

English 2490 (section 001)
Introduction to Latino/a Literature
11:30-12:45 p.m., T & R, Roskens Hall 302
Instructor: Dr. Ramón Guerra
Office Hours: 10:00-11:00 a.m., T & R and 2:00-2:30 p.m., T
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Fall 2014

"Latino/a Literature"

TEXTS REQUIRED

The Norton Anthology of Latino Literature, ed. Ilan Stavans. 2011.

*Please bring all assigned readings to class with you on the day they are assigned.

COURSE DESCRIPTION

The literature in this course will focus on Latino/a literature and the forms, traditions, and issues unique to this literature. As an approach to a small survey of Latino/a literature this course will explore important aspects of the works through a mostly historical approach but will draw from other components including: folklore, memory, social issues, and identity development. We will read fiction, non-fiction, poetry, testimonio and explore song lyrics of folk songs as well. We will also look at some critical pieces, some historical writing, and a few other readings that are non-fiction and instructional. This course has been designed to help to teach more about Latino/a culture and its representation in and through literature. It will explore Latino/a literature and culture and how they are important to determine identity and conflict in the world, particularly in a contemporary world that simultaneously is embracing and rejecting the "differences" in cultures. The course will also examine the ways in which Latino/a narratives have often been left out of history and that literature and art from marginalized minorities is one way to help resurrect these "absent histories." It will be an introduction to contemporary literature by Latinos/as in the United States, and provide an overview of Mexican American, Chicano/a, and other Latino/a voices in American literature from early colonization to the present.

In the end, I hope and expect that you will learn a variety of things about Latino/a literature, culture, and history as well as some valuable approaches to addressing some specific, important themes both in discussions and in writing. This class should be exciting, interesting, and always open to discussion—all students should feel welcome and not afraid to raise honest questions or comments in our conversation.

COURSE STRUCTURE

The format that the class sessions will take will vary throughout the summer. **The majority of the atmosphere will be based on "all-class conversation."** In this way, everyone should feel responsible for contributing to the subject matter of the class. We will also do small group work or work in pairs to create smaller areas of discussion before addressing specific topics as an entire class. There will also be some lectures, sharing of your writing, and question and answer sessions.

CLASS REQUIREMENTS

Please review the requirements and policies listed on this syllabus; you are responsible for all the information listed herein (chances are good that the answers to many of your future questions are addressed within this document).

Reading: This course does require a significant amount of reading to be done in a short amount of time. However, if you manage your time wisely and look ahead, you should be able keep up with the readings from week to week. You should come to class prepared to talk about the readings that are listed on that day on the schedule at the back of this syllabus. Read actively—begin to formulate questions or discussion topics as you read. Write them down, underline or highlight them. Part of your responsibility is to come *prepared* to engage in our conversation. **There will be several moments throughout the course where I will instruct a student or students to come prepared to start the class discussion for the next period.**

Weekly Reading Quizzes: Approximately once a week (unannounced) there will be a quiz based on the readings and/or our discussions from class. The quizzes will typically be about 5-7 questions and worth a total of 100 points by the end of the semester. Quizzes will be given at the beginning of class and **are not allowed to be made up either for absences or tardiness.**

Critical Briefs: You will have 2 Critical Briefs of 4-5 pages each due throughout various points of the semester. We will discuss the projects individually when starting each new text. For now, the projects should be thought of as “Critical” analysis and should fulfill more requirements than a simple review, evaluation, or response that simply asks for your *feelings* about the reading. You should take a stand on some issue of importance in the reading and be prepared to cite specific examples from the text in support. Use your notes from class as well as any notes you keep while doing the reading as a point of development for these projects—something not necessarily “controversial” but something that gets beyond pointing out a difference or a comparison. Your project should go beyond that and into the area that examines *why* that difference or comparison is significant, etc. The projects are designed to help us learn to read actively and pose meaningful questions about what we’ve read, leading to more in depth discussion and examination of important topics.

**Each submitted written assignment will adhere to the following guidelines:

1. Times New Roman, 12-point font
2. One inch margins on all sides (the default is often 1.25, so be sure to change this)
3. Pages numbered in the top right corner (no number on the first page)
4. Double spaced (except for the heading, this should be single spaced)
5. Heading on the left should include: Name, Date, Course, Professor’s name
6. Title in the center (not underlined, *nor* in quotation marks, *nor* italicized)
7. MLA style in-text parenthetical citation (see *MLA Handbook*, 7th edition)
8. Strict observance of page requirements (e.g. “4-5 pages” means that the minimum is 4 *full* pages of typing)

**Papers will be due at the beginning of class on the day listed on the schedule. Late papers will be penalized a half-letter grade per day.

