

**California State University, San Marcos General Education Program
GENERAL EDUCATION NEW COURSE CERTIFICATION REQUEST**

• AREA C2: Humanities

See GE Handbook for information on each section of this form

LTWR 103
Area C2

ABSTRACT

Course Abbreviation and Number: LTWR 103	Course Title: Literature and Social Justice	
Number of Units: 3		
College or Program: <input checked="" type="checkbox"/> CHABSS <input type="checkbox"/> CSM <input type="checkbox"/> CEHHS <input type="checkbox"/> COBA <input type="checkbox"/> Other _____	Desired term of implementation: <input checked="" type="checkbox"/> Fall <input type="checkbox"/> Spring <input type="checkbox"/> Summer Year 2017	Mode of Delivery: <input checked="" type="checkbox"/> face to face <input type="checkbox"/> hybrid <input type="checkbox"/> fully on-line
Course Proposer (please print): Rebecca Lush	Email: rlush@csusm.edu	Submission Date: 2/16/17

1. Course Catalog Description:

2. GE Syllabus Checklist: The syllabi for all courses certified for GE credit must contain the following:

<input checked="" type="checkbox"/>	Course description, course title and course number
<input checked="" type="checkbox"/>	Student learning outcomes for General Education Area and student learning objectives specific to your course, linked to how students will meet these objectives through course activities/experiences
<input checked="" type="checkbox"/>	Topics or subjects covered in the course
<input type="checkbox"/>	Registration conditions
<input checked="" type="checkbox"/>	Specifics relating to how assignments meet the writing requirement
<input checked="" type="checkbox"/>	Tentative course schedule including readings
<input checked="" type="checkbox"/>	Grading components including relative weight of assignments

SIGNATURES

Rebecca Lush

Course Proposer

2/16/17
Date

[Signature]
Department Chair

2/16/17
date

Please note that the department will be required to report assessment data to the GEC annually.

DC Initial

see attached email ☒ Support

Library Faculty Date

Do not support* ☐

ETST see email ☒ Support

Impacted
Discipline Chair Date

Do not support* ☐

Support ☐ Do not Support* ☐

Impacted Discipline
Chair Date

GEC Chair Date

Approve ☐ Do not Approve ☐

*** If the proposal is not supported, a memo describing the nature of the objection must be provided.**

Course Coordinator: Phone: Email:

RECEIVED
FEB 21 2017

BY: Trucker
Renew Page ✓

PS _____

Criselda Yee

From: Rebecca Lush
Sent: Friday, February 24, 2017 1:12 PM
To: Criselda Yee
Subject: Fw: Request for Library review of LTWR 103 GEC form

Hi Criselda,

Please see the email of support below from the Library for LTWR 103.

Best,
Rebecca

Rebecca M. Lush, Ph.D.
Associate Professor
Literature and Writing Studies, Chair
California State University, San Marcos
126L Markstein
333 S. Twin Oaks Valley Road
San Marcos, CA 92096
760-750-8004

From: Torie Quiñonez
Sent: Thursday, February 23, 2017 4:20 PM
To: Rebecca Lush
Subject: Re: Request for Library review of LTWR 103 GEC form

Hi Rebecca,

Please accept this email as my signature on the C2 GEC form for LTWR 103. I compliment you on the thorough and well-done work of designing this course.

Best,
Torie

Torie Quiñonez

Arts and Humanities Librarian
California State University San Marcos
University Library, Teaching and Learning
KEL 3426 | 760-750-4353 | <https://biblio.csusm.edu>

From: Rebecca Lush
Sent: Thursday, February 16, 2017 11:42:12 AM

To: Torie Quiñonez

Subject: Request for Library review of LTWR 103 GEC form

Hi Torie,

LTWR is developing a LDGE course to support the PASO program. I worked in consultation with the faculty coordinator of PASO, Marisol Clark-Ibanez, to develop this course.

I've attached the GEC C2 materials for your review. Please let me know if the library supports this proposal for the campus GE curriculum. I believe that email signatures are still being accepted.

