ARIZONA STATE UNIVERSITY
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 2/28/12

1. ACADEMIC UNIT: School of Transborder Studies

2. COURSE PROPOSED: TCL 211 Transborder Chicano/a Latino/a Poetry 3
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Norma A. Valenzuela Phone: 5-9426
   Mail Code: 8303 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. (Please submit one designation per proposal)

   Core Areas
   Literacy and Critical Inquiry--L □
   Mathematical Studies--MA □ CS □
   Humanities, Fine Arts and Design--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 □

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.

   CROSS-LISTED COURSES: □ No □ Yes; Please identify courses: ______________________________________

   Is this a multisection course?: □ No □ Yes; Is it governed by a common syllabus? __________________

Carlos Vélez-Ibáñez
Chair/Director

Date: 3/14/2018

Revised: 1/94, 4/95, 7/98, 4/00, 1/03, 10/08
Transborder Chicano/a and Latino/a Poetry

TCL 211 / SLN: 83059
Class time: T, Th 12:15-1:30pm
Class location: CPCOM 227
Phone number: (480)727-8838
Email: marivel.danielson@asu.edu

Professor Marivel Danielson
Office: Interdiscip. B; 160F
Off. Hrs: Tuesdays 1:30-3:30 or by appt

Course Description

This class will provide students with a survey of key texts, voices and critical concepts as well as relevant historical contextualization of contemporary Chicana/o poetic expression. This introduction to Chicana/o poetry will focus primarily on contemporary work published in the U.S. after 1967. Class lectures will position contemporary Chicana/o poetry in a trajectory that finds its origins and inspiration in the oral traditions of indigenous pre-Columbian populations, the folkloric forms of the colonial Américas as well as the vibrancy and impassioned community and cultural activism engendered by the 1960s Chicana/o Movement. More recently, political awareness of the significance of gender and sexuality movements among Chicana/o communities enable new voices and discourse to emerge from within the legacy of Chicana/o poetic expression. Additionally, class time will be utilized to discuss assigned readings, to introduce supplementary authors, to freewrite and to workshop your own creative reactions to course readings, discussions and lectures. We will utilize the imagery of mestizaje, hybridity and linguistic code-switching in order to move from critical analysis of language, aesthetics and form—what scholar Bruce-Novoa would term “surface structure”—to the study of the works’ potential interpretations, social, cultural and political impact on Chicana/o as well as other minority and mainstream communities, and the poetic strategies and sensibilities invoked within each work.

Course Objectives

Upon completion of this course you should be able to:

* Elucidate key time periods, historical contexts and literary themes that help to define a tradition of Chicana and Chicano poetic expression.
* Perform close textual analysis of familiar and unfamiliar poetic works with emphasis on elements of symbolism, perspective and voice, form and style.
* Interpret and react to secondary critical materials and create dialogue between these arguments and primary texts.
* Engage in effective library research resulting in primary and secondary materials in a variety of formats including but not limited to books, journal articles and online resources.
* Produce a portfolio of original creative works in response to course readings and discussions as well as works in which you cultivate your own personally relevant themes, imagery and stories. You will regularly present this work orally in class.

Texts
Graded Components and Grading Scale:

Your grade will be assessed as follows:

1) Attendance/Participation: 20%
   100-98 = A+
   97-93 = A
   92-90 = A-

2) Response Papers: 10%
   89-88 = B+
   87-83 = B

3) Weekly Workshops: 10%
   82-80 = B-
   79-70 = C

4) Midterm Essay: 30%
   69-60 = D
   59 and below = E

Course Format and Requirements:

1) Attendance/Participation: The structure of this class will be a combination of lecture, small group work, collective discussion and creative workshop. In as much as we will make use of the ideas, imagery, symbols and strategies in each work we study, 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. Sign-in for attendance is the student’s responsibility. Three unexcused absences are allowed. Excessive absences will affect your final grade. Attendance and active participation contribute 20% towards your final grade.

2) Response Papers: Throughout the semester I will require periodic response papers based on the assigned course materials and discussions. A portion of these will be assigned to be prepared outside of class while others will be written and/or developed during class time. You will be evaluated on the effectiveness of your linguistic expression and analytical arguments, as well as the clarity and relevance of your response. This overall grade will represent 10% of your final grade.

3) Weekly Workshops: These workshops will be required of all students enrolled in the course. In-class workshops will require you to bring one draft of an original work to class to be presented orally for your classmates. You will be required to make a brief statement regarding your process as a writer and pose critical questions to your listeners in order to solicit useful feedback during the workshop. Your participation in these weekly readings
includes active, respectful and thoughtful response to your classmates’ work as well as the presentation of your own. I will evaluate both of these elements in order to determine an overall grade that represents 10% of your final grade in the course.

4) Midterm Essay: In this 3-5 page analytical essay you will choose 2-3 poems by a minimum of 2 distinct authors in order to compose a comparative analysis of mestizaje and/or hybridity as strategies of resistance and negotiation for Chicana/o and Mexican-American poets. Students are also encouraged to engage with issues of gender, sexuality, spirituality, language, and citizenship within their analysis. Your grade for this essay will be based upon the quality and originality of your argumentative thesis, your connection to issues of mestizaje and/or hybridity, and your integration of at least 2 secondary supporting texts. This essay represents 30% of your final grade.

5) Portfolio: There will be 2 dates to turn in a portfolio of your work produced throughout the semester. This portfolio may incorporate elements of journal and scrapbook format, but must at all times center around the development and refinement of your own original critical and creative work. Additional guidelines will be discussed and distributed in the first weeks of the course. The midterm portion of this portfolio represents will not be graded, but will offer students the chance to get detailed feedback on the collection of works midway through the semester. The final submission of your portfolio must integrate your midterm feedback and represents 20%.

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 participation 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. Depending on the quality of your response, you will be credited points towards the quiz portion of your grade.

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 which can be found at:

https://provost.asu.edu/academicintegrity

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). Their website can be found at:

http://www.asu.edu/studentaffairs/ed/drc/
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:

   The course must contribute to an understanding of cultural diversity in **contemporary** U.S. Society.

   - Course Description in Syllabus

2. A Cultural Diversity course must then meet **at least one** of the following specific criteria:

   a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.

   - Course Description and Course Components in Syllabus

   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.

   - (No box checked)

   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.

   - (No box checked)

   *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.
Cultural Diversity [C]
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<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
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</thead>
<tbody>
<tr>
<td>TCL</td>
<td>211</td>
<td>Chicana/o Poetry</td>
<td>CULTURAL</td>
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</table>

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.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
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<tbody>
<tr>
<td>Example-See 2b. Compares 2 U.S. cultures</td>
<td>Example-Compares Latino &amp; African American Music</td>
<td>Example-See Syllabus Pg. 5</td>
</tr>
<tr>
<td>1.</td>
<td>Course engages with contemporary Chicana/o and Mexican-American poets publishing in the United States.</td>
<td>See Course Description (Syllabus pg. 1) and Required Texts list (Syllabus pg. 1).</td>
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<tr>
<td>2a.</td>
<td>Course emphasizes issues of intersectionality within the theoretical concept of mestizaje or hybridity. In this way students are encouraged to examine the ways gender, sexuality, and class intersect in meaningful ways with race and ethnicity for Chicana/o poets and the communities and experiences they represent within their work.</td>
<td>See Course Description (Syllabus pg. 1) and Course Structure and Requirements #4 Midterm Essay (Syllabus pg. 3)</td>
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