

**ENG 1131: Writing through Media— Section 1983**  
**“Visualizing Latinxs”**  
**Fall 2016**

**Class:** MWF, Period 5 (11:45 am-12:35 pm)

**Screening time:** W, Periods E1-E3 (7:20 pm-10:10 pm)

**Location:** Weil Hall computer lab, room 0408D

**Instructor:** Jonathan Hernandez ([jhernandez4@ufl.edu](mailto:jhernandez4@ufl.edu))

**Course Site:** <https://ufl.instructure.com/courses/329128>

**Listserv address:** FALL-1983-L@lists.ufl.edu

**Office:** TBA

**Office Hours:** W, Per. 7 (1:55-2:45 pm), and by appointment

### **COURSE DESCRIPTION**

This course focuses on representations of Latinxs in literature, film, television, and music by paying attention to how differences in class, race, ethnicity, national origin, gender, and sexuality are presented across media. To frame our conversation, students will learn the difference between the term Latinx, which attempts to be more representative of individuals' diverse backgrounds and experiences, and other identifiers, like Latina/o and Hispanic.

This course can satisfy the UF General Education requirement for Composition or Humanities. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-program.aspx>.

This course can also provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/writing-requirement.aspx>.

### **COURSE OBJECTIVES/GOALS**

By the end of this course, students are expected to have a greater understanding of the experiences of Latinxs, as well as the various issues and challenges they face. This includes acknowledging the political advantages of panethnic identifiers, including Latinx, as well as the ways in which these terms can erase individuals' identities.

In addition, students will gain experience analyzing various types of texts in order to form original arguments that allow them to explore their interests and contribute towards existing scholarship. These assignments, which serve to satisfy the University Writing Requirement, include: weekly discussion posts, a close reading assignment, the summary and interpretation of a critical article, and a critical analysis paper. Students will also leave this class familiar with the MLA citation style, which will allow them to properly incorporate primary and secondary texts in their own writing.

Finally, as this course focuses on writing *through* media, students will produce their own representations of Latinxs media in a creative project due at the end of the semester.

### **REQUIRED & RECOMMENDED TEXTS**

All course texts will be available at the UF Bookstore. If you are purchasing your texts through online vendors, you should search for the ISBN included on the following page to ensure you have the same version as the rest of the class and can easily follow along during discussions. E-books are acceptable, though they may not have clear/consistent pagination.

**Required Texts:**

- Capó Crucet, Jennine. *How to Leave Hialeah*. Iowa City: University of Iowa Press, 2009. Print. (ISBN: 1587298163)
- Cisneros, Sandra. *Woman Hollering Creek: And Other Stories*. New York: Vintage, 1992. Print. (ISBN: 0679738568)
- Menéndez, Ana. *Loving Che*. New York: Grove Press, 2004. Print (ISBN: 0802141749)
- Quiñonez, Ernesto. *Bodega Dreams*. New York: Vintage, 2000. Print. (ISBN: 0375705899)

Additional readings will be posted on our course's [Canvas site](#). Please print out a copy of these readings, or bring your laptop/tablet to access them in class.

**Recommended Text:**

Gardner, Janet E. *Reading and Writing About Literature: A Portable Guide*. 3<sup>rd</sup>. ed. New York: Bedford/St. Martin, 2012. Print. (ISBN: 1457606496)

**Note:** You are responsible for having a copy of the day's reading(s) in front of you every day in order to facilitate class discussion. Failure to do so reflects a lack of preparedness for class on your part and will result in you being marked **absent** for the day.

**ASSIGNMENTS**

The following assignments are meant to provide students with the opportunity to engage with our course topic in a sustained manner and through a variety of contexts. Due dates for major assignments are noted on our **Course Schedule** and on [Canvas](#). Throughout the semester, I will provide assignment sheets with detailed guidelines for each assignment.

**1. Discussion posts—150 words per week; 25% of final grade**

Each week, you will be responsible for a 100-word post on the [Discussions](#) section of our class' Canvas page. In these posts, which will be **due Thursdays by 5:00 pm**, you should present your reactions to screening material and establish connections between this material and previous class readings/conversations.

**In addition**, all students are responsible for posting a 50-word response to *at least* one classmate's post **by 10:00 pm on Thursdays**. Since we will refer to postings during class discussion, you should make sure you are keeping up with the message board.

