

3. 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.
4. The course will also cover a basic chronology of the immigration and incorporation of Latino populations into the United States.
5. Students will learn to distinguish between sociological and historical studies of Latino populations and the discursive analysis of the cultural manifestations about or produced by Latinos in the U.S.

Evaluation:

Class Attendance and Participation	20%
3 "reflexiones" or 3-4 pages reaction papers	30%
Midterm	10%
2 essay exams written in class	20%
Pop quizzes	10%
Partial Exam on the day of the final exam	10%

Requirements:

1. Three brief "reflexiones" (1-2 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. 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 medical excuse or a letter from the dean. 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 medical excuse or a letter from the dean 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 her contact information under the link for LHCS Writing Tutor. Our writing tutor for this semester is Susana Matallana. Her availability will be Tuesdays and Fridays from 8 to 11 am and Wednesday from 8 to 2. Her email is smata@eden.rutgers.edu. For more information see the following link: <http://latcar.rutgers.edu/writingtutor.htm>
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 cited in the text or in a footnote. 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 footnote identifying the exact 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 footnoted; 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 (4).

For more information, see the following websites:

<http://latcar.rutgers.edu/academichonesty.html>

http://wp.rutgers.edu/courses/201/plagiarism_policy/plagiarism_defined.html

Course Syllabus:

Jan 22: What is Latino studies and Latino literature

Discuss syllabus.

READ BEFORE FIRST CLASS!! What it Means to be Latino:

<http://www.pbs.org/americanfamily/latino.html>

Jan 26

What is Latino studies and Latino literature

Roman de la Campa, "Foreword: Latinos and the Crossover Aesthetic" (sakai)

Roman de la Campa, "Latin Americans and Latinos: Terms of Engagement" (sakai)

Kanellos, Nicolás, "Overview of the Hispanic Literature in the US". *Herencia. The Anthology of Hispanic Literature of the United States*. Oxford University Press.

Oxford, New York. 2003. Introduction. pp. 1-31. (sakai)

Juan Flores, "Latino Studies: New Contexts, New Concepts." (sakai)

Jan 26: Mexicans, Mexican Americans and Chicanos

Luis Alvarez, From Zoot Suit to Hip Hop: Towards a Relational Chican@ Studies" (sakai)

Silvio Torres Saillant, The Political Roots of Chicano Discourse" (sakai)

Felix Masud Piloto, Latino Studies: Moving Forward While Looking Back" (sakai)

Paz, "The Pachuco and Other Extremes", *Labyrinth of Solitude* (sakai)

Cisneros, *House on Mango Street*

Jan 29

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)

Feb 2

This Bridge Called My Back, selections (sakai)

Feb 5

Moraga, "A Long Line of Vendidas" (sakai)

Helena Viramontes, "The Moths" (sakai)

Reflexión # 1

Feb 9:

First Essay Exam in Class

Feb 12:

Selena-Film in class

Selena - interview with actress Jennifer Lopez - includes related article on Mexican-American singer Selena Quintanilla Perez – Interview,

http://findarticles.com/p/articles/mi_m1285/is_n4_v27/ai_19382610

Feb 16:

Selena: Film in class

Frances Negrón Muntaner, "Jennifer's Butt" *Boricua Pop*. (sakai)

Frances Aparicio, "Jennifer as Selena: Rethinking Latinidad in Media and Popular Culture" (sakai)

Feb 19

Richard Rodríguez, *Hunger of Memory*

Eva Hoffman, *Exile, Lost in Translation*. (sakai)

Feb 23:

Richard Rodríguez, *Hunger of Memory*

Eva Hoffman, *Exile, Lost in Translation* (sakai)

Henry Staten, *Ethnic Authenticity, Class, and Autobiography: The Case of Hunger of Memory*" (sakai)

Feb 26: Caribbean Diasporas in New York

Piri Thomas, *Down These Mean Streets*

Arnaldo Cruz, "What a Tangled Web: Masculinity, Abjection, and the Foundations of Puerto Rican Literature in the United States." *Differences* 8 (1996). (sakai)

Workshop: Editing the First Essay Exam

March 2: Piri Thomas, *Down These Mean Streets*

Rewrite First Essay DUE

March 5: MIDTERM EXAM

March 9

Piri Thomas, *Down These Mean Streets*

March 12: Nuyorican Poets
Pedro Pietri, "Puerto Rican Obituary" (sakai)
Tato Laviera, "American" (sakai)
Sandra Maria Estévez (sakai)
Aparicio, Frances. "Introduction." *Tropicalization*

Reflexión #2

March 16 and 19: SPRING BREAK!

March 23: Beyond New York Ricans—Spanglish
Gustavo Pérez Firmat, "Introduction," *Tongue Ties* (sakai)
Julia Alvarez- "My English", "On losing the Native tongue" (sakai)
Tato Laviera, selection of poems (sakai)

March 26: Beyond New York Ricans—Spanglish
Ilan Stavans, "Introduction." *Spanglish*.
Lourdes Casal, "For Ana Ana Veldford" (sakai)
Anzaldúa, "How to Tame Wild Tongue" (sakai)
Ana Celia Zentella, "Hows and Whys of Spanglish" *Growing Up Bilingual*. (sakai)

March 30:
Cristina García, *Dreaming in Cuban*

April 2
Cristina García, *Dreaming in Cuban*
Raphael Dalleo, "How Cristina García Lost Her Accent and Other Latina Conversations." (sakai)

April 6: **Second Essay EXAM in class**

April 9
Failed patriarchal masculinities: tígueres, pingüeros, and street boys:
Reinaldo Arenas, Selections *Before Night Falls*. (sakai)
Luis Rafael Sánchez, "Jum!" (sakai)
Junot Díaz, "Drown" "How to to Date..." (sakai)
Agnes Lugo-Ortiz, "Community at Its Limits: Orality, Law, Silence, and the Homosexual Body in Luis Rafael Sánchez's 'Jum!'" (sakai)
Clip: *Before Night Falls*

April 13
Beyond your wildest desires: Beyond Hetero/Homonormativities:
Sonia Rivera Valdés, *The Forbidden Stories of Marta Veneranda*

April 16
Beyond your wildest desires: Beyond Hetero/Homonormativities:
Sonia Rivera Valdés, "The Forbidden Stories of Marta Veneranda"
Workshop: Editing the Second Essay Exam

April 20:
Junot Diaz, *The Brief and Wondrous Life of Oscar Wao*
Clip from Ugly Betty

Rewrite Second Essay DUE

April 23

Junot Diaz, *The Brief and Wondrous Life of Oscar Wao*

Clip from Ugly Betty

Reflexión #3

April 27:

Junot Diaz, *The Brief and Wondrous Life of Oscar Wao*

April 30:

Quinceañera

May 4:

Quinceañera

Review for Second Midterm