US and Canadian Latina/o Literature:  
Race, Collective Memory, and the Archive  
ENGL 6811/ LACS 6200  
Thursdays 2:30-5:20  
MCKN 20

Professor Pablo Ramirez  
Office: 434 MacKinnon  
Office Hours: Tuesdays and Thursdays 10:00-11:00 and by appointment  
Email: pramirez@uoguelph.ca

Course Description: Due to the steady migration of Latinas and Latinos into North America and the close proximity of Latin America, Latina/os have a long history of resisting citizenship’s requirement that they contain their identities within the boundaries of the nation. When it comes to the question of Latina/os in the United States and Canada, both countries are uncomfortably faced with a series of critical questions. What are the political and ethical effects of having a group of people unable to imagine or narrate community and family solely within the borders of the nation? What happens when one traverses borders and gains two or more histories, two or more sets of memories? How do we address memories and histories that do not respect national borders and “migrate,” disrupting official national histories and demanding different archives and collection practices? How can fiction participate in the formation of historical memory? What are the limits and benefits to such a literary intervention into the archive? This course will explore these questions by focusing on contemporary Latina/o fiction and examine how Latina/o cultural producers are addressing issues of history and memory in their work.

Required Reading:  
Heart of Aztlan, Rudolfo Anaya  
The Conquest, Yxta Maya Murray  
Dreaming in Cuban, Cristina García
Method of Evaluation:

1. Participation:

For each discussion, you will be asked to choose a passage from the assigned reading AND ask a question pertaining to the passage that you have chosen. On a sheet of paper, type your name, the class date, the passage you have chosen, and your question.

Example:

<table>
<thead>
<tr>
<th>Full Name</th>
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</thead>
<tbody>
<tr>
<td>Class Date</td>
</tr>
<tr>
<td>Quote from primary text (include page number)</td>
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<tr>
<td>Quote from secondary or primary text (Note: you can only quote the same critical article twice this semester.)</td>
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<tr>
<td>Context for your question. (Using lecture notes or notes from the critical readings, provide a brief explanation of why you are asking this question; how does this question address the topic or concerns of the course. 2-3 sentences)</td>
</tr>
<tr>
<td>Question or comment for class discussion.</td>
</tr>
</tbody>
</table>

Your written question and passage will be graded out of 5 points. A 4.5 or 5 will be given for the best question handed in that day. 4.0 to 4.25 points will be given to the question that helps us do a close reading of the passage; the best questions usually provide useful context that helps us read the passage and answer the question. The originality of the question will also be considered. 3.5 to 3.75 points will be given to interesting questions that may not have provided sufficient or useful context in order to read the passage or answer the question. 2.5 to 2.0 points will be given to questions that did not provide any context or that posed a question that did not help us engage the passage or the text. In other words, the choice of passage seemed arbitrary or ill chosen in connection with the question. If you are called upon, be prepared to read your question to the class. Questions will only be accepted if you attended the entire class session. If you fail to attend class, do not turn in a question. I do not accept questions via email.

Your in-class participation will be graded out of five points for each seminar session. Active participants will receive a check plus (√+), which is worth 4.25 points. Remember: a √+ is given
based on the quality—not quantity—of your participation. You must answer questions in an informed manner, as well as make comments and/or read your question and passage. Students whose participation is exceptional will receive a check plus plus (✓++), which is worth 5 points. (Only one student will receive 5 points per seminar session.) If your participation consists of one or two comments, you will receive a check (✓), which is worth 3.75 points. If you simply read your passage and question, you will receive a check minus (✓-), which is worth 3 points. If you prepare a passage and question but do not share them with the class, you will receive an “X,” or zero points. Please keep in mind that I rarely call on people to read their questions. It is your responsibility to participate in class discussions.

**The written question and in-class participation are counted as one participation grade.** For example, if you attended class on Sept. 13 and received a “4.25” on your question and a “3.75” for participation, you have accrued 8 participation points for that day.

You also receive participation points for attending lectures. For every hour of lecture, you will receive 5 participation points. You must attend the entire lecture to receive credit.

Your participation grade will be calculated out of 255 points.

Please remember:

- Remember that you must have a hard copy of your question/passage in order to receive any points. Having a faulty printer or running out of printer ink is not a legitimate excuse for not being prepared for class. To repeat, I do not accept questions via email.
- If you are called on and you have prepared a passage and question, you must share them with the class. If you do not, you will not receive any points for participation.
- You will need documentation to have an absence count as an excused absence, so you can complete the make-up assignment. The following, with documentation, are considered excused absences: illness (accompanied by a doctor's note), the death of a pet (yours), friend, or family member, and family emergencies that require your presence or assistance. Job interviews, medical appointments, meetings with professors or counselors, family obligations, work obligations, etc. are not considered excused absences.
- In order to receive participation points for an excused absence, write a 500-word response paper (12pt font, Times New Roman, double spaced) in answer to your question/passage. You have one week to complete this assignment. If you need more time, you will have to consult me. *If you intend to complete the make-up assignment, remember to email*
me the day of your absence. In addition, remember to write down the date of your absence on your completed assignment.

