LHCS 01:595:240: Latino Literature and Culture
(Course number and name change-This course replaces 01:595:267 Latino Literature)

Course description
This course proposes a definition of Latino literature and culture by reviewing some of the canonical texts produced by Mexican American, Chicano and Hispanic Caribbean Diasporic writers from the 1960s until 2010. The course begins with a working definition of Latino Studies, using foundational works by Juan Flores, Román de la Campa and Clara Rodríguez. Then we will focus on the close-reading of a selection of well-known texts from the Chicano tradition (Tomás Rivera, Sandra Cisneros, Gloria Anzaldúa, and Richard Rodríguez), and a selection of Nuyorican, Dominican American and Cuban American texts (Piri Thomas, Pedro Pietri, Tato Laviera, Lourdes Casal, Gustavo Pérez Firmat, Cristina García, Junot Díaz, Julia Alvarez and Sonia Rivera Valdés). Some of the topics addressed in class will be: conceptualizations of the border and hybrid identities, mestizaje, indigeneity, “la raza” and racialization, Spanglish and the limits of transculturation, the transformation of Latino gender and sexuality, and the subversion of internal colonialism in the creation of a new notion of American identity. We will also see clips from the following films/programs: Before Night Falls, Selena, Ugly Betty and Quinceañera.

Course description for Catalog:
Survey of Latino/a literary voices drawn from the Mexican, Puerto Rican, Dominican, Cuban and other Latin American migrations to the U.S. Discussion of exile, resistance and assimilation; political presence and identity formation; race, ethnicity, gender and sexuality; and examination of literary modes and genres (autobiography, poetry, novel, film, music).

Requirements: Credit not given for both this course and American Studies 01:050:240.

Course Structure: Students will read approximately 50-120 pages per class and write brief commentaries on some primary texts. Even though the course is organized thematically, a chronological and geographical approach will also inform class discussions. Each primary text will be introduced through a brief lecture, followed by group discussion.

Texts:
Most readings available on Sakai, electronic reserve. The following books are also required readings and are available at the Rutgers Library or at amazon.com, NJ Books and/or www.barnesandnoble.com:

Tomás Rivera, ...y no se lo tragó la tierra/...and the Earth did not Devour Him. ISBN-13: 978-1558850835. $10.17


**Department Learning Goals:**

1. Be familiar with several of the disciplines that comprise the field of Latino and/or Caribbean studies, including but not limited to: anthropology, art history, cinema studies, education, geography, history, literature, media studies, music, philosophy, political science, sociology, and women’s and gender studies.

2. Develop critical thinking skills and the ability to speak and write clearly and analytically.

3. Employ different research methodologies and interdisciplinary approaches in the humanities and/or social sciences, demonstrating proficiency in one or more of the following areas: historical, political, sociological, anthropological, environmental, philosophical, literary, visual, cinematic, musical, and/or performative analysis.

4. Develop multi- and inter-cultural competence and sensitivity to issues particular to Latino and/or Caribbean experience(s).

5. Conduct individual research to formulate rigorous and convincing arguments in the field of Latino and/or Caribbean studies; honors students will perform and present original research.

**Course Learning goals:**

1. Students will learn what is Latino literature, and they will learn to distinguish between Hispanic Caribbean and Chicano literature.

2. Course includes a historical contextualization of Chicano and Hispanic Caribbean cultures in the U.S. and addresses key topics and questions that distinguish Chicano and Hispanic Caribbean cultural expressions, such as conceptualizations of the border and hybrid identities; *mestizaje*, indigeneity, “la raza” and racialization; Spanglish and the limits of transculturation; the transformation of Latino gender and sexuality; and the subversion of internal colonialism in the creation of a new notion of American identity.

3. The course will also teach students how to conduct discursive literary analysis by working on their close-reading skills.

4. Students will also learn writing skills, through essay exams written in class, workshops conducted during class time to work on peer-editing of their essays, and by writing and re-writing three short “reflexiones” on the primary texts analyzed in class.
5. The course will also cover a basic chronology of the immigration and incorporation of Latino populations into the United States.