Best,
Rebecca

Rebecca M. Lush, Ph.D.
Associate Professor
Literature and Writing Studies, Chair
California State University, San Marcos
126L Markstein
333 S. Twin Oaks Valley Road
San Marcos, CA 92096
760-750-8004

Reply all | Delete Junk | ...



Re: Request for signature from ETST



Laurette McGuire

Mon 2/13, 10:06 PM

Rebecca Lush; Dreama Moon; Michelle Holling; Jule Garcia



Reply all |

Inbox

This message was sent with high importance.

You forwarded this message on 2/16/2017 11:37 AM

Hi Rebecca,

Ethnic Studies is happy to support the course LTWR 103-Literature and Social Justice. Please accept this email of our support in lieu of a signature.

Best,
Laurette

Laurette McGuire, Ph.D.
Faculty Director for Civic Learning
Community Engagement
Assistant Professor, Medical Anthropology
Department of Anthropology
Co-coordinator Ethnic Studies Program
California State University, San Marcos

From: Rebecca Lush <rlush@csusm.edu>

Date: Sunday, February 12, 2017 at 3:27 PM

To: Dreama Moon <dmoon@csusm.edu>, Michelle Holling <mholling@csusm.edu>, Imcguire <Imcguire@csusm.edu>, Jule Garcia <jmgarcia@csusm.edu>

Subject: Request for signature from ETST

Hello ETST Coordinators!

I have a C-form from LTWR that I am asking for Ethnic Studies to review.

My understanding is that CAPC is still accepting email signatures of support or opposition, which makes it easier for all involved.

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Part A: C2 Humanities General Education Learning Outcomes (GELOs) related to course content. [Please type responses into the tables.]

Humanities GELOs this course will address:	Course content that addresses each GELO.	How will these GELOs be assessed?
C2.1: Analyze and interpret the ways in which the humanities engage issues of human existence and human diversity, such as race, ethnicity, gender, sexuality, and dis/ability.	All of the assigned texts for the course ask students to critically analyze these issues. The texts for the course are specifically selected so that identity issues resonate with PASO students because curriculum for this program focuses on the approach of cultural validation—students should see themselves and their communities represented in the course content in some way via the class's discussion of the representation of race, ethnicity, gender, sexuality, dis/ability, and other facets of identity expression. The texts selected for LTWR 103 were specifically chosen because they lend themselves well to a discussion of class, race, ethnicity, sexuality, and dis/ability. While the class will not be only for PASO students, the identity issues covered in the representative literature will focus on in particular on the experiences of historically under-represented communities in California and the U.S. borderlands.	Students will be assessed via essay questions on exams and through the two formal papers for this class in addition to their in-class participation. LTWR courses use a discussion-based pedagogy and encourage experiential learning because it is through these approaches that students gain the skills and needed practice to demonstrate their analytical skills in more formal assignments. Essay questions on exams in LTWR 103 ask students to compare and contrast how selected texts represent race, gender, class, sexuality, and dis/ability and consider the ways in which authors convey meaning to their audiences. Additionally, exams in LTWR 103 will ask students to argue which of the selected texts are most effective at encouraging social reform and activism and to support why they have selected a particular text by providing literary analysis. For example, in a close reading paper students might analyze how Cisernos in the story "Barbie-Q" sets up different ways of seeing gender via white Barbie dolls and how this contrasts with the Latina identity of the short story's protagonist.
C2.2: Explore how humanistic traditions, disciplines, and methods inform our understanding of the social	All of the assigned course content meets this because the literature has been specifically	Identification questions on exams will ask students to define literary

