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: 6303 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 965-0759.

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 X
- 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: X No □ Yes; Please identify courses: ________________________________

Is this an unsectioned course?: X No □ Yes; Is it governed by a common syllabus? ____________

Carlos Vélez-Ibáñez
Chair/Director (Print or Type)

Date: 3/14/2012

Chair/Director (Signature)

Rev. 1/94, 4/95, 7/96, 4/00, 1/02, 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
Information: 20 Years of Joda. José Montoya.
Emplumada. Lorna Dee Cervantes.
Three Times a Woman. A. Gaspar de Alba, M. Herrera Sobek and D. Martínez.
Tallos de luna. Elba Rosario Sánchez.
From the Other Side of Night. Francisco X. Alarcón.
Additional reserve and coursepack materials as will be indicated throughout the semester.
Spanish/English dictionary or access to online dictionary (optional).

Graded Components and Grading Scale:

Your grade will be assessed as follows:

100-98 = A+
97-93 = A
92-90 = A-
89-88 = B+
87-83 = B
82-80 = B-
79-70 = C
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 humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

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

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

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

### ASU - [HU] CRITERIA

**HUMANITIES, FINE ARTS AND DESIGN [HU]** courses must meet *either* 1, 2, or 3 *and* at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria a **CENTRAL AND SUBSTANTIAL PORTION** of the course content.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.

2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.

3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.

4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:

   a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.

   b. Concerns aesthetic systems and values, literary and visual arts.

   c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.

   d. Deepen awareness of the analysis of literature and the development of literary traditions.

### THE FOLLOWING ARE NOT ACCEPTABLE:

- Courses devoted **primarily** to developing a skill in the creative or performing arts, including courses that are **primarily** studio classes in the Herberger College of the Arts and in the College of Design.

- Courses devoted **primarily** to developing skill in the use of a language — **However, language courses that emphasize cultural study and the study of literature can be allowed.**

- Courses which emphasize the acquisition of quantitative or experimental methods.

- Courses devoted **primarily** to teaching skills.
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>
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<tr>
<td>2.</td>
<td>This course takes as its primary focus the analysis and interpretation of written poetic texts. We also consider the historical context of the work studied and its impact on poets' thematic and stylistic choices.</td>
<td>See course description, objectives, and required texts in syllabus (pg. 1). Relevant activities include: Daily reading assignments and discussion, written analytical response papers, and the midterm analytical essay as described in Course Structure and Requirements (Syllabus pg. 2-3).</td>
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<td>4.</td>
<td>The course covers poetic production by Chicana and Mexican-American authors from 1967 to contemporary publications.</td>
<td>See required texts list (Syllabus pg. 1) as well as course description and course components on pgs. 2-3.</td>
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