Student papers will be returned ungraded and must be rewritten if they contain 5 or more errors from the following:

Noun-verb agreement

Run-ons

Inconsistency of tense

Incomplete sentences

Punctuation errors, specifically misplaced or neglected commas and quotation marks

***These papers will then be downgraded a half letter grade when re-submitted.**

Participation: This class should feel like an open exchange of students' ideas and suggestions. I expect that you will each be an actively involved member of the small community that our class and small groups will represent. This means being prepared for all aspects of class including discussion of readings, small group work, and all other class activities. This class will depend on your participation; to earn your participation grade you should expect to do more than simply show up for class. Participation represents 20% of your final grade; if you are curious as to your contributions, please feel free to ask me about anything. **I will also give quizzes from time to time to encourage the daily reading.**

Exams: You will have 2 Exams this semester, each worth 20% of your overall grade. Each Exam will cover one half of the course; *the Final Exam will NOT be comprehensive*. I will discuss each Exam as we approach them; we will also have time in class for review questions. The Exams will be essay based and contain questions that will ask about multiple authors, stories, themes, etc. You will need to BLOCK OUT TIME ON NOVEMBER 4 AND DECEMBER 18 IN ORDER TO TAKE THESE EXAMS ONLINE THROUGH THE ASSIGNMENTS TAB ON BLACKBOARD. These exams will be open book and open note and they will be available from 2:00 to 4:00 PM on the day they are assigned. Please plan to have your computer and internet access available during this time.

GRADING BREAKDOWN

Critical Brief #1	20%	Midterm Exam	20%
Critical Brief #2	20%	Final Exam	20%
Attendance and Participation	10%	Weekly Reading Quizzes	10%

CLASS POLICIES

****Attendance****: [Please review this policy carefully as to avoid any discrepancies later in the semester.] This class depends on the participation and involvement of students—*part of your workload for the class can only be done in the classroom* (and in no way “made up;” therefore your attendance is vital to the success of our group. You should strive to come to this class every day. If you are not here you cannot contribute or receive guidance in the current discussion. Each absence AFTER TWO will result in the final grade being lowered a half letter. **If there are**

extenuating circumstances surrounding your absence(s), *please visit with me as soon as possible*—do not wait until it is time for me to determine grades.

Plagiarism: In this course, if you will submit written work in which you make use of information and ideas found in print or online sources, you must be aware of plagiarism. Whenever you use material from another writer, it is important that you quote or paraphrase appropriately and *cite the source*.

Never let it appear that ideas and information gleaned from other sources are your own. The UNO Academic Integrity policy defines plagiarism as “presenting the work of another as one’s own (i.e. without proper acknowledgement of the source) and submitting...academic work in whole or in part as one’s own when such work has been prepared by another person or copied from another person.”

Failure to cite sources appropriately is plagiarism, a serious academic offense. Plagiarized work will not be accepted. Consequences for plagiarism are up to the discretion of the instructor; they may range, for example, from rewriting all or part of a paper to a grade of F for the course. Students who plagiarize more than once are subject to disciplinary action, which may include expulsion from the university.

If you have a question about using or citing another writer’s work, DO NOT GUESS. Check with your instructor or a consultant at the UNO Writing Center. Bring a printout of the original source and your paper to the consultation. For more information:

<http://www.unomaha.edu/aandsaffairs/tabs/student/aiundergrad.php>

Students with Disabilities: Students with disabilities are encouraged to contact me for a confidential discussion of their individual needs for academic accommodation. It is the policy of the University of Nebraska to provide flexible and individualized accommodation to students with documented disabilities that may affect their ability to fully participate in course activities or to meet course requirements.

Personal Portable Technology Policy: Unless you have young children or are emergency personnel, ALL cell phones & pagers, etc., must be turned off when you enter the class. Use of laptops, sound and video recorders, etc., is strictly prohibited without clearance from the instructor.

UNO Writing Center: The Writing Center is a tremendous resource for all UNO students and faculty. It is located in Arts & Sciences Hall 150 and is staffed by English Department faculty and graduate students. You may want to consider seeking an appointment for their help with any written assignment; they will carefully work with you to make revisions and help you craft your best work. This service is free to UNO students and faculty. For more information:

<http://www.unomaha.edu/writingcenter/>

Class Schedule

(All items and assignments are listed on the day that you should have them ready. For instance, on Thursday, August 28 you should come to class having read the "Preface" and "Introduction.")

Tuesday 8/26

Syllabus review and introductions. Overview of the course themes and goals.

Thursday 8/28

Read: "**Preface**" (liii-lix) and "**Introduction: The Search for Wholeness**" (lxiii-lxxi) in *The Norton Anthology of Latino Literature* (xi-xx)

Due: Letter to me (1 page) explaining why you've been drawn to this particular class, what you hope to get out of it, and what your past experience is with Latino/a literature.