- You cannot make-up missed lectures.

One Oral Presentation (10% each)
You are required to do one 10-minute oral presentation of your paper proposal.

One Student Lecture (10% each)
You will be given a chapter or article and you will then give a 20-minute lecture on the chapter or article. You are encouraged to create overheads, or a PowerPoint presentation (make sure you have the appropriate equipment) and to write on the board. You should have notes but you should not spend most of your time reading from a piece of paper or your power point presentation. You must be engaging. Although you are supposed to focus on your given article you can identify points of contact between your assigned article and the other readings.

Rough Drafts and Paper Proposal Writing Workshops
You are required to attend two writing workshops and turn in your paper proposal (5 pages) and a rough draft of your final paper (7-10 pages). Rough drafts and paper proposals will only be accepted if the student has had them workshopped in class. Every rough draft and paper proposal must be accompanied by your comments on two students’ rough drafts ad paper proposals. Otherwise, I will not accept your rough draft or paper proposal, and you will receive a zero. If you do not workshop your rough draft or paper proposal, I will deduct 10 points from your final paper grade. For example, if you receive a “75” on your final paper and you did not submit a rough draft to be workshopped, your final paper grade will be reduced to a “65.” If you did not submit a rough draft and a paper proposal to be workshopped, you will receive a “55.”

Final Paper
You are required to write a 15-page paper.

Grade Breakdown

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Participation</td>
<td>20%</td>
</tr>
<tr>
<td>One Lecture</td>
<td>15%</td>
</tr>
<tr>
<td>One Presentation</td>
<td>5%</td>
</tr>
<tr>
<td>Paper Proposal</td>
<td>15%</td>
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</tbody>
</table>
Rough Draft 20%
Final Paper 25%

Schedule

Week One
TH Jan. 14 Introduction

Week Two
TH Jan. 21 **Lecture**: Race; Mexican-American Generation and Literature; Aztlan and the Chicano Movement; Chicana Feminism and the Borderlands; and Cultural Archetypes

**Total Participation Points: 15**

Week Three
TH Jan. 28 **Student Lectures on Collective Memory:**
- **Thomas**: chapters from Maurice Halbwachs’s *On Collective Memory*
- **Rodrigo**: chapter from Diana Taylor’s *Archive and Repertoire*
- **Kathyrn**: chapter from Avishai Margalit’s *The Ethics of Memory*
- **Holly**: Preface from Iwona Irwin-Zarecka’s *Frames of Remembrance*

**Total Participation Points: 15**

Week Four
TH Feb. 4 **Student Lectures on Collective Memory (cont’d)**
- **Cherine**: Susan Crane’s “Writing the Individual Back into Collective Memory”;
- **Flavia**: Elizabeth Yale’s “History of the Archives”;
- **Middlé**: Marlene Manoff’s “Theory of the Archive Across the Disciplines”
- **Screening**: “The Couple in the Cage”

**First Discussion**: “The Couple in the Cage” (write a question in-class)

**Second Discussion**: Gloria Anzaldúa’s “La conciencia de la mestiza/Towards a New Consciousness”; Alicia Arrizon’s “Mythical Performativity: Relocating Aztlan in Chicana Feminist Discourse”; and Gaspar de Alba’s “There’s No Place Like Aztlan.”

**Assignments:**
- Choose two passage—one from each of the two articles you have chosen.
Write a question for each passage. (See instructions above.)

**Optional Reading:** Marlene Manoff’s “Theory of the Archive Across the Disciplines”

**Total Participation Points:** 25

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**Week Five**

**TH Feb. 11**

**First Discussion:** *Heart of Aztlan* (chapters 1-10)

**Second Discussion:** *Heart of Aztlan* (chapters 11- end)

**Assignments:**
- Choose 2 passages from the text (one from each half of the book); and 2 quotes from the critical articles we have read (one “critical quote” for each passage) and then write 2 questions. Make sure each passage/critical quote and question is on a separate sheet of paper. (See instructions above.)

**Total Participation Points:** 20

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**Week Six**  WINTER BREAK

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**Week Seven**

**TH Feb. 25**

**First Discussion:** *The Conquest* (chapters 1-)

**Second Discussion:** *The Conquest* (chapters -end)

**Short Lecture:** Intro to *Dreaming in Cuban*

**Assignments:**
- Choose 2 passages from the text (one from each half of the book); and 2 quotes from the critical articles we have read (one “critical quote” for each passage) and then write 2 questions. (Note: you can only quote the same critical article twice this semester.) Make sure each passage/critical quote and question is on a separate sheet of paper. (See instructions above.)

Optional Reading: Suzanne Keen’s “Romances of the Archive: Identifying Characteristics.”