**2. Close Reading Assignment—1,000 words; 10% of final grade**

For your first major assignment, which is meant to assess your close reading skills, you will provide a sustained analysis of any literary text we have discussed during the first three weeks of class. I will provide you with general guidelines for this assignment, and all students must schedule a conference with me to discuss their approach towards this assignment.

**3. Critical Article Presentation/Evaluation —10% of final grade**

For your second assignment you will present a summary of a critical article that deals with some facet of Latinx identity (from a list I will provide you with) to the class. As part of your presentation, you will note the strengths and limitations of your chosen article. In addition, you will determine how well the texts and writers we have read and discussed in this class are encompassed by this definition. For this assignment, students are also required to schedule a

conference with me to discuss the way in which they will address the presentation element of this assignment.

#### **4. Critical Analysis Paper—2,000 words; 20% of final grade**

Your third assignment for this course involves your presentation of an original argument about Latinx identity that involves the texts we have discussed this semester and works with some of the major issues and themes discussed in this course. For this assignment you may choose to base your argument on the themes present in Ernesto Quiñonez's *Bodega Dreams* or Ana Menéndez's *Loving Che*.

Conversely, you may choose to write about both of these novels, or any other texts we have discussed (including films), in a comparative manner. This essay also requires a **minimum of two outside sources of an academic nature**, which means you will need to carefully research your chosen topic in order to effectively present your argument.

As with the *Close Reading* and *Critical Article Presentation/Evaluation Assignments*, all students are required to arrange a conference me to discuss their approach towards this paper.

#### **5. Creative Project—1,000 words, 15% of final grade**

Your final assignment for this course will be a creative project in which you present to the rest of the class what Latinx identity means to **you**. This project will have **three (3)** components: **the creation of an original creative work, the presentation of your work to the class, and a paper explaining your project.**

For this assignment you may choose to write an original work of fiction, poetry, or music. Or, you may decide to create an original work of art (drawing, painting, photography, sculpture, graphic novel/comic, mixed-media, etc.). In any case, your project needs to be centered on some facet of the "Latinx experience," however you choose to define it. At the end of the semester, you will present your project to the class, describing the creation of your work and its significance. In addition, you will turn in a 1,000 word paper that explains your project in a formal manner. This paper should cover your inspiration for your project, the way in which your project relates to the major issues and themes discussed in this course, and finally, how you envision your project contributing to the canon of Latinx arts.

#### **6. Reading Quizzes—5% of final grade**

Sporadic reading quizzes will be given throughout the semester during the first fifteen minutes of class to ensure that students are keeping up with readings. These short answer, true/false, and multiple choice format quizzes will test *how well* you read the text, which means it is important that you read closely, focusing not only on plot, but also on tone, theme, format, and character. These quizzes should not be difficult for students who complete the assigned readings.

If you arrive to class once a quiz has begun, you have the remainder of the given time to complete the quiz. **Quizzes CANNOT be made up, and the only excuse for a missed quiz is written verification of participation in an official university-sponsored event for the day missed (submitted in advance), a doctor's note, or absence due to a religious holiday.**

<p><b>Note:</b> If at any point in the semester it becomes evident that the majority of students are not completing the course readings, I reserve the right to assign quizzes with increased regularity.</p>
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**7. In-Class Work and Homework—15% of final grade**

This grade accounts for **active** and **meaningful** participation during in-class discussions, peer review workshops, and other group work and activities, as well as completion of homework assignments throughout the semester.

**GRADING****Assignments and Grade Distribution**

Discussion posts & responses (weekly, 150 words each)	25%
Close Reading Assignment (1,000 words)	10%
Critical Article Presentation/Evaluation	10%
Critical Analysis Paper (2,000 words)	20%
Creative Project (1,000 words)	15%
Reading Quizzes	5%
In-Class Work and Homework	15%
<b>Total</b>	<b>100%</b>

**Grading Scale**

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

The following is a basic rubric which will be used to grade your major writing assignments:

- A An A paper presents a **strong and original argument** that is **well-supported and organized**, and which demonstrates **thorough engagement** with the text and its relation to the themes and/or concepts discussed in the course. Papers at this level also contain strong prose and are mostly free of typos, as well as mechanical and stylistic errors.
- B A B paper falls noticeably short in **one** of the criteria for a strong argument listed above, but still demonstrates a thorough engagement with the text and its relation to the themes and/or concepts discussed in the course. Work in this range needs minor revision, but is otherwise stylistically and mechanically sound, with few errors.
- C A C paper falls noticeably short in terms of **two or more** of the criteria for a strong argument. Work in this range also needs significant revision in terms of its content and organization and may contain several spelling and/or mechanical errors. Nonetheless, a C paper still shows effort and potential.
- D A D paper is generally disorganized, too simple in terms of its argument and/or poorly-argued, and may also lack textual support for points being made. Work in this range is in

need of significant revision and contains numerous spelling and/or mechanical errors that affect the clarity of the student's writing.

