APPLICATION FOR NEW COURSE

1. Submitted by the College of Arts and Sciences          Date May 15, 2002

   Department/Division offering course: Hispanic Studies

2. Proposed designation and Bulletin description of this course:

   (a) Prefix and Number  SPA  785          (b) Title* Seminar in U.S. Hispanic and Border

   Literature and Culture: (subt.req.)

   *NOTE: If the title is longer than 24 characters (including spaces), write
   a sensible title (not exceeding 24 characters) for use in transcripts: US Hisp & Border Lit

   (c) Lecture/Discussion hours per week  3          (d) Laboratory hours per week

   (e) Studio hours per week

   (f) Credits  3

   (g) Course description:

   Special and intensive study of related topics in U.S. Hispanic and Border literature and culture. May be taught
   in Spanish or English.

   (h) Prerequisites (if any):

   (i) May be repeated to a maximum of 9 credits when taught under different subtitles.

4. To be cross-listed as:

   Prefix & No.          Signature, Chairman, cross-listing department

5. Effective Date:      Spring 2003    (semester and year)

6. Course to be offered   (a) Fall          (b) Spring          (c) Summer

7. Will the course be offered each year? (a) Yes          (b) No

   (Explain if not annually): vary in program cycle

8. Why is this course needed: Part of traditional graduate offerings

9. (a) By whom will the course be taught?    All SPA graduate faculty

   (b) Are facilities for teaching the course now available?  
   If not, what plans have been made for providing them? (a) Yes          (b) No
10. What enrollment may be reasonably anticipated? **10 to 20**

11. Will this course serve students in the Department primarily? (a) Yes (b) No
Will it be of service to a significant number of students outside the Department? (a) Yes (b) No
If so, explain. *College of Education, Graduate School*

12. Check the category most applicable to this course:
- [X] traditional; offered in corresponding departments elsewhere;
- [ ] relatively new, now being widely established
- [ ] not yet to be found in many (or any) other universities

13. Is this course part of a proposed new program? (a) Yes (b) No
If yes, which?

14. Will adding this course change the degree requirements in one or more programs?* (a) Yes (b) No
If yes, explain the change(s) below:

15. Attach a list of the major teaching objectives of the proposed course, outline and/or reference list to be used.

16. If the course is a 100-200 level course, please submit evidence (e.g., correspondence) that the Community College System has been consulted.

17. Within the Department, who should be contacted for further information about the proposed course?
Name/e-mail: Dr. E. M. Santi esant2@uky.edu Phone Extension: 7-7066
Dr. Dianna Niebylski dnieb2@pop.uky.edu Phone Extension: 7-7094

*NOTE: Approval of this course will constitute approval of the program change unless other program modifications are proposed.*
APPLICATION FOR NEW COURSE

Signatures of Approval:

[Signature]

Department Chair

[Signature]

Dean of the College

Date

6-18-02

*Undergraduate Council

Date

\[\text{Oct 11 2002}\]

*University Studies

Date

*Graduate Council

Date

*Academic Council for the Medical Center

Date

*Senate Council

Date of Notice to Univ. Senate

Date

If applicable, as provided by the Rules of the University Senate

ACTION OTHER THAN APPROVAL:

Rev 11/98
SPA 785—Seminar in US Hispanic and Border Literature and Culture:
Latino/a Fiction

This course will explore the principal critical approaches and theoretical issues surrounding Hispanic fiction by US-Hispanic writers. The focus will be on short fiction, due to the time constraints of a summer course, but reference will be made to the genres of novel and theatre as well. Essays and critical/theoretical works will form a substantial part of the readings. The course will be oriented and structured around three distinct cultural groups among the US-Latino population—Mexican-American, Cuban-American, and Puerto Rican-American—and we will discuss commonalities and differences of cultural circumstance and of literary focus. Oral presentations will be required (30%), as well as a take-home final exam (40%) and class participation (30%)

UNIT 1 - CHICANO FICTION
Tomás Rivera, And the Earth Did Not Devour Him
Rolando Hinojosa-Smith, Mi Querido Rafa (1981)
Luis Valdez, “Los vendidos”
Sandra Cisneros, House on Mango Street (1991), and stories from Woman Hollering Creek
Ana Castillo - “Lover Boys,” “On Francisco el Penitente…”
Helena Viramontes (The Moths – short stories)
Cherrie Moraga, Loving in the War Years (1983)

