TEXAS A&M UNIVERSITY-CORPUS CHRISTI
English 4351.001 – ECDC 219B – MW 5:30-6:45
Spring 2016

SENIOR CAPSTONE: 20th- & 21st-CENTURY LITERATURE & WRITING
LITERARY MIGRATIONS

“Migration is part of the human condition.”
--James Clifford

Instructor: Dr. Sharon Talley
Office: FC 203C
Office Hours: MW 3:30-5:30, T 9:00-10:00 (and by appointment)
Telephone: 825-5990
E-mail: sharon.talley@tamucc.edu

Course Prerequisites: English 2370 and senior standing

Required Texts to Buy:
Condé, Maryse. *I, Tituba, Black Witch of Salem.*

Recommended Text to Buy:
Lemire, Tim. *I’m an English Major—Now What?*

Other Required Texts:
Caldeira, Isabel. “Who was Tituba? Transoceanic Crossings and Creative Translation” (Blackboard).
Friedman, Susan Stanford. “Migrations, Diasporas, and Borders” (Blackboard).
*The Grapes of Wrath.* Dir. John Ford (in-class viewing).
Rushdie, Salman. “Imaginary Homelands” (Blackboard).

Course Description:
Human beings have migrated since their origin. While some migrations are voluntary, others are forced. In the 20th and 21st centuries, borders have become increasingly porous and unstable, with migration playing a significant role in reshaping cultural landscapes throughout the world. In this “capstone” course, we will draw upon your knowledge of literature, contexts, and genres from other courses as we explore literary and other cultural representations of the widespread and sustained movement of people both within national boundaries and beyond them. As we read, we will consider the way that this literature and the experiences it represents foreground the complexity of the transnational world in which we live and the central role of characteristics and themes such as displacement, fluidity, hybridity, ambivalence, and adjustment. As part of the course, we will also reflect back on your undergraduate experiences as English majors and look ahead to post-graduation possibilities.

Capstone Goals:
Over the course of the semester, you will:
• explore course readings and issues with your peers in open and engaged discussions
• expand and share your knowledge of literature, contexts, and genres in relation to our thematic focus;
• organize and reflect upon a portfolio of your college writings in three different discourse genres;
• engage in sustained research that you will share with your classmates and use to develop your own independent project.

Student Learning Outcomes (SLOs):
Students who successfully complete this course will be able to:
1. apply professional standards in argumentation, research, and documentation;
2. evaluate various uses of genre and textuality;
3. create an independent research project by applying the skills of literary/cultural analysis.

Course Evaluation:
Short Studies (3) 15% (5% each)
Article Presentation/Facilitation 10%
Independent Project:
  Research Journal 10% (RJ#1-6 and 8 = 1% each; RJ#7 = 3%)
  Oral Presentation & Self-Assessment 10%
  Full Draft of Paper 5%
  Final Paper Portfolio 25%
Capstone Portfolio 15%
Daily Work and Participation 10%

A= 90-100, B= 80-89, C= 70-79, D=60-69, F=below 60

Course Requirements:
Short Studies (SLO 1 and 2): These short two-page critical reflections (typed and double-spaced) will provide you with an opportunity to consider, interrogate, and assess our study of genre and thematic issues. You will write one of these short studies for your choice of three of the following four texts: 1) I, Tituba, Black Witch of Salem; 2) The Sport of the Gods; 3) The Book of What Remains; and 4) Tropic of Orange. The purpose of this assignment is to practice writing short, concise arguments about a text that are supported with concrete textual references. At least one of the three studies must meaningfully address the author’s use of genre. For all three essays, be sure to include a title and use MLA documentation style. In evaluating these studies, I will be looking to see your ability to focus your thinking appropriately, to extend (rather than reiterate) class discussion, and to engage critically with the texts on an independent basis. I will also expect that your writing in these papers will be stylishly sound and free of surface errors.

