 240-307.

### WEEK THIRTEEN: **The Curse: Race, Language, and Power**

Class Twenty-Six: *The Brief Wondrous Life of Oscar Wao* by Junot Diaz – pgs. 1-50.  
Handout: “Caribenos, Counterstreams, and Cultural Remittances”  
by Juan Flores

Class Twenty-Seven: *The Brief Wondrous Life of Oscar Wao* – pgs. 51-75.

### WEEK FOURTEEN: **“End of Language” – Violence and Masculinity**

Class Twenty-Eight: *The Brief Wondrous Life of Oscar Wao* – pgs. 76-166.



Class Twenty-Nine: *The Brief Wondrous Life of Oscar Wao* – pgs. 167-201.

**WEEK FIFTEEN: Transgressions: The Future in/as Literacy**

Class Thirty: *The Brief Wondrous Life of Oscar Wao* – pgs. 205-307.

Class Thirty-One: *The Brief Wondrous Life of Oscar Wao* – pgs. 311-335.

**FINALS WEEK: Final Paper Due – 5-7 pgs.**

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