- E An E paper falls short of **almost all** of the requirements for an effective argument listed above **and/or** may have lost excessive points for not following the basic assignment prompt or for being incomplete, late, or, missing. Work in this range is also full of spelling and mechanical errors which make the writing unclear and/or unreadable.

**On a related note, any assignment that is discovered to be plagiarized will automatically receive a grade of E.**

Please note that the above rubric is not exact. Other factors, such as failure to follow basic assignment prompts or requirements, inaccurate textual references, etc. will affect your grade.

### **General Education Learning Outcomes**

The University Writing Requirement (WR) ensures students maintain their fluency in writing and use writing as a tool to facilitate learning, which means ENG 1131 course grades have two components:

*To receive writing credit, students must pass this course with a grade of “C” or higher to satisfy the CLAS requirement for Composition (C) and **papers must meet minimum word requirements totaling 6000 words for students to receive the 6,000-word University Writing Requirement (E6).***

Throughout the semester, we will go over some of the fundamentals of writing in general, and writing about literature in particular. I will also evaluate and provide feedback on your written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics.

### **COURSE POLICIES AND PROCEDURES**

Since this is an English course, students should expect a fair amount of reading and writing assignments. Additionally, a class like ENG 1131 thrives on a high-quality discussion of the texts being read, which means that the success of this class depends on the active and meaningful participation of *all* class members.

#### **Attendance Policy**

You should take attendance in this course very seriously, as class discussions cannot be replicated. If you miss class, you are also missing that day's lesson. All students are allowed up to THREE (3) unexcused absences during the semester. **This includes screening periods.**

**However, if you miss more than SIX (6) periods during the term, you will automatically fail the entire course. This policy includes excused and unexcused absences.** As a result, you should always come to class, barring unforeseen circumstances like illness or personal emergencies.

Exempt from this policy are only those absences involving official university-sponsored events, such as athletics (see **Twelve-Day Rule** on next page), band, and debate; as well as religious holidays and extenuating circumstances like military duty and court-mandated responsibilities.

**Note:** Any absences related to official university-sponsored events, religious holidays, military duty, and court-mandated responsibilities must be discussed with me **prior** to the date of the absence in order to arrange potential make-up work.

### ***Twelve-Day Rule***

According to University policy, "Students who participate in athletic or extracurricular activities are permitted to be absent 12 scholastic days per semester without penalty. (A scholastic day is any day on which regular class work is scheduled)". Please consult the following link for more information on this policy:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#twelvedayrule>

### ***Illness***

To receive an excused absence in case of illness, a valid, signed, doctor's note with the reason illness or injury prevented you from attending class should be submitted, and will be accepted at my discretion. Prolonged absences due to illness, or for any other reason, should be discussed with me in advance if possible to arrange make-up of assignments.

### ***Make-up of Assignments***

I will not approach you regarding absences and missing or late assignments; it is your responsibility to keep track of your own attendance and assignments. In addition, unless we have agreed on an extension, you are still responsible for turning in any assignments due during your absence **on time**. You will not, however, be able to make up any quizzes or in-class activities you miss, with the exemption of work missed in relation to a **documented** excused absence. In addition, if you miss a screening, you are still responsible of viewing the missed material in order to complete your weekly discussion post.

### ***Tardiness***

Tardiness is a serious disruption to class. If you arrive to class after I have already taken attendance, you will be counted as **tardy**. If you arrive **more than 15 minutes** after class starts, you will be considered **absent** for the day. **Being late twice in a row constitutes an absence**. This policy applies for screening times as well, so please account for any transportation-related delays during evenings to avoid being tardy.

