

SyllabusPoetrySpring2018Syllabus

US/LAT LIT&CUL:POET Course Code 31580

Spanish 140, Sec. A, 4-unit Lecture; School of Humanities

Instructor: MORALES, A.

Time, Place: TuTh 11:00-12:20p, SSL 145

Enrollment: 1 student (none with a FERPA privacy block)

This course is cross listed with code [61050](#).

[PDF photo roster](#) of students in this section.

US/LAT LIT&CUL:POET Course Code 61050

Chc/Lat 110, Sec. A, 4-unit Lecture; School of Social Sciences

Instructor: MORALES, A.

Time, Place: TuTh 11:00-12:20p, SSL 145

Enrollment: 1 student (none with a FERPA privacy block)

This course is cross listed with code [31580](#).

[PDF photo roster](#) of students in this section.

Chicana/o Latina/o Studies 110 is an interdisciplinary course that studies Chicano/ Latino communities in the United States by focusing on their poets writing and publishing during the post Chicano Movement and into the 21st century. You will be part of a study group assigned to analyze a required course book. I understand that you have very busy schedules; nonetheless, try to meet three or four times throughout the quarter – especially before your group presentation. I encourage you to engage in group analysis about concepts, issues and meaning(s) found in the poems, such as identity, race, ethnicity, language, gender, power, inequality, migration, history, economics, family, generation(s), ancestry, ecology, tropes, space, exploitation, spirituality, religion, memory, tradition, agency, border(s) etc. all of which are relevant to today's Chicano/ Latino experience. It is important that you share your opinions and feelings about the poems, books, films and discussions that are presented in the course. Your study groups can be helpful to help each other with readings and to keep up with class activities. For extra credit students will have a chance to share some of their own original poetry.

Requirements:

1. Attendance is mandatory. Habitual absence is justification for failing the class. **Unannounced in-class and take-home assignments** will count toward attendance and participation.
2. Your active class and group participation is a major requirement for this course.
3. Read required texts. In order to guarantee quality discussion students must read all assigned readings before coming to class.
4. Prepare notes and questions about poems, lectures, films and discussions for class and group discussion and assignments.
5. Students are divided into study groups.
6. Each member of a study group will give an in-class presentation that has two parts:
 - 1a) Individual students will offer a 7 to 9 minute talk on one or two topics presented in one or two poems in the collection allocated to the group. The poems will be selected by

the student and discussed by the group and should represent a broad spectrum of the poems in the collection. Students will receive a grade for their oral presentation.

1b) In addition you will write a 3-4 page response paper based on your analysis of the poems and topics you selected for your class presentation. A grade will be given for content and one for composition and then averaged for the final grade for the response paper. Both the oral presentation grade and the response paper grade will be averaged out to get the final grade for this assignment. The 3-4 page response paper will be due on the day of the group's presentation. The paper must be organized and well written. Make sure to cite from the poems and outside source(s) used to support your argument. Don't forget to **include a work cited page**.

7. **Two choices for Final Paper: You must select a different book from the one you analyzed for your class presentation.**

1) Scholarly Project: A 4-5 page paper discussing two or three topics of your choice found the poetry of one of the required authors. Do not use the book you analyzed for the class presentation. Essay must be well organized into topical paragraphs and conclusion. Please cite/quote the poems analyzed and one outside source. Make sure you **include a work cited page**.

2) Creative Project: A 6-7 page collection of poems written by you with an **abstract** at the beginning of each poem commenting on the topic, meaning and why the topic is important to you. **Include work cited page** for outside sources.

Suggestion: you might follow the format of one of the required books. You might be inspired to write a collection of poems that is autobiographical like Lucha Corpi's book. Gloria Anzaldúa writes a hybrid collection that includes prose essays and poetry that develop several theoretical ideas and simultaneously describe moments in her life. *Scene from the movie Giant* is a collection of poems inspired by one scene from a movie. You might have seen a film, heard a song or experienced an event in your life that may bring forth a series of poems. In *Bilingual Blues* Gustavo Pérez Firmat explores what it means to be Latinx living on the many margins, borders, hyphens of a hybrid society that requires you to constantly negotiate your identity or identities. Ray Gonzalez's book explores the relationships between history, space, time, land, environments, secular and religious spirituality etc. all of which provokes you to new creative thought.