6. Students will learn to distinguish between sociological and historical studies of Latino populations from the theoretical and discursive analysis of the cultural manifestations about or produced by Latinos in the U.S. **This fulfills the Arts and Humanities requirements of the SAS Core curriculum (AHo).**

**Evaluation:**

<table>
<thead>
<tr>
<th>Evaluation Item</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Class Attendance and Participation</td>
<td>20%</td>
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<tr>
<td>3 “reflexiones” or 2-3 pages reaction papers</td>
<td>30%</td>
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<tr>
<td>Midterm</td>
<td>10%</td>
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<tr>
<td>2 essay exams written in class</td>
<td>20%</td>
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<tr>
<td>Pop quizzes</td>
<td>10%</td>
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<tr>
<td>Partial Exam on the day of the final exam</td>
<td>10%</td>
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**Requirements:**

1. Three brief “reflexiones” (2-3 pages, double spaced) written in English and typed. Each “reflexión” will be a commentary of the main topic and discursive strategy developed in one of the primary texts. If a rewrite is needed, the student must complete the revision of each “reflexión” before the deadline for the next written exercise, or the rewrite will not be graded.

2. One midterm will be administered in class.

3. Two essay exams (open-book exercises) will be administered in class.

4. One partial test will be administered on the day of the final exam.

5. There will be weekly pop quizzes on the assigned reading.

6. Attendance and participation are expected. Students should come to each class having read the assigned texts and ready to participate in the discussion. Participation will be graded based on attendance, active intervention in class, quizzes, and preparation of short assignments that will be presented in class (such as oral reports on some of the critical readings, as well as on some of the primary literary and audiovisual materials studied in the course). Participation grade will be lowered 10% after 3 absences with no written medical excuse. Three late arrivals are equivalent to one absence.

7. Grade scale for the department is the following: A = 93 – 100; B+ = 89 – 92; B = 81 – 88; C+ = 77 – 80; C = 70 – 76; D = 65 – 69; F= 64 and below.

8. Papers, quizzes, assignments and exams should be completed by the dates announced in the syllabus. There will be no make-ups for any of the class assignments, and in case of illness students must provide a written medical excuse to request any extensions or make-ups.

9. The department has a writing tutor to help our students in writing their class papers. Please go to the department’s webpage and locate the contact information under the link for LHCS Writing Tutor. For more information see the following link:
   http://latcar.rutgers.edu/writingtutor.html
10. Plagiarism is not allowed in class. If a student uses any ideas from another person without properly acknowledging the sources used, the evaluation of her/his work will be suspended and his case will be referred to the University’s administration. Plagiarism is understood as follows:

**Plagiarism is the representation of the words or ideas of another as one's own in any academic exercise. To avoid plagiarism, every direct quotation must be identified by quotation marks or by appropriate indentation and must be properly identified by using parenthetical references that include the author’s last name and the page number of the essay or chapter quoted, as well as by including a list of works cited at the end of the text. Acknowledgment is required when material from another source stored in print, electronic, or other medium is paraphrased or summarized in whole or in part in one's own words. To acknowledge a paraphrase properly, one might state: "to paraphrase Plato's comment . . ." and conclude with a parenthetical reference. A footnote [or endnote] acknowledging only a directly quoted statement does not suffice to notify the reader of any preceding or succeeding paraphrased material. Information which is common knowledge, such as names of leaders of prominent nations, basic scientific laws, etc. need not be referenced; however, all facts or information obtained in reading or research that are not common knowledge among students in the course must be acknowledged. In addition to materials specifically cited in the text, only materials that contribute to one's general understanding of the subject may be acknowledged in the bibliography.**

**Plagiarism can, in some cases, be a subtle issue. Any questions about what constitutes plagiarism should be discussed with the faculty member.**

For more information, see the following websites:
- [http://latcar.rutgers.edu/academichonesty.html](http://latcar.rutgers.edu/academichonesty.html)
- [http://wp.rutgers.edu/courses/201/plagiarism_policy/plagiarism_defined.html](http://wp.rutgers.edu/courses/201/plagiarism_policy/plagiarism_defined.html)