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world, fostering critical evaluation of social, political, economic and environmental influences on human life.	selected for how it represents race, class, gender, sexuality, and dis/ability. Students will be given an introduction to methods of literary analysis that help them to isolate how literature emerges out of very specific social, political, and economic conditions. Students will learn literary analysis terminology that draws from a Cultural Studies framework—a methodological approach that focuses on exploring how literary expression arises from specific cultural concerns. Cultural Studies methods analyze how issues of power, privilege, and structures of oppression intersect with race, class, gender, sexuality, and dis/ability.	terms. For example, one part of the midterm exam will ask students to define how theorist Anzaldúa uses the term “la frontera” and then the students will apply that concept to one of the assigned texts and explain how the literary work can be analyzed via “la frontera.”
C2.3: Apply multiple theoretical, critical, and analytical perspectives to the study of history, the arts, and the humanities, in order to interpret and appreciate the humanistic traditions of diverse cultures and peoples.	As a 100-level class for non-majors, course lectures and in-class exercises will introduce students to the close reading, literary terminology, and Cultural Studies approaches to literary analysis.	Students will apply close reading skills in Papers #1 and #2. Essay questions will allow students to describe and apply literary terms and critical traditions to the assigned texts. For example, lectures will introduce students to the ideas of “Chicana Feminism” which they will be asked to apply to texts such as “How to Tame a Wild Tongue.”
C2.4: Articulate how theoretical approaches come to play in the creation and analysis of works in the humanities. [Methods Courses]	Since this is a lower division course that will mostly enroll non-LTWR majors, students will be provided (via lectures in class) with a very cursory overview of canon formation and alternative traditions to contextualize how the assigned works are a conscious “writing back” against the dominant culture. Students will also get a brief history on the use of literature in social activism within the United States.	The essay and short answer questions on the Midterm and Final Exams will ask students to apply knowledge from the class lectures to the assigned works. For example, one of the exam questions may ask students to explain how <i>Devil in a Blue Dress</i> re-invents the category of the hard-boiled detective novel (typically associated with white American male authors) to reflect the racial diversity of Los Angeles.
C2.5: Use accepted research methods	N/A	N/A

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to analyze and interpret cultural formations, ranging from works in the humanities, to historical processes of development and change. [Methods Courses]	Lectures will introduce students to the basics of literary analysis, including terms for literary movements and terms for describing aesthetic features of literature. The class will also provide an introduction to Cultural Studies for the non-specialist so that students can begin to analyze and interpret the assigned texts.	
C2.6: Students will sharpen their understanding of concepts and methods of criticism by creating works that demonstrate facility with the artistic or literary techniques in question. [Creative Activity Courses]	N/A Creative activity is not the main focus of this course. However, students will have several opportunities to produce creative responses. The assigned course content gives students several creative models of expression and in-class lectures will contextualize both the content and creative structure of the assigned texts	N/A

Part B: General Education Learning Outcomes required of all GE courses related to course content:

GE Outcomes required of all Courses	Course content that addresses each GE outcome?	How will these GELOs be assessed?
Students will communicate effectively in writing to various audiences. (writing)	Peer Review Workshops	The in-class presentations, in-class writing, exams, and papers.
Students will think critically and analytically about an issue, idea or problem. (critical thinking)	All of the in-class discussion activities and through the formal writing assignments. The readings are meant to be thought-provoking and will be the subject matter critically discussed and analyzed for the class activities.	The in-class presentations, in-class writing, exams, and papers.
Students will find, evaluate and use information appropriate to the course and discipline. (Faculty are strongly encouraged to collaborate with their library faculty.)	Citation Workshop and Library Research Session with a humanities librarian.	Papers #1 and #2

Part C: GE Programmatic Goals: The GE program aligns with CSUSM specific and LEAP Goals. All C2 courses must meet at least one of the LEAP Goals.

GE Programmatic Goals	Course addresses this LEAP goal:
LEAP 1: Knowledge of Human Cultures and the Physical and Natural World.	<input type="checkbox"/> No <input type="checkbox"/> Yes <i>*Yes, but only for "Human Cultures" piece of the LEAP goal</i>
LEAP 2: Intellectual and Practical Skills	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 3: Personal and Social Responsibility	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes

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LEAP 4: Integrative Learning	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
CSUSM Specific Programmatic Goals	Course content that addresses the following CSUSM goals. Please explain, if applicable.
CSUSM 1: Exposure to and critical thinking about issues of diversity.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes (please describe): <i>The whole purpose of the class is to have students discuss and analyze literature in relation to how it represents issues of diversity. Please see above responses for particulars.</i>
CSUSM 2: Exposure to and critical thinking about the interrelatedness of peoples in local, national, and global contexts.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes (please describe): <i>The class material focuses on literature set locally, but the identity and social issues that the texts portray require students to see these local representations as part of a larger global context. For example, Anzaldúa's works force students to question the notion of political borders that separate nations.</i>

Part D: Course requirements to be met by the instructor.