Article Presentation/Facilitation (SLOs 1 and 2): For this assignment, you will select a scholarly article or essay from the list provided at the end of the syllabus. These articles will be available on Blackboard but not required readings for the class as a whole. In a group of three (or so) students, you will give an oral presentation to the class in which you briefly summarize, analyze, and evaluate one of the articles or essays and then facilitate class discussion/interaction in relation to the day’s reading assignment. Your objective should be to “teach” your material effectively by integrating the article with the day’s reading(s) in a way that inspires active learning and incorporates appropriate support materials, visual aids, handouts, etc. Each student will also complete a self-assessment form that describes and evaluates his or her presentation, facilitation, and related preparation (due at the beginning of the class period immediately following the presentation—no exceptions). Your presentation/facilitation should take approximately 30 minutes.

Independent Project (SLO 1, 2, and 3): For this project, which is meant to represent the culmination of what you have learned during your years as an English major, you will select and research a topic or issue related to migration and its representation in a variety of genres/mediums, present your research findings to the class, and prepare a formal paper that integrates social, historical, cultural, political, and artistic/literary aspects of the texts under consideration. For success, this project will require sustained effort over the course of the semester. To keep it from becoming overwhelming, we will use the following process:
Step 1 – Research Question: To determine your research question, begin with your own interests: what do you wish to find out about issues relating to migration? What literary and/or cultural texts might give you insight into these issues? In-class readings, as well as the supplemental resources on Blackboard, may be a starting point for generating point of interest. Consider the broad variety of topics that may be possible:

- How does the art of a certain group of migrants reflect their experiences?
- How has U.S. culture changed as a result of a specific migratory influx?
- How has migration/immigration been represented in movies and other forms of popular culture?
- What are some of the stories, folklore, or music that arise from (im)migrant communities?
- What characteristics and themes of the literature of migration most interest you?

On Wednesday, February 3, will turn in your research question, together with a brief explanation of what you wish to find out and how you plan to do so. Based on these topics, we will develop presentation groups, which will meet in class on Wednesday, March 2.

Step 2 – Research Journal: Your research question will count as the first entry in your research journal. For the next seven weeks, you will then document your research with weekly entries that will help you complete your project successfully. Use the journal as a space to keep track of your findings, to consider ideas, to brainstorm, and to write for the purpose of learning/exploring. Except for the annotated bibliography, each of the following entries should be approximately two pages (typed and double-spaced):

- **Week 1: Research question** (see step 1).
- **Week 2: Research proposal** - what specifically will your paper focus on? Identify, define, and describe key concepts and related issues/problems. What is your hypothesis? Is your topic focused enough to cover fully in a 12-15 page paper? Be sure to address the literary/aesthetic element.
- **Week 3: The “facts”** - Based on your initial research, what are the “facts” relating to your topic? Has your topic or hypothesis changed at all based on this research? At this point, what primary (literary/artistic) sources are you considering using? (In choosing these primary sources, remember that you are required to include at least four of the following genres/ mediums: poetry, fiction, memoir, film/TV, visual art, music, and drama. At least one of your choices must be written and at least one must be visual/aural.)
- **Week 4: Evaluation of your secondary (scholarly) sources** - From your initial research, locate at least five scholarly sources (not read for class) that relate to your project and evaluate each one: What did you learn from reading them? How do they contribute to your understanding of your topic? What makes them credible sources?
- **Week 5: Article review** - Select one article (or book chapter) from your scholarly research so far that you did not evaluate last week and write a review that addresses the following questions in flowing paragraph form: What is the author’s bottom-line argument and thesis? What evidence does the author use to support his or her claim? How do you assess the article? What is useful and what is not in terms of your project?
- **Week 6: Primary source analysis** - Consider the representation of your topic in your four primary texts to determine how they intersect with your secondary research. How do different genres/ mediums illustrate different aspects of the issue? Which are best suited to given situations? Why? How do these texts reflect, construct, and critique relevant policies, ideologies, and practices that are significant to your concerns?
- **Week 7: Annotated bibliography and thesis statement** - After analyzing and assessing your scholarly research, select the materials you plan to use in your final paper and prepare an annotated bibliography for your project. Divide the bibliography into two sections: One for secondary research, and one for your primary sources. Each annotation should be 2-3 sentences and explain the relevance/significance of the source for your purposes (i.e., how you will use it in your paper). You must have a minimum of 15 secondary sources and four primary sources. To help me evaluate your sources, place your thesis statement at the top of this entry. (Note: If you wish, you may include one or two of the essays that we
read for class, but if you do so, they cannot count as part of the required 15 secondary sources. You should not use any of the primary texts assigned for class. Where relevant, you may use sources from the supplemental resources posted on Blackboard, but your bibliography should also reflect significant independent research.)