Theoretical readings and essays, selections from:
Anzaldua (Borderlands/La Frontera, 1987) (essay)
Anzaldua/Moraga, This Bridge Called My Back (1981) (essays)
Telling to Live (ed. Celia Alvarez et al) 2001 – selected readings
Occupied America (Rodolfo Acuña, 1999) – selected readings
Harvest of Empire (Juan Gonzalez) – selected readings
Drink Cultura: Chicanismo (José Antonio Burciaga, 1993)
Nepantla: Essays from the Land in the Middle (Pat Mora)

UNIT 2 - CUBA
Cristina García, Dreaming in Cuban
Achy Obejas, We came all the way from Cuba so you could dress like this? (cuentos)
Roberto Fernández, Raining Backwards
Oscar Hijuelos, Our House in the Last World (novel)

Theoretical readings and essays, selections from:
Gustavo Pérez Firmat, Life on the Hyphen and Next Year in Cuba (1995) (selected readings), and “My Life as a Redneck” (from Iguana Dreams)
The Cuban Americans - Miguel Gonzalez-Pando
Havana USA: Cuban Exiles and Cuban Americans in South Florida, 1959-1994 - Maria Christina Garcia
Remembering Cuba: Legacy of a Diaspora - Andrea O'Reilly Herrera (Editor)
UNIT 3 - CARIBBEAN (Puerto Rico, Dominican Republic)
Julia Alvarez, *How the Garcia Girls Lost their Accents*
Judith Ortiz Cofer, *Island Like You* (cuentos)
Abraham Rodriguez, *The Bay Without a Flag* (cuentos)

Theoretical readings and essays; selections from:
*Silent Dancing: A Partial Remembrance of a PR Childhood* (Judith Ortiz Cofer)
*From Bomba to Hip-Hop: Puerto Rican Culture and Latino Identity* - Juan Flores
*Latinos, Inc.: The Marketing and Making of a People* - Arlene M. Davila
*Living in Spanglish: The Search for Latino Identity in America* - Ed Morales

UNIT ONE:

Tomás Rivera, *...y no se lo trago la tierra*
Luis Valdez, “Los vendidos”
Octavio Paz, “El pachuco y otros extremos”
José Antonio Burciaga, *Drink Cultura: Chicanismo*

Rolando Hinojosa, *Mi querido Rafa*
Sandra Cisneros, *House on Mango Street*
Sandra Cisneros, “Woman Hollering Creek”
Sandra Cisneros, “Never Marry a Mexican”
Juan González, *Harvest of Empire* (essay)
Pat Mora, *Nepantla* (essay)
Gloria Anzaldúa, *Borderlands / La frontera* (essay)

Ana Castillo, “On Francisco el Penitente…”
Helena Viramontes, *The Moths* (all)
Cherrie Moraga, *Loving in the War Years* (excerpts)
Rodolfo Acuña, *Occupied America* (essay)
*Telling to Live: Latina Feminist testimonios* (essays)
Anzaldúa/Moraga, *This Bridge Called My Back* (essays)

UNIT TWO:

Cristina García, *Dreaming in Cuban*
Gustavo Pérez Firmat, *Next Year in Cuba*, Chapters 1-2, Epilogue, Postscript
Gustavo Pérez Firmat, *Life on the Hyphen*, Introduction (pp. 1-20)
Achy Obejas, *We came all the way from Cuba so you could dress like this? (antología de cuentos): “Above All, A Family Man,” “We Came All the Way from Cuba...”
Oscar Hijuelos, *Our House in the Last World*
Gustavo Pérez Firmat, *Life on the Hyphen*, Ch. 5 (pp. 136-153)
Miguel González-Pando, *The Cuban Americans*, pp. 31-81, 163-164

Roberto Fernández, *Raining Backwards*
María Cristina García, *Havana USA*, Ch. 3 (pp. 83-119)
*Remembering Cuba*, pp. 100-107, 279-299

UNIT THREE:
Julia Álvarez, *How the García Girls Lost their Accents*
Juan Flores, *From Bomba to Hip-Hop* (selections)
Judith Ortiz Cofer, *Silent Dancing* (selections)

Judith Ortiz Cofer, *An Island Like You*
“Bad Influence,” pp. 1-26
“Catch the Moon” pp. 55-65
“Beauty Lessons” pp. 41-54

Abraham Rodríguez, *The Boy Without a Flag*
“The Boy without a Flag” pp. 11-30
“Birthday Boy” pp. 61-74

Arlene Dávila, *Latinos, Inc.* (selections)

Nicholas Mohr, *Rituals of Survival*
“A Thanksgiving Celebration” pp. 75-88
“The Artist” pp. 103-155

Junot Díaz, “Drown”

Ed Morales, *Living in Spanglish* (selections)