Course Requirements:	How will this requirement be met by the instructor?
Course meets the All-University Writing requirement: A minimum of 2500 words of writing shall be required in 3+ unit courses.	The students will have to submit two formal literary analysis papers (3-5 pages each, typed) and a "My Voice" journal (10-12 pages, typed).
Assignments will provide instruction in discipline-specific conventions of writing, research, and reference citation.	Citation Workshop, Peer Review workshops, Library Day instruction. Also early in the semester the instructor will provide several lectures that introduce students to how to study literature and how to write about literature, such as how to quote textual evidence and provide close reading.
Students will gain practice in appropriate, general or discipline-specific research methods and/or critical techniques, to strengthen the quality of their interpretation and analysis of the cultural works or historical subject matters at hand.	In-class exercises will allow students to practice close reading analysis. For example, once a week students will be given a paragraph or a stanza from the assigned reading to diagram and analyze in small groups. This will also prepare them for the larger in-class discussion for the day by giving them some time up front to practice analysis and identify some topics of interest.
Students will gain familiarity with information resources and technologies relevant to the discipline, subject matters, and topics of study in question.	Students will get instruction on how to use the MLA Database on the library webpage and how to find humanities specific sources to support their exploration and interpretation of the assigned texts. Library Day and on-going mini-lectures about how to generate research and analysis questions from a Cultural Studies framework will give students the tools needed to gain discipline specific skills.
Assessment of student learning will take various forms, through multiple kinds of assignments that are appropriate to the methods of the discipline and the topics being studied.	Students will be assessed via both traditional academic writing and through creative personal responses. Students have the opportunity to produce effective written communication for multiple audiences as part of their hands-on exploration of how writers play with different genres and forms of presentation in order to reach multiple readerships. Additionally student learning will be assessed through exams and participation in various in-class exercises. The variety of assignments used to assess student performance reflects the many ways in which literary study can be applied.

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LTWR 103 Section 01
Literature and Social Justice
Fall 2017
[Instructor Name]
TuTh 10:30-11:45 a.m.
Markstein 107
Office Hours: [info here]

[Instructor name]
Office: [instructor office]
Office hours:
Email: [instructor email]
Office phone:

Catalog description:

Introduces the study of literature with a focus on how literature and creative expression allow writers from historically marginalized communities to voice their experiences and use literature as a tool to combat disparities between power and privilege. Readings will focus on literatures from California and the U.S. American borderlands. Provides an intersectional introduction on how literature explores issues including, but not limited to, race/ethnicity, gender, sexual identity, dis/ability, and other facets of cultural identity.

Specific course description:

This course will provide you with an introduction to the study of literature covering skills such as close reading, critical thinking, and critical writing skills. This class will focus on multicultural U.S. American texts, with an emphasis on stories set in California and the U.S. borderlands. Literary study includes a consideration of how writers tell their stories and the meanings they make both in the content of their work and in the style and formats they select. Language and literary forms and styles inherently attend to questions of power and privilege, but the literature you'll be reading in this course also overtly engages with these same themes in their narratives, imagery, and characters. Class discussions will ask you to consider how the works you're reading in this class challenge and/or reinforce the status quo in relation to social concerns regarding race, gender, orientation, and other aspects of identity. Questions you'll consider over the course of the semester include: How do writers use literature to communicate unique cultural experiences? How do writers use literature to create social awareness within their own communities and for outsiders? How do writers indicate who has power and privilege—do their texts ask readers to critique structures of power and the status quo? How do writers use the position of “author” as an act of reclamation of power? How do writers use literature to advocate for social change? You'll also have the opportunity to tell your own story through a series of in-class creative exercises and in the “My Voice” journal activity.

Required Texts for Purchase (other readings will be available via Cougar Courses)*:

1. Sandra Cisneros *Woman Hollering Creek*
2. Helena Maria Viramontes *Their Dogs Came With Them*
3. Walter Mosley *Devil in a Blue Dress*

***special note on text books and online readings:**

Students must bring assigned readings for the day with them to class.