- **Week 8 - Outline**: Based on all of your work to this point, what have you decided to argue? What is the most effective way to organize your argument? To help you create a point-driven argument, prepare an outline that will serve as a guide in drafting your paper. The outline should show the main points that you will argue and how you will incorporate your primary sources. Place your thesis statement at the top of the outline.

**Step 3 - Oral Presentation**: As you formulate your thesis and research your topic, you will work within your group to organize individual presentations of your research findings. Because each student will also include in his or her presentation a genre-specific analysis of one of his or her primary texts, you will need to do some preliminary group planning to ensure that a mix of genres/mediums are analyzed through this process and that your individual presentations are logically ordered and connected. A brief introduction and conclusion may be helpful, for instance, to prepare and debrief your audience. Your presentation will, to a certain extent, summarize your research—or a portion of it. But more importantly, you will define and support an interpretive thesis supported by evidence that connects with our thematic concerns this semester. Since one of the differences between (for instance) reading a poem and reading an oil painting is the visual nature of the latter, it is important to plan creative ways to help your audience not only to learn about your subject, but also to use their senses to understand your subject and the genre-medium you have selected to analyze in the presentation. Your presentation should be practiced and polished, adhere to time constraints, and effectively and efficiently communicate what you have learned about your topic in terms of both critical and aesthetic insights. Your group will have the entire class period, but it is important to divide this time evenly among yourselves, allowing 10 minutes at the end of class for questions/answers. Be sure to have a question or two to pose to the class, if needed, to stimulate their engagement during this final segment. Presentation Dates: **Monday, April 11 through Wednesday, April 25.**

**Step 4 - Self-Evaluation**: On the day that you give your presentation, you will also provide a short self-evaluation. In this essay (1-2 single-spaced pages), you should address what you have learned by preparing your research for an oral presentation, what media and support materials you used and why (Power Point, handouts, overheads, excerpts from film, other visuals, etc.), and the strategies you used to deliver your materials (lecture, interactive lecture, other class participation). Please consider this a reflection on genre (oral versus written, visual versus musical, and so on) as much as an evaluation of your success. You should also use this opportunity to let me know how effectively your group worked together in making decisions and dividing up responsibilities, as well as anything else I should know to evaluate your own work individually.

**Step 5 – Draft and Final Paper Portfolio**: The preparation that you do for your presentation will help you organize your ideas so that you can begin drafting the final paper as you prepare for the presentation. This paper will integrate all you have learned in examining your subject by using the insights and methods of interrogation we have developed in class. It should show a metacognitive awareness of genres and the rhetorical decisions and contextual components that shape those genres. Papers should be 12-15 pages in length and adhere to MLA documentation requirements. You must cite at least fifteen scholarly secondary sources, as well as four primary (literary/artistic) sources from different genres/mediums. We will peer review a full draft of your paper in class on **Monday, May 2**. I will read, comment on, and evaluate this draft for a grade. The final project portfolio (containing, at a minimum, the final paper, a copy of all graded elements for this project [including your self-evaluation], and the reviewed drafts) will be due in class at **4:30 pm on the date scheduled for the final exam.**

In evaluating your final portfolio, I will raise the grade that I assigned the draft to reflect any **significant** revisions that you have made to improve the essay. If you only make routine changes in response to direct
corrections/comments, you will receive no additional credit. I will not lower your grade, however, in the event of any unsuccessful revisions. A successful portfolio will demonstrate:

- sustained engagement over the course of the semester in the project and its requirements;
- an interpretive thesis that informs and helps shape other features (e.g., organization, types of support/evidence, etc.);
- critical and reflective analysis and commentary;
- a logical flow of ideas in unified paragraphs with effective transitions;
- effective incorporation of research materials from at least fifteen scholarly sources;
- effective integration and analysis of representations of your topic/issue taken from four different genres/ mediums;
- personal engagement with the texts
- correct documentation and appropriate citation (MLA)
- command of writing conventions and surface details

**Capstone Portfolio (SLO 2):** This assignment is explained on the final page of the syllabus. Please complete the bottom portion of this page and submit it as the cover sheet for your portfolio. A week before the portfolio is due, we will have a workshop to help you make final choices of what to include in the portfolio and prepare to write the introductory essay or letter. Please come to this class with the papers/projects you are considering using and questions about the portfolio assignment. In grading your portfolio, I will be looking for 1) completeness, and 2) the quality and relevance of the reflective letter/essay.