8. Your Scholarly Project or Creative Project must be double-space with standard margins. Assignments must be prepared on computer with 12 point font, please number and staple pages. Remember, CONTENT and COMPOSITION will be considered equally. A grade will be assigned for content and one for composition and then averaged for the final grade. Remember that citing poetry is different than citing prose. Look up how to cite poetry. Use MLA research paper format and documentation style. Make sure you **include a work cited page** at the end of your written papers.

9. **Student Poetry Readings (Extra Credit)** will begin on Tuesday, April 17. At the start of class students will have an opportunity to share their own poetry and answer questions from their colleagues.

10. No make-ups, no rewrites, no late papers, no incompletes.

11. The use of electronic devices such as laptops, cell phones, phone cameras, recorders, Ipods, Ipads, headsets etc. are absolutely not allowed during class.

12. All dates, assignments, and readings listed on this syllabus are subject to change with notice.

Final grade will be based on:

1. Attendance and Participation are mandatory. Short in-class or take home reading and writing exercises are considered part of attendance and participation. Habitual absence is justification for failing class. (20)
2. Midterm is your class presentation and 3-4 page written paper on your assigned book (30)
3. Final exam will be a written assignment: A Scholarly 4-5 page paper or a Creative 6-7 page collection of original poems with an introduction commenting on each poem. (50)

REQUIRED TEXTS:

Palabras de medio día/Noon Words (1980) Lucha Corpi
The Borderlands/La Frontera The New Mestiza (1987) by Gloria Anzaldúa
Scene From the Movie Giant (1992) Tino Villanueva
Bilingual Blues (1995) Gustavo Pérez Format
The Hawk Temple at Tierra Grande (2002) Ray Gonzalez

POSSIBLE FILMS

“Quest for a Homeland” documentary about the Chicano Movement
“The Wall”
“Children of ‘Giant’”

Study Plan:

APRIL

T 3 Introduction: Review Syllabus, Text, Intertextual, Context, Take-home assignment: What is poetry? What is poetry to you? Read about Lucha Corpi.

Th 5 *Palabras de medio día/Noon Words* (1980) Lucha Corpi (Pages 2-63)
Autobiography, one woman’s journey, memory, experience, identity, space, embodiment, agency, Mexico/United States, migration: immigrant, emigrant, separation, transition, integrate/Assimilate linguistic, economic, education, employment, culture (cultural capital) history, border, borderlands, poetic tropes.

T 10 *Palabras de medio día/Noon Words* (1980) Lucha Corpi (Pages 64-125)

Read and discuss the following poems, concepts and questions:

Poetic autobiography, How does Lucha Corpi manifest her life story in her collection of poems? Comment “Like the seed that waits” “Sunscape” “Nocturnal Sunscape”. What do the last two versus of “The Protocol of Vegetables” mean to you? Comment “Our Worlds”. Comment “the Marina Poems.” Comment “Dark Romance”. Discuss how Corpi’s book may be described as an immigrant story. Compare “Total Recall” to “Like the seed that waits”.

Th 12 STUDENT PRESENTATIONS

Palabras de medio día/Noon Words (1980) Lucha Corpi (Pages 126-167)

T 17 STUDENT POETRY READINGS (EXTRA CREDIT)

The Borderlands/La Frontera The New Mestiza (1987) by Gloria Anzaldúa (Pages 23-97)
How do you understand terms “Border”, “Borderlands”? “*es una herida abierta*” Aztlán? *En 1521 nació una nueva raza, el mestizo , el mexicano* (people of mixed Indian and Spanish blood) a race that had never existed before. Chicanos, Mexican-Americans, are the offspring of those first matings.” race, ethnicity, identity, Nepantilism, Interstice, hybridity, history/herstory? Nalinali Tenepat, doña Marina, La Malinche, La Llorona, language:Spanish/English/Nahuatl
Th 19 *The Borderlands/La Frontera The New Mestiza* (Pages 99-160)
culture, cultural Tyranny, Half and Half, Intimate Terrorism: Life in the Borderlands, “I am a turtle, wherever I go I carry “home” on my back.” Are you a turtle? Mythology, Aztec mythology.

T 24 STUDENT PRESENTATIONS

The Borderlands/La Frontera The New Mestiza (Pages 161-225)

Th 26 “Children of ‘Giant’” When and where was the film “Giant” filmed? Explain why this film could be considered a work of art beyond its time. Identify and comment two or three topics presented in the film that affect you today are?