Course Objectives:

All students will:

1. Develop close reading and critical writing skills for discussing literary texts.
2. Learn terminology and concepts specific to the literature.
3. Contextualize literature within its time and place of production.
4. Produce close readings informed by literary criticism passages assigned in-class and by various historical contexts.
5. Assess and consider the social and cultural functions of literatures.
6. Appreciate the diversity of literary forms and genres as well as the cultural diversity and purposes of literature.

Student Learning Outcomes:

Students will learn to:

1. Identify and describe literary forms, genres, and conventions.
 - a. Students will demonstrate this knowledge via the Midterm and Final Exams.
2. Create and produce close readings of literary texts.
 - a. Students will demonstrate this skill via Papers #1 and #2
3. Apply historical and theoretical concepts to literature.
 - a. Students will demonstrate these skills via in-class exercises and in the cumulative long essay on the Final Exam.
4. Demonstrate clear and critical writing skills.
 - a. Students will demonstrate effective written communication in the formal analysis papers (Papers #1 and #2) and in the “My Voice” journal and through the Peer Workshop activities.
5. Synthesize how different writers respond to shared social concerns.
 - a. Students will demonstrate this via the short answer questions of the Midterm and Final Exams in through various in-class group exercises and discussions.

General Education Learning Outcomes (GELOs):

Students will complete the following GEC outcomes as required of all C2 courses:

C2.1: Analyze and interpret the ways in which the humanities engage issues of human existence and human diversity, such as race, ethnicity, gender, sexuality, and dis/ability.

<p>Students will demonstrate this skill via Papers #1 and #2. In-class discussion activities will also guide students to interpret literature with a focus on these issues.</p>
<p>C2.2: Explore how humanistic traditions, disciplines, and methods inform our understanding of the social world, fostering critical evaluation of social, political, economic and environmental influences on human life.</p> <p>The midterm and final exams will ask students to describe literary traditions and apply them to discuss how literature expresses social critique and how literature advocates for social change. The “My Voice” journal allow students to use literature to position themselves in relation to social issues and use personal writing to express their critical understanding of the world.</p>
<p>C2.3: Apply multiple theoretical, critical, and analytical perspectives to the study of history, the arts, and the humanities, in order to interpret and appreciate the humanistic traditions of diverse cultures and peoples.</p> <p>Papers #1 and #2 will ask students to apply close reading methods. Midterm and Final Exams will ask students to apply literary theory specific to Cultural Studies approaches to the assigned literature.</p>

This course meets all four Program-Level Student Learning Outcomes for the LTWR Department

1. Create clear and compelling communication in writing, speech, and other media;
2. Closely analyze texts, applying critical and theoretical approaches;
3. Identify and describe literary canons and alternative traditions and the process of their formation; and
4. Distinguish the local and global contexts of multicultural and international texts and apply those contexts in textual analysis, utilizing relevant theoretical frameworks.

Grade Requirements:

Grade requirements include 2 formal papers of about 5 pages in length (detailed assignment sheets will be provided which will detail research requirements and topics), midterm exam, final exam, the “My Voice” journal, and in-class participation (including active discussion and in-class writing assignments including quizzes).

Participation*	15%
Paper #1	10%
Midterm Exam	20%
Paper #2	15%
“My Voice” Journal	15%
Final Exam	25%

*participation includes quizzes, in-class writing assignments, in-class contributions to discussions, and participation in message boards online. If you are using the discussion

forums on Cougar Courses to supplement your in-class participation you will need to post on assigned texts and topics when we are covering them in class—you cannot retroactively recoup participation by posting to the forum at the end of the semester to account for the entire course.

Brief Description of Major Writing Assignments:

Detailed assignment sheets will be distributed for all assignments. You will be able to find these on the class Cougar Courses page. **Make sure you read the detailed assignment sheets associated with each assignment before you start writing!** The descriptions below are just to give you a quick overview of the assignments.