**Daily Work and Participation (SLOs 1 and 2):** Although there will be brief lectures, this class is predominantly discussion-based. As a result, it is essential for everyone to keep up with the readings, think critically about them, and come to class prepared to participate in discussion. Class will be interactive, and you should expect to participate in a variety of ways: in-class writings and quizzes, full-class and small-group activities, online postings, taking responsibility for researching or leading discussion on a specific issue, etc. Daily work cannot be made up for any reason. Some of the daily work will be formally graded and returned to you. We will also do work that is not formally graded but that is intended to help you digest the material and prepare for writing the related papers. To help you track how you are doing on this course requirement, I will post your daily work average once a week on Blackboard.

**Course Policies:**

**Student Communications:** You are responsible for the material covered and assignments and announcements made in every class whether or not you are present. Please make arrangements with another student to get information if you are absent. In addition, from time to time, it may be necessary for me to contact you individually or to contact everyone in the class to communicate important course-related information. To do so, I will use the email function in Blackboard unless I am responding to an email you have sent to me. I will expect you to act responsibly to ensure that you receive and, if appropriate, respond to all such communications in a timely manner.

**Attendance:** Regular attendance and active participation in class discussion is required for success in this class. You can miss two classes without penalty. For every subsequent class you miss—regardless of the reason—two points will be deducted from your final grade. If you are present for only part of a class, this deduction will be “prorated.” Perfect attendance will result in a two-point increase in your final grade. Do not waste your permitted absences. Save them for times when you are ill, have a family emergency, need to be out of town, have car trouble, etc. If you are absent, it is your responsibility to find out what you missed from another student. You are responsible for all work and for keeping up with all assignments announced in your absence.
Laptops, Cell Phones, and Other Electronic Devices: The use of laptops, cell phones, and other electronic devices in the classroom is distracting to those around you; therefore, their use is not permitted. All cell phones, texting devices, and laptops must be turned off and in your backpack, bag, or otherwise out of sight during class. You may use an e-reader in class only if it does not allow you open access to the Internet. Otherwise, you must bring a hard copy of all readings to class. If you fail to adhere to this policy, I will ask you to leave class, resulting in your being counted absent for the entire class.

Late Assignments/Make-up Work: I will not accept a late assignment unless you have made arrangements with me before the due date. Work done in class cannot be made up for any reason. Except in the case of unusual circumstances that are discussed with me in advance, you must attend class as a condition of any extension on an assignment. An “Incomplete” will be given at my discretion only and must involve exceptional circumstances. To qualify for consideration, you must have satisfactorily completed two-thirds of the course requirements.

Classroom/Professional Behavior: Texas A&M University-Corpus Christi, as an academic community, requires that each individual respect the needs of others to study and learn in a peaceful atmosphere. Under Article III of the Student Code of Conduct, classroom behavior that interferes with either (a) the instructor’s ability to conduct the class or (b) the ability of other students to profit from the instructional program may be considered a breach of the peace and is subject to disciplinary sanction outlined in Article VII of the Student Code of Conduct. Students engaging in unacceptable behavior may be instructed to leave the classroom. This prohibition applies to all instructional forums, including classrooms, electronic classrooms, labs, discussion groups, field trips, etc.

Academic Integrity/Plagiarism: University students are to conduct themselves in accordance with the highest standards of academic honesty. The Student Code of Conduct defines Academic Misconduct as cheating, plagiarism, multiple submissions, complicity, fabrication, falsification, and misrepresentation; in addition to “any behavior specifically prohibited by a faculty member in the course syllabus or class discussion” (Student Code of Conduct, Article III, 1. Academic Misconduct). Academic misconduct is a serious offence that will result in the professor assigning a serious penalty, possibly including failure for an assignment, failure in a course, or recommendation for dismissal from a program. For each Academic Mis conduct case, the faculty member must file a record, including a description of the disciplinary action taken, along with any materials involved, with his or her college dean, who will forward a copy to the Office of Student Affairs. Further information regarding the judicial process is available on the website of the Office for Student Affairs.