Scene From The Movie Giant (1992) Tino Villanueva (Pages 11-55)

MAY

T 1 “Children of ‘Giant’”

Scene From The Movie Giant

Th 3 STUDENT PRESENTATIONS

Scene From The Movie Giant and “Children of Giant”

T 8 Guest Speaker: Jason Ortiz *Knowstalgia: Poems About the Past And Pending* reading and commenting his poems.

Bilingual Blues (1995) Gustavo Pérez Format (Pages 3-32)

Th 10 *Bilingual Blues* (Pages 35-83)

T 15 *Bilingual Blues* (Pages 87-127)

Th 17 STUDENT PRESENTATIONS

Bilingual Blues

The Hawk Temple at Tierra Grande (2002) Ray Gonzalez (Part One)

T 22 *The Hawk Temple at Tierra Grande* (Part Two)

Th 24 *The Hawk Temple at Tierra Grande* (Part Three)

T 29 Research and write Final Paper

Th 31 Research and write Final Paper

JUNE

T 5 STUDENT PRESENTATIONS

The Hawk Temple at Tierra Grande

TH 7 Questions, Conclusions, Beginnings

**FINAL EXAM: WRITTEN ASSIGNMENT SUBMITTED IN PERSON ON
TUESDAY, JUNE 12, 10:30 - 12:30PM SSL 145**

Professor Alejandro Morales

Department of Chicano/Latino Studies

Office: SST 393 Office Hours: T Th (9:45-10:45 or by appointment)

School of Social Sciences (949) 824-5732 Prof. Morales amorales@uci.edu

3151 Social Science Plaza (949) 824-1424 Debbie Michel (Office Manager)

Irvine, CA 92697-5100 (949) 824-1019Fax

Thursday April 12 STUDENT PRESENTATIONS

Palabras de medio día/Noon Words (1980) Lucha Corpi

ACOSTA, LILIANA

ALFARO, ANA CAREN

ALLEN, STEPHANIE DENISSE

ALVARADO, EVELYN

ARAUJO, MARILYN

ARREOLA ZAMBRANO, GABRIELA

CASTILLO, ALEXIS SOFIA

CHANES, KIMBERLY

Tuesday April 24 STUDENT PRESENTATIONS

The Borderlands/La Frontera The New Mestiza (Pages 161-225)

COSME, DAVID

DAUTO, ALBERTO

DE LA CRUZ, MAYRA PAULA

GALLARDO, JUDITH CHARLENE

LARA, SYDNEY DIANE

LA ROCHE, LUCIA ISABEL

LOPEZ, JOSE ANGEL

LOPEZ ROJAS, MARIA ALBA

Thursday MAY 3 STUDENT PRESENTATIONS

Scene From The Movie Giant (1992) Tino Villanueva and “Children of ‘Giant’”

LUNA, ALONDRA

MANJARREZ, LEAH

MARROQUIN, PAMELA GULLIVER

MARTINEZ, ROSAURA

MAZARIEGOS, STEFANIE N.

MEJIA, MARVIN ALEXIS

MENJIVAR, VANESSA MICHEL

NAVARRO HERNANDEZ, SILVIA YAMILEE

NGUYEN, ASHLEY YVETTE

Thursday May 17 STUDENT PRESENTATIONS

Bilingual Blues (1995) Gustavo Pérez Format

NUNEZ, ALEJANDRA VERONICA

PESINA, PAOLA

RAMIREZ, CHAYANNE

RESENDIZ-CRUZ, ANA MARIA

REYES, MARIA GUADALUPE

RINCON, ALMA

RIVAS, JERRY

RODRIGUEZ, JESSICA MONIQUE

Tuesday JUNE 5 STUDENT PRESENTATIONS
The Hawk Temple at Tierra Grande (2002) Ray Gonzalez

RODRIGUEZ, LILIANA

ROMO, MARIA DE LA LUZ

ROSADO, STEPHANIE DANIELLE

SANTANA, DAVID

SEGUNDO, CAITLIN SABRINA

SOHN, JOSHUA EDWARD

TEPOZANO, BERENICE

VARGAS ROJAS, NATALI

ZARATE-MESTAS, ZULEYMA