Paper #1: In your first close reading exercise you will select one of the assigned texts from before the Midterm to analyze how issues of gender and race are represented. You will select one passage from the text that you see as best representing the specific prejudices faced by Latina characters and analyze how the text critiques oppression and how the text advocates for social change. You'll be applying close reading analysis tools that we'll practice each week in class. As you complete your reading for the first half of the semester start flagging passages portraying Latina characters that really stand out to you so you have a range of material to choose from when further narrowing down what you'll focus on for this paper at the drafting stage.

Paper #2: In your second paper you'll incorporate research as discussed during the Library Research Session but the primary focus will again be producing a unique close reading analysis of the literature. In this paper you'll choose a text assigned after the Midterm and explore how "personal voice" is portrayed as advocating for social change. You will select one specific passage from your chosen text to analyze in-depth, noting how the individual "voice" is connected to social protest, advocacy, and/or change. Some questions to consider when contemplating suitable passages: Which character has the most unique voice or take on a social issue? What makes this character's perspective unique? Which character appears to have the most powerful voice on social issues and why? What makes his or her voice powerful? Which characters are seen as "community leaders"—are their voices distinct from the other characters, why or why not?

"My Voice" Journal: This is a portfolio of work that you will be adding to over the course of the semester. I will give you specific "writing experiments" so that you will be trying assorted creative expressions—the idea is to give you room for "language play" with the goal of finding techniques that most resonate with you for telling your story and seeing how your story contributes to the local social fabric of your community. While each experiment will ask you to try a specific literary technique or brainstorming exercise, the purpose behind them will remain constant: finding ways to tell your own story and using your lived and personal experiences as a conduit for considering social issues that affect your community. I'll give you handouts in class defining different approaches or techniques that correspond to the literary techniques being used in the texts assigned for that week. For example, one experiment will ask you to write about a toy from childhood in the first person (a la Cisneros in "Barbie-Q") and explain how it could

be read as a symbol for an experience unique to your family or community. The journal exercises are your chance to flex your creative muscles and consider how the assigned literature helps you think about your own experiences and find your own literary voice.

Credit Hour Expectations:

Students are expected to spend a minimum of two hours outside of the classroom each week for each unit of credit engaged in learning. Since this a 3-credit class the expectation that at home reading, viewing, and writing assignments should take you at least 6 hours to complete each week.

University Writing Requirement: The campus has a university writing requirement that specifies students must write at least 2,500 words. Students will meet this requirement through two formal papers, exam essays, the “My Voice” journal, and in-class writing assignments that may comprise both creative and analytical writing.

Grading policies: Papers will be graded for content, clarity, and writing quality. Students are encouraged to meet with me during office hours before major assignments are due to discuss revision strategies and to brainstorm writing ideas. Additionally, students should make use of the campus Writing Center when preparing for major writing assignments.

Late Paper Policy: Late work will be marked down one letter grade for each class day it is late. **The last day to submit late work is the day of the final exam—no exceptions.** I understand that life happens—please do not hesitate to ask about getting an extension on paper due dates, I only require that you request you extension at least 72 hours in advance of the initial due date.

Course Policies:

Email policies:

I usually respond to email within 24 hours Tuesday through Friday. If you have not received a reply to your message within 48 hours please resend to make sure I have received your inquiry. Remember to sign your name and course number to your email messages.

Academic Honesty:

The university takes seriously issues of academic honesty. For details on what constitutes plagiarism and other instances of academic misconduct please visit:

http://www.csusm.edu/policies/active/documents/Academic_Honesty_Policy.html

It is your responsibility to know what constitutes plagiarism. If you are unsure whether or not you should cite information or have questions on how to cite I am happy to assist you before your assignment is due. Suspected plagiarism will be forwarded to the Office of the Dean of Students in accordance with mandatory university policy and a zero will be given for the assignment. Students must acknowledge the ideas of others through appropriate academic citation. Since this is a literature course students must adhere to MLA documentation style. Plagiarism includes copying the words and ideas of others without giving credit to the original author. Direct statements from research must be

quoted and cited. Paraphrased ideas of others must also be cited. Failure to cite quotations, paraphrase, and other research will result in a zero. Plagiarism is not just limited to formal paper assignments—improperly copying ideas from others in online forums will also be reported to the Dean of Students.