Dropping a Class: I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary. Please consult with me before you decide to drop to be sure it is the best thing to do. Should dropping the class be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class. Friday, April 10, is the last day to drop a class with an automatic grade of “W” this term.

Grade Appeals: Students who feel they have not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details on the process of submitting a formal grade appeal, please visit the College of Liberal Arts website, cla.tamucc.edu/students/studentinfo.html. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean.

Resources
1. Writing Center: The Writing Center of Texas A&M University-Corpus Christi provides free help for students at any stage of the writing process. Writing Center consultants are trained to work with writers one-
on-one to help them find ideas, organize their thoughts, cite sources, and succeed at all aspects of the writing task. The Writing Center works closely with faculty across campus to understand the writing projects they assign and to help students meet the expectations of those assignments. The Writing Center is located in Bell Library 216 in the Tutoring and Learning Center. Both drop-in and scheduled appointments are available. More information is available at http://falcon.tamucc.edu/wiki/WC/Home/.

2. Disabilities Accommodations: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall 116. If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom, or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

3. Academic Advising: The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Center is located in Driftwood #203. For more information, please call 361-825-3466.

Statement of Academic Continuity:
In the event of an unforeseen adverse event, such as a major hurricane, as a result of which classes cannot be held on the campus of Texas A&M University-Corpus Christi, this class will continue through the use of Blackboard and/or email. In addition, the syllabus and class activities may be modified to allow continuation of the course. Ideally, University facilities (i.e., emails, websites, and Blackboard) will be operational within two days of the closing of the physical campus. However, students need to make certain that the course instructor has a primary and a secondary means of contacting each student.

BLACKBOARD 9.1: To log into Blackboard, go to: http://bb9.tamucc.edu. You must have a NET ID (also known as an Active Directory account) to log in. For instructions on how to get this account and more information about using Blackboard, go to: http://distance-education.tamucc.edu/student_resources.html. If you need additional help at any time to access, download, or print course materials on Blackboard, please contact the Island Online (IOL) Help Desk by telephone at (361) 825-2825 or by email at iolsupport@tamucc.edu.

Tentative Course Schedule (subject to change):
Note: Except for work done in class, all writing assignments/projects are due at the beginning of class on the dates noted. Readings designed with the notation “(BB)” are on Blackboard. You must bring a copy of all reading assignments to class.

<table>
<thead>
<tr>
<th>Date</th>
<th>Reading Assignment Due/Class Focus</th>
<th>Writing Assignment Due*</th>
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<tbody>
<tr>
<td>W 01/20</td>
<td>Course Overview</td>
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<tr>
<td>M 01/25</td>
<td>Friedman, “Migrations, Diasporas, and Borders” (BB); Rushdie, “Imaginary Homelands” (BB)</td>
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<thead>
<tr>
<th>Date</th>
<th>Reading Assignment Due/Class Focus</th>
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<tr>
<td>W 01/27</td>
<td>Condé, <em>I, Tituba</em> (part I and chs 1-4 of part II); Caldeira, “Who Was Tituba?” (BB)</td>
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<tr>
<td>M 02/01</td>
<td>Condé, <em>I, Tituba</em> (rest of part II and conclusion)</td>
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<tr>
<td>Date</td>
<td>Assignment</td>
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<tr>
<td>W 02/03</td>
<td>Condé, <em>I, Tituba</em> (continued); Mudimbé-Boyi facilitation</td>
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<tr>
<td>M 02/08</td>
<td>Condé, <em>I, Tituba</em> (continued); Simmons facilitation</td>
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### The Great Migration

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<tr>
<th>Date</th>
<th>Assignment</th>
<th>Notes</th>
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<tbody>
<tr>
<td>W 02/10</td>
<td>Dunbar, <em>Sport of the Gods</em> (all)</td>
<td>Research Journal #2</td>
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<tr>
<td>M 02/15</td>
<td>Dunbar, <em>Sport of the Gods</em> (continued); Moreno facilitation</td>
<td></td>
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<tr>
<td>W 02/17</td>
<td>Dunbar, <em>Sport of the Gods</em> (continued)</td>
<td>Short Study #2</td>
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### The Dust Bowl Migration