### ***Participation***

Your completion of in-class and homework assignments is a crucial component of your overall course grade. Aside from being in class on time every day, you must also be willing and ready to actively engage in our various collective and group discussions throughout the course. The insights you will gain and provide during these discussions will help you and your classmates during individual writing assignments. This means that you are expected to not only complete **all** assigned reading before each class, but also, to come prepared to share your insights and questions about this material.

Additionally, it is vital that we treat each other's' thoughts and views with open-mindedness and respectfulness, particularly since some of the texts we will be discussing may deal with sensitive or controversial topics. You are always allowed to present and support your perspective on a topic or introduce a specific reading of a text, but **any disrespect towards others will not be tolerated and will result in you being asked to leave the classroom, marking you absent for the day.**

### ***Special events taking place during the term***

The following events taking place this fall are highly relevant to our class and I encourage all students to consider attending. Students are also welcome to bring other events that may be of interest to the class to my attention and I will announce them to the group.

- **12<sup>th</sup> Gainesville Latino Film Festival** (September 8-24, 2016). For more information, including film line up and event schedule, visit: <http://gainesvillelatinofilmfestival.com/>

- Exhibition at the Harn Museum of Art: “**Mirror, Mirror...Portraits of Frida Kahlo**” (ongoing; ends April 2<sup>nd</sup>, 2017). For more information, including hours and directions, visit: <http://www.harn.ufl.edu/fridakahlo>

### **Mode of Submission for Papers**

All papers you write for this class, but especially final drafts of assignments, should feature polished writing and reflect your best effort. In addition, your papers **must** conform to basic MLA format\*. This means your papers must meet the following basic formatting guidelines:

- Your name and other relevant information (course title, name of instructor, date) on the *top left-hand* side of the page
- Original or creative title for assignment (something that goes beyond “Close Reading Assignment,” “Critical Analysis Paper,” etc.)
- 12 point Times New Roman font, double-spaced
- 1 inch margins all around
- MLA style headers with your last name and page number on the top right side of the page, beginning with second page
- MLA-style citations (in-text, and at the end of your paper on a separate Works Cited page).

\*If you are not familiar with MLA format, it is your responsibility to consult the recommended course text, *Reading and Writing about Literature*, or the resources available at the [Purdue OWL website](#).

All files for final drafts of papers need to be named according to the specifications on the respective assignment sheet and submitted as MS Word (.doc) or Rich Text Format (.rtf) documents (no Pages for Mac files, please) to the indicated location on Canvas. In addition, any requested hard copies of assignments should be submitted in a professional manner (i.e. with pages stapled, and no dirty, wrinkled, or torn pages).

**Note:** E-mailed assignments are **not** accepted, and failure of technology (computer/printer/internet issues) is not an excuse for failing to turn in work on time!

### **Late Work Policy**

As indicated in the **Attendance Policy** section of this syllabus, students are responsible for submitting assignments online/in class by the assigned date and time, unless other arrangements have been made with me ahead of time. Work turned in after the given deadline **will be considered late and will be penalized by ONE (1) letter grade for every day (Mon.-Sun.) it is late** out of fairness to students who turned in the assignment by the deadline.

### **Paper Maintenance Responsibilities**

Students are responsible for maintaining copies of all work submitted in this course and retaining all returned and graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers, it is the student’s responsibility to have and to make available this material.

Students should also get in the habit of carefully naming and saving all writing assignments and paper drafts not only on a computer, but also on a thumb drive, external hard drive, and/or a cloud-based service like Dropbox or Google Docs.

### ***Final Grade Appeals***

If a student has any disagreement about their final grade, they should contact me first to arrange a conference. If our discussion does not resolve the matter, the student may appeal their final grade by filling out a form available from Carla Blount, Department of English Program Assistant. **Please note that grade appeals apply to final semester grades, not individual assignment grades, and may result in a higher, unchanged, or lower final grade.**

### ***Academic Honesty***

As a University of Florida student, your performance is governed by the [UF Student Honor Code](#). The Honor Code requires students to neither give nor receive unauthorized aid in completing all assignments. Violations of the Honor Code include cheating, plagiarism, bribery, and misrepresentation, all defined in detail at the above site.

**Note:** Academic dishonesty also includes re-submitting for credit the exact same assignment that has been submitted in a different course or a different section of a course, **EVEN** if it is your own work.