**Participation Points:** 25
Week Eight

TH March 3

First Discussion: *Dreaming in Cuban* (chapters “Ocean Blue” to “Meaning of Shells”)

Second Discussion: *Dreaming in Cuban* (chapters “Enough Attitude” to end)

Short Lecture: Intro to *The Brief Wondrous Life of Oscar Wao*

Assignments:

- Choose 2 passages from the text (one from each half of the book); and 2 quotes from the critical articles we have read (one “critical quote” for each passage) and then write 2 questions. (Note: you can only quote the same critical article twice this semester.) Make sure each passage/critical quote and question is on a separate sheet of paper. (See instructions above.)

Participation Points: 25

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Week Nine

TH March 10

First Discussion: *The Brief Wondrous Life of Oscar Wao* (1-165)

Second Discussion: *The Brief Wondrous Life of Oscar Wao* (166-end)

Assignments:

- Choose 2 passages from the text (one from each half of the book); and 2 quotes from the critical articles we have read (one “critical quote” for each passage) and then write 2 questions. (Note: you can only quote the same critical article twice this semester.) Make sure each passage/critical quote and question is on a separate sheet of paper. (See instructions above.)

Total Participation Points: 20

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Week Ten

TH March 17

First Discussion: Verdecchia’s *Fronteras Americanas* in *Fronteras Vivientes: Eight Canadian Latino Plays*

Second Discussion: *Refugee Hotel* in *Fronteras Vivientes: Eight Canadian Latino Plays*

Third Discussion: *Three-Fingered Jack* in *Fronteras Vivientes: Eight Canadian Latino Plays*
Assignments:

- Choose a passage from each play accompanied by a quote from the critical articles we have read (one “critical quote” for each passage) and then write a question. Do this for each play. (Note: you can only quote the same critical article twice this semester.) Make sure each passage/critical quote and question is on a separate sheet of paper. (See instructions above.)

**Participation Points: 30**

**Week Eleven**

M March 21  **Paper Proposal Due in my email inbox by noon.**

TH March 24  **Paper Proposal Workshop and Presentations**  
**Total Participation Points: 30**

**Week Twelve**

TH March 31  **First Discussion: The Book of Unknown Americans (first half)**  
**Second Discussion: The Book of Unknown Americans (second half)**  
**Assignments:**

- Choose 2 passages from the text (one from each half of the book); and 2 quotes from the critical articles we have read (one “critical quote” for each passage) and then write 2 questions. (Note: you can only quote the same critical article twice this semester.) Make sure each passage/critical quote and question is on a separate sheet of paper. (See instructions above.)

**Total Participation Points: 20**

**Week Thirteen**

M April 4  **Rough Draft Due by noon in my email inbox**

TH April 7  **Rough Draft Workshop**  
**Total Participation Points: 30**
Final Paper is due Monday, April 18, by noon in my email inbox.

Rules, Penalties and Policies

Technology

Please turn your cell phone OFF during lecture and seminar. Cell phones should be put away and out of sight. If you do use a laptop, it should only be used to take notes. Do not check email, chat, update your status, or watch videos during lecture or seminar. It distracts the students around you and prevents you from taking good notes.

E-mail Communication

As per university regulations, all students are required to check their <mail.uoguelph.ca> e-mail account regularly: e-mail is the official route of communication between the University and its students.

When You Cannot Meet a Course Requirement

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons, please advise the course instructor (or designated person, such as a teaching assistant) in writing, with your name, id#, and e-mail contact. See the undergraduate calendar for information on regulations and procedures for Academic Consideration.

Drop Date

The last date to drop one-semester courses, without academic penalty, is Friday, 11 March 2016. For regulations and procedures for Dropping Courses, see the Undergraduate Calendar.

Copies of out-of-class assignments

Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be asked to resubmit work at any time.
Accessibility
The University of Guelph is committed to creating a barrier-free environment. Providing services for students is a shared responsibility among students, faculty and administrators. This relationship is based on respect of individual rights, the dignity of the individual and the University community's shared commitment to an open and supportive learning environment. Students requiring service or accommodation, whether due to an identified, ongoing disability or a short-term disability should contact Student Accessibility Services as soon as possible. For more information, contact SAS at 519-824-4120 ext. 56208 or email csd@uoguelph.ca or see the website.

Student Rights and Responsibilities
Each student at the University of Guelph has rights which carry commensurate responsibilities that involve, broadly, being a civil and respectful member of the University community. The Rights and Responsibilities are detailed in the Undergraduate Calendar.

Academic Misconduct
The University of Guelph is committed to upholding the highest standards of academic integrity and it is the responsibility of all members of the University community – faculty, staff, and students – to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff and students have the responsibility of supporting an environment that discourages misconduct. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection.

Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work before submitting it. Students who are in any doubt as to whether an action on their part
could be construed as an academic offence should consult with a faculty member or faculty advisor. The Academic Misconduct Policy is detailed in the Undergraduate Calendar.

**Recording of Materials**

Presentations which are made in relation to course work—including lectures—cannot be recorded or copied without the permission of the presenter, whether the instructor, a classmate or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

**Resources**

The Academic Calendars are the source of information about the University of Guelph’s procedures, policies and regulations which apply to undergraduate, graduate and diploma programs.