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<tr>
<th>Date</th>
<th>Assignment</th>
<th>Notes</th>
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<tbody>
<tr>
<td>M 02/22</td>
<td><em>Grapes of Wrath</em></td>
<td>Research Journal #3</td>
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<tr>
<td>W 02/24</td>
<td><em>Grapes of Wrath</em></td>
<td></td>
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<tr>
<td>M 02/29</td>
<td><em>Grapes of Wrath</em>; Veggian facilitation</td>
<td>Research Journal #4</td>
</tr>
<tr>
<td>W 03/02</td>
<td>Capstone Portfolio Workshop; <strong>project groups will meet</strong></td>
<td></td>
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<tr>
<td>M 03/07</td>
<td>What Now? Discuss post-graduation possibilities</td>
<td>Research Journal #5</td>
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### Migration in the U.S-Mexico Borderlands

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<thead>
<tr>
<th>Date</th>
<th>Assignment</th>
<th>Notes</th>
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<tbody>
<tr>
<td>W 03/09</td>
<td>Sáenz, <em>Book of What Remains</em> (Prologue-“The Book of War and Living” 1-47); Sáenz facilitation</td>
<td>Capstone Portfolio</td>
</tr>
<tr>
<td>W 03/23</td>
<td>Sáenz, <em>Book of What Remains</em> (69-end)</td>
<td>Short Study #3</td>
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### Post-National Migration

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<tr>
<th>Date</th>
<th>Assignment</th>
<th>Notes</th>
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<tr>
<td>W 03/30</td>
<td>Yamashita, <em>Tropic of Orange</em> (chs 15-28); Crawford facilitation</td>
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<tr>
<td>M 04/04</td>
<td>Yamashita, <em>Tropic of Orange</em> (chs 29-49); Mermann-Jozwiak facilitation</td>
<td>Research Journal #8</td>
</tr>
<tr>
<td>W 04/06</td>
<td>Yamashita, <em>Tropic of Orange</em> (continued); <strong>project groups will meet to organize presentations</strong></td>
<td>Short Study #4</td>
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### Presenting Migration