This class has a **zero tolerance** policy for plagiarism and other forms of academic dishonesty. For example, upon its submission to Canvas, each student's work will be tested for its originality by Turnitin.com, which compares student papers to other papers submitted to the University, as well as other content in its database. A negative report from this service may constitute **PROOF** of plagiarism, and if you are found to have plagiarized, you will fail the respective assignment. You may also fail the class and/or be reported to the university, depending on the severity of the case.

**Important Tip:** You should never copy words from a book, article, or the internet without also providing the exact location from which they originated.

### ***Electronics Policy***

During class time and screenings, students are required to place cell phones on *silent mode*. If I see you texting or using your phone during class, I may ask you to leave the classroom, marking you **absent** for the day. In addition, lack of engagement/participation during discussion or other class activities due to phone use will result in me taking points off the respective assignment or activity, which will in turn affect your grade for ***In-Class Work and Homework***.

Although our class meets in a computer lab, students are welcome to bring in their own laptops and tablets to take notes, research information online, access course readings, and work on assignments when class time is provided to do so. Please use these devices prudently. Spending all class on your electronic device without participating in our discussions is unacceptable. If I see that these devices are being misused, you will be asked to leave them outside of class.

### ***Personal Emergencies***

If you ever have a personal emergency that requires you to step outside for a moment or leave class early, please discuss it with me ahead of time. Otherwise, you may be marked absent.

### ***E-mails***

All emails addressed to me should **only** be sent from Canvas or your UF email address and be written in a professional tone that follows rules of grammar and etiquette. Along with your

message, please include: a clear subject line, a proper salutation, and a signature that includes your name. I typically respond to emails within 24 hours, but if you have a time sensitive question, it may be better for you to speak to me before or after class, or come to my office hours.

### **Conferences**

While all students are **required** to attend conferences with me as part of their preparation for the **Close Reading, Critical Article Presentation/Evaluation**, and **Critical Analysis Paper** assignments, in general, students are encouraged to attend my office hours if they have questions about their progress in the class, or have any other course-related concerns or suggestions. In addition, conferences are frequently the best way for students to improve their understanding of the course material, and organize their ideas while working on writing assignments. If there is a time conflict with my posted office hours, please contact me in advance to arrange a suitable time when we can meet.

### **University Writing Studio**

The University Writing Studio is located in Tigert 302 and is available to all UF students who are looking for additional assistance on writing assignments. See the following link for details and to schedule an appointment: <http://writing.ufl.edu/writing-studio/>

### **Students with Disabilities**

The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodation should contact the [Disability Resources Center \(DRC\)](#), located in Reid Hall 001. That office will provide documentation to the student, who must then provide this documentation to me when requesting accommodation.

### **Statement on harassment**

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more on UF policies regarding harassment, visit:

[http://www.ufsa.ufl.edu/faculty\\_staff/fees\\_resources\\_policies/sexual\\_harassment/](http://www.ufsa.ufl.edu/faculty_staff/fees_resources_policies/sexual_harassment/)

### **UF online evaluation process**

UF students are expected to provide feedback on the quality of instruction in this course based on ten criteria. These evaluations are conducted online at: <https://evaluations.ufl.edu/evals/Default.aspx>. Evaluations are typically open during the last two-three weeks of the semester, but students will be given specific times when evaluations are open.

## **COURSE SCHEDULE**

The following schedule is tentative and subject to change (with advance notice) throughout the semester. **Please attend class regularly to be aware of any announcements or updates to this schedule and note that the most up-to-date version of the course schedule will be posted on Canvas.** All assignments and readings are due the day they are listed.

**Note:** Asterisks indicate readings that are posted on [Canvas](#).

### **Week 1:**

- M, Aug. 22 – Introductions
  - What is Latinx?
- W, Aug. 24 – *Reading and writing about literature*
  - **Discuss:** \*Junot Díaz, "[Invierno](#)," from *This Is How You Lose Her* (2012)

- **Screening:** *A Better Life* (2011) dir. Chris Weitz
- F, Aug. 26 – **Discuss:** \*Achy Obejas, “[We Came All the Way from Cuba So You Could Dress Like This?](#)” from *We Came All the Way from Cuba So You Could Dress Like This?* (1994)
  - *MLA basics and understanding literary genres*