**Course Syllabus:**

Class # 1: What is Latino studies and Latino literature
Discuss syllabus.
READ BEFORE FIRST CLASS!!  What it Means to be Latino:
Rubén Martínez, “At the Crossroads: Latinos in the New Millenium”
Otto Santa Ana, “Is There Such Thing as Latino Identity?”
Clara Rodríguez, “What it Means to Be Latino”

Class # 2
What is Latino studies and Latino literature
Tomás Rivera, .... *Y no se los tragó la tierra*. (1971)
Class # 3
Tomás Rivera, … Y no se los tragó la tierra. (1971)

Class # 4
Cisneros, House on Mango Street (1984)
**Reflexión # 1**

Class # 5
Cisneros, House on Mango Street (1984)
Silvio Torres Saillant, The Political Roots of Chicano Discourse” (sakai)

Class # 6
**First Essay Exam in Class**

Class # 7
Selena-Film in class
Frances Aparicio, “Jennifer as Selena: Rethinking Latinidad in Media and Popular Culture” (sakai)

Class # 8
Selena: Film in class
Frances Negrón Muntaner, “Jennifer’s Butt” Boricua Pop. (sakai)

Class # 9
Anzaldúa, Borderlands—selections pp. 1-23; 54-98.(sakai)
Brenda Watts, “Aztlán as Palimpsest: From Chicano Nationalism Toward Transnational Feminism in Anzaldúa’s Borderlands” (sakai)

Class # 10
Richard Rodríguez, Hunger of Memory (Prologue, Aria, The Achievement of Desire)
**Workshop: Editing the First Essay Exam**

Class # 11
Richard Rodríguez, Hunger of Memory (Credo, Complexion)
Henry Staten, “Ethnic Authenticity, Class, and Autobiography: The Case of Hunger of Memory” (sakai)

Class # 12
Richard Rodriguez, Hunger of Memory (Profession, Mr. Secrets)
**Rewrite First Essay DUE**

Class # 13
Caribbean Diasporas in New York
Piri Thomas, Down These Mean Streets, Chapters 1-10.

Class # 14
MIDTERM EXAM

Class # 15
Piri Thomas, *Down These Mean Streets*, Chapters 11-19.

**Reflexión #2**

Class # 16
Piri Thomas, *Down These Mean Streets*, Chapters 20-35.

Class # 17
Nuyorican Poets
Pedro Pietri, “Puerto Rican Obituary” (sakai)
Tato Laviera, “American” (sakai)
Tato Laviera, selection of poems (sakai)
Sandra Maria Esteves (sakai)
Ana Celia Zentella, “Hows and Whys of Spanglish” *Growing Up Bilingual*. (sakai)

Class # 18
Beyond New York Ricans—Spanglish
Ilan Stavans, “Introduction.” *Spanglish*.
Lourdes Casal, “For Ana Ana Veldford” (sakai)
Julia Alvarez- “My English”, “On losing the Native tongue” (sakai)
Gustavo Pérez Firmat, “Introduction,” *Tongue Ties* (sakai)

Class # 19
Cristina García, *Dreaming in Cuban*

Class # 20
**Second Essay EXAM in class**

Class # 21
Cristina García, *Dreaming in Cuban*
Raphael Dalleo, “How Cristina García Lost Her Accent and Other Latina Conversations.” (sakai)

Class # 22
Sexiles: Failed patriarchal masculinities
Luis Rafael Sánchez, “Jum!” (Spanish version) (sakai)
Luis Rafael Sánchez, “Hum!” (English version (sakai)
Junot Díaz, “Drown” “How to to Date…” (sakai)
Reinaldo Arenas, Selections *Before Night Falls*. (sakai)
Clip: *Before Night Falls*

**Workhop: Editing the Second Essay Exam**
Class # 23
Beyond your wildest desires: Beyond Hetero/Homonormativities:
Sonia Rivera Valdés, The Forbidden Stories of Marta Veneranda
“Five Windows on the Same Side”
“Lunacy”
“The Fifth River”

Class # 24
Rewrite Second Essay DUE

Class # 25
Clip from Ugly Betty

Class # 26
Reflexión #3

Class # 27
Quinceañera

Class # 28
Quinceañera
Review for Second Midterm

Second partial exam will be administered on the day assigned by the registrar for the final exam