Special needs: If you have a registered disability and wish to discuss accommodations, let me know within the first two weeks of class. Disabilities can be registered through the Office of Disabled Student Services. DSS is located in Craven Hall 5205 and can be reached at (760) 750-4905 or (760) 750-4909 (TTY). Please note that any disabilities must be registered through the Office of Disabled Student Services before any accommodations can be granted. If you have an accommodation or have questions about accommodations please meet with me during my office hours to ensure confidentiality of all medical information.

SOAR

Life happens – it brings us joys, sorrows, challenges, and celebrations. In the past, students have been negatively impacted by relationships break ups, deportation, homelessness, losing a job, illness, car stolen, and more! Please contact me right away if these life happenings impact your work. I want you to succeed and can help you if you work with me. On campus, SOAR is a one-stop shop for personal and academic crisis. Email them (soar@csusm.edu) or call (760-750-7627).

Religious Observance Absences: Inform me of any intended absences for the session in the first two weeks of class.

Medical Absences: It is your responsibility to contact me and to present proper documentation when you return to class and to make up any missing work within one week of your return.

Class Conduct: In accordance with the campus Civility Statement, all students should conduct themselves "with care, respect, and empathy while acknowledging the culture and humanity of others." Class discussions are meant to be intellectually engaging and challenging, which may mean a variety of perspectives and opinions will be heard. Conversation is encouraged but please remember to pose criticisms and questions in a respectful manner.

Other policies: Laptops may be used for note-taking but should not be used for social networks, email, or any other use not related to the course. Cell phones should be silenced and put away. No texting in class. You *must* bring a copy of the text assigned with you to each class meeting.

****You cannot record class lectures or discussions without an accommodation note from DSS.****

Reading Schedule:

***please note that assignment dates may be subject to changes as announced throughout the semester**

CC = Cougar Course

Tues 01/26 Introduction to the class—What is literature?
In-class “Barbie-Q” by Sandra Cisernos

Thurs 01/28 Basics of Literary Analysis,
Gloria Anzaldúa “El Otro Mexico” on CC

Tues 02/02 Gloria Anzaldúa “How to Tame a Wild Tongue” on CC

Thurs 02/04 Leslie Marmon Silko “Yellow Woman” on CC

Tues 02/09 Introduction to considering personal writing
Leslie Marmon Silko, excerpt from *The Turquoise Ledge* on CC

Thurs 02/11 In-class exercises—telling your own story in two formats

Tues 02/16 Library Research Session and Citation Workshop

Thurs 02/18 Helena Maria Viramontes *Their Dogs Came with Them* chaps 1-4

Tues 02/23 Viramontes, *Dogs*, chaps 5-7

Thurs 02/25 Viramontes, *Dogs*, chaps 8-9

Tues 03/01 Viramontes, *Dogs*, chaps 10-13

Thurs 03/03 Viramontes, *Dogs*, chaps 14-end

Tues 03/08 Peer Review Workshop—**bring draft of paper #1 to class**

Thurs 03/10 Review for Midterm

Tues 03/15 MIDTERM EXAM

Thurs 03/17 Watch film *The Exiles* (1961, dir. Mackenzie) on CC before class

Tues 03/29 finish discussion of *The Exiles*, **Paper #1 Due in class**

Thurs 03/31 watch film *Killer of Sheep* (1978, dir. Burnett) on CC before class and read lyrics to “The House I Live In” on CC

Tues 04/05 Walter Mosley *Devil in a Blue Dress*

Thurs 04/07 Mosely *Devil in a Blue Dress*

Tues 04/12 Peer Review Workshop—**bring draft of paper #2 to class**

Thurs 04/14 Mosely *Devil in a Blue Dress*

Tues 04/19 Watch film *Devil in a Blue Dress* (1995, dir. Franklin)

Thurs 04/21 “My Voice” Journal due in class

Tues 04/26 Cisneros *Woman Hollering Creek*

Thurs 04/28 Cisneros *Woman Hollering Creek*

Tues 05/03 Cisneros *Woman Hollering Creek*

Thurs 05/05 Cisneros *Woman Hollering Creek*

Tues REVIEW FOR FINAL, PAPER #2 DUE. Paper due in-class in hard copy!

FINAL EXAM