**Week 2:**

- M, Aug. 29 – **Discuss:** \*Gloria Anzaldúa, “[How To Tame a Wild Tongue,](#)” from *Borderlands / La Frontera: The New Mestiza*, 3<sup>rd</sup> ed. (2007); **AND** \*Valdez, “[Notes on Chicano Theatre](#)” and “[The Actos,](#)” from *Luis Valdez – Early Works: Actos, Bernabé, and Pensamiento Serpentino* (1990)
  - *Introduce Close Reading Assignment*
- W, Aug. 31 – **Discuss:** \*Luis Valdez, “[No saco nada de la escuela,](#)” from *Luis Valdez – Early Works: Actos, Bernabé, and Pensamiento Serpentino* (1990)
  - **Screening:** [The Graduates/Los Graduados](#) (2013) written and executive prod. by Bernardo Ruiz
- F, Sep. 2 – **Discuss:** Sandra Cisneros: “My Lucy Friend Who Smells Like Corn,” “Eleven,” and “Barbie-Q,” from *Woman Hollering Creek* (1991)

**Week 3:**

- M, Sep. 5 – **Labor Day, NO CLASS**
- W, Sep. 7 – **Discuss:** \*Valdez, “[Los Vendidos,](#)” from *Luis Valdez – Early Works: Actos, Bernabé, and Pensamiento Serpentino* (1990)
  - **Screening:** *Zoot Suit* (1981) dir. Luis Valdez
  - **Close Reading Assignment Conferences**
- F, Sep. 9 – **Discuss:** \*Valdez, “[Las Dos Caras del Patroncito,](#)” from *Luis Valdez – Early Works: Actos, Bernabé, and Pensamiento Serpentino* (1990)

**Week 4:**

- M, Sep. 12 – **Discuss:** \*Díaz, “[How to Date a Browngirl \(Blackgirl, Whitegirl, or Halfie\),](#)” from *Drown* (1996); **AND** \*Díaz, “[The Pura Principle,](#)” from *This Is How You Lose Her* (2012)
- W, Sep. 14 – **Discuss:** \*Shaylih Muehlmann, “[Introduction: Life at the Edges of the War on Drugs,](#)” from *When I Wear My Alligator Boots: Narco-Culture in the U.S. Mexico Borderlands* (2013)
  - **Screening:** *Narco Cultura* (2013) dir. Shaul Schwarz
  - **Close Reading Assignment Peer Review**
- F, Sep. 16 – **Discuss:** \*Anzaldúa, “[Movimientos de rebeldía y las culturas que traicionan,](#)” from *Borderlands / La Frontera: The New Mestiza*, 3<sup>rd</sup> ed. (2007)
  - **Close Reading Assignment Due**

**Week 5:**

- M, Sep. 19 – **Discuss:** \*Díaz, “[Drown,](#)” from *Drown* (1996)
- W, Sep. 21 – **Discuss:** \*Obejas, “[Above All, A Family Man,](#)” from *We Came All the Way from Cuba So You Could Dress Like This?* (1994)
  - **Screening:** *Louie*, Season 3, Episode 3, “Miami (2012) dir. Louie C.K.,” **AND** *Quinceañera* (2006) dirs. Richard Glatzer and Wash Westmoreland
- F, Sep. 23 – **Discuss:** Cisneros, “Remember the Alamo,” from *Woman Hollering Creek* (1991)
  - *Introduce Critical Article Presentation/Evaluation Assignment*

**Week 6:**

- M, Sep. 26 – **Reading:** \*Díaz, “[Ysrael](#),” from *Drown* (1996)
- W, Sep. 28 – **Reading:** Jennine Capó-Crucet, “Relapsing, Remitting,” from *How to Leave Hialeah* (2009)
  - **Screening:** *Frida* (2002) dir. Julie Taymor
- F, Sep. 30 – **Discuss:** Ernesto Quiñonez, *Bodega Dreams* (2000): p. 1-p. 34

**Week 7:**

- M, Oct. 3 – **Discuss:** *Bodega Dreams*, p. 35-p. 73
- W, Oct. 5 – **Discuss:** *Bodega Dreams*, p. 74-p. 96
  - **Screening:** *!Palante, Siempre Palante! The Young Lords* (1996) dir. Iris Morales
  - **Critical Article Presentation/Evaluation Conferences**
- F, Oct. 7 – **Discuss:** *Bodega Dreams*, p. 97-p.117