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<tr>
<th>Date</th>
<th>Assignment</th>
<th>Notes</th>
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<tbody>
<tr>
<td>M 04/11</td>
<td>Project Presentations – Group 1</td>
<td>Self-evaluations-Group 1</td>
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<tr>
<td>W 04/13</td>
<td>Project Presentations – Group 2</td>
<td>Self-evaluations-Group 2</td>
</tr>
<tr>
<td>M 04/18</td>
<td>Project Presentations – Group 3</td>
<td>Self-evaluations-Group 3</td>
</tr>
<tr>
<td>W 04/20</td>
<td>Project Presentations – Group 4</td>
<td>Self-evaluations-Group 4</td>
</tr>
<tr>
<td>M 04/25</td>
<td>Project Presentations – Group 5</td>
<td>Self-evaluations-Group 5</td>
</tr>
<tr>
<td>W 04/27</td>
<td>Debrief presentations; discuss final paper and peer review</td>
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<tr>
<td>M 05/02</td>
<td>Peer review full draft of paper in class; I will also evaluate and comment on this draft.</td>
<td>Bring two hard copies of draft to class.</td>
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<tr>
<td>W 05/11</td>
<td>Course wrap-up; final project portfolio due in class at 4:30</td>
<td>Final Project Portfolio</td>
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*This column does not include the article self-evaluation, which is due the class period immediately following your facilitation. It also does not include homework assignments that will be announced during class.*
Resources in Bell Library (a selection of books only):
Aldama, Arturo J. *Disrupting Savagism: Intersecting Chicano/a, Mexican Immigrant, and Native American Struggles for Self-Representation.*
Anzaldúa, Gloria. *Borderlands/La Frontera: The New Mestiza.*
Arteaga, Alfred. *An Other Tongue: Nation and Ethnicity in the Linguistic Borderlands.*
Bammer, Angelika, ed. *Displacements: Cultural Identities in Question.*
Bauman, Zygmunt. *Culture as Praxis.*
Bhabha, Homi. *The Location of Culture.*
Bruce-Novoa, Juan. *Retrospace.*
Buell, Frederick. *National Culture and the New Global System.*
Calderon, Hector, and José David Saldivar, eds. *Criticism in the Borderlands: Studies in Chicano Literature, Culture, and Ideology.*
Castillo, Debra A., and Maria Socorro Tabuenca Cordoba. *Border Women: Writing from La Frontera.*
Clifford, James, and George E. Marcus, eds. *Writing Culture: The Poetics and Politics of Ethnography.*
Daniels, Roger. *Coming to America: A History of Immigration and Ethnicity in American Life.*
Danquah, Merí Nana-Ama, ed. *Becoming American: Personal Essays by First Generation Immigrant Women.*
Ellis, Pearl Idelia. *Americanization through Homemaking.*
Gimpel, James G. *Separate Destinations: Migration, Immigration, and the Politics of Places.*
Herrera-Sobek, Maria. *Northward Bound: The Mexican Immigrant Experience in Ballad and Song.*
Hicks, D. Emily. *Border Writing: The Multidimensional Text.*
Kaplan, Amy, and Donald Pease, eds. *Cultures of United States Imperialism.*
Knippling, Alpana Sharma. *New Immigrant Literatures in the U.S.*
Ma, Sheng-Mei. *Immigrant Subjectivities in Asian American and Asian Diaspora Literatures.*
Massey, Doreen. *Space, Place, and Gender.*
Maxson, Cheryl L. *Gang Members on the Move.*
Michaelsen, Scott, and David E. Johnson, eds. *Border Theory: The Limits of Cultural Politics.*
Mirzoeff, Nicholas, ed. *Diaspora and Visual Culture: Representing Africans and Jews.*
Pratt, Mary Louise. *Imperial Eyes: Travel Writing and Transculturalization.*
Saldivar, José David. *Border Matters: Remapping American Cultural Studies.*
Siems, Larry. *Between the Lines: Letters between Undocumented Mexicans.*
Sollors, Werner. *The Invention of Ethnicity.*
Stein, Walter J. *California and the Dust Bowl Migration.*
Vila, Pablo, ed. *Ethnography at the Border.*

**Scholarly Journals in Bell Library:**
*Journal of American Ethnic History*
*Journal of Ethnic Studies*
*MELUS*

**Blackboard Resources:**
A variety of other secondary resources are also posted on Blackboard.
The portfolio is due **Wednesday, March 9**. Whatever portfolio binding you use, make it simple and flat (so when stacked the portfolios won’t topple over). Your portfolio must contain:

1. Four writings that you have done for classes in college. Clean copies (without teacher commentary/grade) are preferred. Each submission should come from a different course.
   - The selected pieces must *display* or *exemplify* at least three different discourse genres.
   - One piece must be a literary analysis from an upper-division English class.
   - One piece must be a documented research paper from an upper-division English class.
   - **One piece must show your ability to analyze a written text from historical, social, and/or theoretical perspectives** (this selection must be identified by an asterisk)

2. Introductory essay or letter, between three and four pages long, discussing and analyzing your use and understanding of genre as illustrated by the pieces in the portfolio. In this letter/essay, you should show your understanding of the different contexts, functions, audiences, and rhetorical purposes of the academic discourse genres you chose. In addition to the required literary analysis and research paper, other choices may include, but are not restricted to:
   
   **Fiction**: short story, poem, novel chapter, scene from a script.
   **Nonfiction**: biography, autobiography, argument, report, proposal, editorial, letter, memorandum, editorial, printout of a PowerPoint file created for an oral presentation.

Most of your grade for the portfolio will be based on this introductory essay/letter. Keep in mind, however, that English faculty will also use your portfolio to assess the “outcomes” of the English program. That is, you are producing this for an audience outside of our classroom.

3. Data sheet—please submit this page with the information below filled out.

| Name: _______________________________________________ | A#:________________________ |
| Class (circle one): First-year Sophomore Junior Senior |

**Writings Submitted:**

*Place an asterisk by the number of the piece you are submitting as evidence of your ability to analyze a text from a historical, social, and/or theoretical perspective.*

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<th>Short Title</th>
<th>Genre type</th>
<th>Course/Level</th>
<th>Semester/Year</th>
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