COLONIZATION

Tuesday 9/2

Read: "**Colonization: 1537-1810**" (1-11) and Alvar Núñez Cabeza de Vaca from *Chronicle of the Narváez Expedition* (20-37)

Thursday 9/4

Read: Juan de Castellanos "**Revolt of the Borinqueños**" (57-60) and Sebastián Vizcaíno from *Diary of Sebastián Vizcaíno* (70-76)

Tuesday 9/9

Read: Juan Bautista de Anza from *Diary of Governor de Anza's Expedition against the Comanche Nation, August 15-September 10, 1779* (147-58)

ANNEXATIONS

Thursday 9/11

Read: "**Annexations: 1811-1898**" (159-71) and Eulalia Pérez from "**An Old Woman Remembers**" (178-85)

Tuesday 9/16

Read: José María Heredia "**Ode to Niagara**" (203-205); "**Frontier Memories**" (206-08); and Juan Nepumuceno Seguín from *Personal Memoirs of John N. Seguín, 1834-42* (208-09)

Thursday 9/18

Read: María Amparo Ruiz de Burton *The Squatter and the Don* (235-48)

Tuesday 9/23

José Martí "**Coney Island**," "**Love in the City**," "**Two Homelands**," and "**Our America**" (265-73, 281-89)

Thursday 9/25

Read: Francisco Gonzalo "Pachín" Marín "**New York from Within: One Aspect of Its Bohemian Life**," (317-20) and Eusebio Chacon "**The Calm after the Storm**" (333-49)

ACCULTURATIONS**Tuesday 9/30**

Read: “**Acculturation: 1899-1945**” (359-69) and Leonor Villegas de Magnón “**The Rebel**” (379-89)

Thursday 10/2

Read: William Carlos Williams “**Libertad! Igualdad! Fraternidad!**” “**Apology,**” “**Sub Terra,**”
And “Chapter 4” from *Autobiography: “Pop and Mother*” (418-21, 425-28) and
Bernardo Vega “**Puerto Rican Migration to the United States**” (429-30)

Tuesday 10/7

Read: Ernesto Galarza from *Barrio Boy* (530-51)

Thursday 10/9 NO CLASS; PROFESSIONAL ENGAGEMENT FOR INSTRUCTOR

Tuesday 10/14

Read: Luis Leal “**In Search of Aztlán**” (551-58)

Thursday 10/16

Read: “**Upheaval: 1946-1979**” (583-594) and Read: Américo Paredes *With His Pistol in his Hand* “Chapter 1” (603-621)

Tuesday 10/21 NO CLASS; FALL BREAK

UPHEAVAL**Thursday 10/23**

Read: José Antonio Villarreal *Pocho* (711-32) and Cesar Chavez “**We Shall Overcome,**” “**Jesus’s Friendship,**” and “**An Organizer’s Tale**” (760-74)

Tuesday 10/28

Begin Film: *The Ballad of Gregorio Cortez* (1982)

Due: Critical Brief #1

(Must be received in my office, ASH 189E by 2:00PM—*No exceptions!*)

Thursday 10/30

Finish Film: *The Ballad of Gregorio Cortez*

Review and discussion for Midterm Exam

Tuesday 11/4

**NO CLASS--MIDTERM EXAM ADMINISTERED THROUGH “ASSIGNMENTS”
FUNCTION ON BLACKBOARD (EXAM WILL BE AVAILABLE FROM 11:00
AM-1:00 PM)**

Thursday 11/6

Read: Rodolfo “Corky” Gonzáles “**I am Joaquín**” (787-799) and John Rechy *City of Night* (1023-38)

Tuesday 11/11

Read: Oscar "Zeta" Acosta *The Autobiography of Brown Buffalo*: "Chapter 6" (1039-1050)
And Rudolfo Anaya From *Bless Me, Ultima* (1160-61, 1169-86)

Thursday 11/13

Read: Luis Valdez "Zoot Suit" (1244-1300) and scenes from film *Zoot Suit* (1981)

INTO THE MAINSTREAM**Tuesday 11/18**

Read: "Into the Mainstream: 1980 to the Present" (1461-69) and Gloria Anzaldúa From
Borderlands/La Frontera: The New Mestiza (1490-1507)

Thursday 11/20

Read: Richard Rodriguez from *Hunger for Memory* (1574-91)

Tuesday 11/25

Read: Esmeralda Santiago from *When I Was Puerto Rican* (1700-14) and Julia Alvarez From
How the García Girls Lost their Accent (1738-47)

Thursday 11/27

NO CLASS; THANKSGIVING

Tuesday 12/2

Read: Cherríe Moraga *Giving up the Ghost* (1860-95); and Lorna Dee Cervantes "Refugee
Ship" and "Beneath the Shadow of the Freeway" (2011-14)

Thursday 12/4

Read: Luis J. Rodríguez From *Always Running: La Vida Loca* (2047-61) and Guillermo
Gómez-Peña "Documented/Undocumented" (2081-86)

Tuesday 12/9

Read: Cristina Garcia from *Dreaming in Cuban* (2233-50) and Junot Diaz "Ysrael"
(2351-61)

Thursday 12/11

Due: Critical Brief #2 (In class submission)

Course wrap up, **Questions and Review for Final Exam**, Course evaluations

Thursday 12/18

**FINAL EXAM ADMINISTERED THROUGH "ASSIGNMENTS" FUNCTION ON
BLACKBOARD (EXAM WILL BE AVAILABLE FROM 11:00 AM-1:00 PM)**