**Week 8:**

- M, Oct. 10 – **Discuss:** *Bodega Dreams*, p. 118-p. 157
- W, Oct. 12 – **Discuss:** *Bodega Dreams*, p. 158-p. 179
  - **Screening:** **Definition Evaluation Presentations**
- F, Oct. 14 – **Homecoming, NO CLASS**

**Week 9:**

- M, Oct. 17 – **Discuss:** *Bodega Dreams*, p. 180-p. 213
- W, Oct. 19 – **Discuss:** Capó-Crucet, “Resurrection, or, The Story behind the Failure of the 2003 Radio Salsa 98.1 Semi-Annual Cuban and/or Puerto Rican Heritage Festival,” from *How to Leave Hialeah* (2009)
  - **Screening:** *Selena* (1997) dir. Gregory Nava
- F, Oct. 21 – **Discuss:** \*Wayne Marshall, Raquel Z. Rivera, and Deborah Pacini Hernandez, “[Introduction: Reggaeton’s Socio-Sonic Circuitry](#),” from *Reggaeton* (2009)

**Week 10**

- M, Oct. 24 – **Discuss:** Cisneros, “Never Marry a Mexican,” from *Woman Hollering Creek* (1991)
- W, Oct. 26 – **Discuss:** Cisneros, “Woman Hollering Creek,” from *Woman Hollering Creek* (1991)
  - **Screening:** *Jane the Virgin* (2014-present); various episodes
- F, Oct. 28 – **Discuss:** \*Menéndez, “[In Cuba I Was a German Shepherd](#),” from *In Cuba I Was a German Shepherd* (2001)

**Week 11**

- M, Oct. 31 – **Discuss:** Ana Menéndez, *Loving Che* (2003): p. 1-p. 42
  - *Introduce Critical Analysis Paper Assignment*
- W, Nov. 2 – **Discuss:** *Loving Che*, p. 43-p. 66
  - **Screening:** *The Motorcycle Diaries* (2004) dir. Walter Salles
- F, Nov. 4 – **Discuss:** *Loving Che*, p. 67-p. 91

**Week 12**

- M, Nov. 7 – **Discuss:** *Loving Che*, p. 92-p. 124
- W, Nov. 9 – **Discuss:** *Loving Che*, p.125-153
  - **Screening:** [Soldados: Chicanos in Vietnam](#) (2003) dirs. Charley Trujillo and Sonya Rhee

- **Critical Analysis Paper Conferences**
- F, Nov. 11 – **Veterans Day, NO CLASS**

### **Week 13**

- M, Nov. 14 – **Discuss:** *Loving Che*, p.154-180
- W, Nov. 16 – **Discuss:** *Loving Che*, p.181-206
  - **Screening:** "[Conan in Cuba](#)" (2015) eds. Rob Ashe Jr. and Christopher Heller
  - **Critical Analysis Paper Peer Review**
- F, Nov. 18 – **Discuss:** *Loving Che*, p.207-228
  - **Critical Analysis Paper Due**

### **Week 14**

- M, Nov. 21 – **Discuss:** Cisneros, "Bien Pretty," from *Woman Hollering Creek* (1991)
  - *Introduce Creative Project Assignment*
- W, Nov. 23 – **Thanksgiving Holiday, NO CLASS**
- F, Nov. 25 – **Thanksgiving Holiday, NO CLASS**

### **Week 15**

- M, Nov. 28 – **Discuss:** \*Díaz, "[Monstro](#)," from *The New Yorker* (June 4 & 11, 2012)
- W, Nov. 30 – **Discuss:** \*Anzaldúa, "[The Homeland, Aztlán—El otro México](#)," from *Borderlands / La Frontera: The New Mestiza*, 3<sup>rd</sup> ed. (2007)
  - **Screening:** *Sleep Dealer* (2008) dir. Alex Rivera
- F, Dec. 2 – **Discuss:** Capó-Crucet, "How to Leave Hialeah," from *How to Leave Hialeah* (2009)

### **Week 16**

- M, Dec. 5 – **Discuss:** \*Anzaldúa, "[La conciencia de la mestiza—Towards a New Consciousness](#)," from *Borderlands / La Frontera: The New Mestiza*, 3<sup>rd</sup> ed. (2007)
- W, Dec. 7 – Last Day of Class
  - **Screening: Creative Project Presentations:** Course wrap-up
- F, Dec. 9 – **Creative Project Paper Due**