

General Education Course Information Sheet
Please submit this sheet for each proposed course

Department & Course Number _____

Course Title _____

Indicate if Seminar and/or Writing II course _____

1 Check the recommended GE foundation area(s) and subgroup(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice

Foundations of Society and Culture

- Historical Analysis
- Social Analysis

Foundations of Scientific Inquiry (IMPORTANT: If you are only proposing this course for FSI, please complete the [updated FSI information sheet](#). If you are proposing for FSI and another foundation, complete both information sheets)

- Physical Science
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Do you intend to use graduate student instructors (TAs) in this course? Yes No

If yes, please indicate the number of TAs _____

4. Indicate when do you anticipate teaching this course over the next three years:

2018-19	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____
2019-20	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____
2020-21	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes No

If yes, provide a brief explanation of what has changed:

Present Number of Units: _____ Proposed Number of Units: _____

6. Please present concise arguments for the GE principles applicable to this course.

General Knowledge

Integrative Learning

Ethical Implications

Cultural Diversity

Critical Thinking

Rhetorical Effectiveness

Problem-solving

Library & Information Literacy

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- 1. Lecture: _____ (hours)
- 2. Discussion Section: _____ (hours)
- 3. Labs: _____ (hours)
- 4. Experiential (service learning, internships, other): _____ (hours)
- 5. Field Trips: _____ (hours)

(A) TOTAL Student Contact Per Week _____ **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

- 1. General Review & Preparation: _____ (hours)
- 2. Reading _____ (hours)
- 3. Group Projects: _____ (hours)
- 4. Preparation for Quizzes & Exams: _____ (hours)
- 5. Information Literacy Exercises: _____ (hours)
- 6. Written Assignments: _____ (hours)
- 7. Research Activity: _____ (hours)

(B) TOTAL Out-of-class time per week _____ **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week _____ **(HOURS)**

Contemporary Mexican and Central American Migration and the Question of Human Rights

Instructor: Maria Teresa Monroe

Office: 4327 Rolfe Hall

Office Hours: By appointment

E-mail: terebmonroe@ucla.edu

COURSE DESCRIPTION

As a result of the systematic intensification of Mexico-U.S border's security since the 1990's, a humanitarian crisis has arisen due to the dangers of the border crossing. Known as the "funnel effect" of the border enforcement, undocumented migrants have been pushed to take more isolated and dangerous routes such as the desert terrains in Arizona and Texas where peak temperatures have taken thousands of lives attempting to cross. For Central American migrants crossing through Mexico, the dangers are multiplied. Each year, tens of thousands are victims of countless human rights violations, including abuse, extortion, kidnapping, sexual assault, and even death. This course examines non-fictional narratives such as journalism, testimony, personal essay or the Spanish *crónica* that document the journey and the death of Mexican and Central American migrants over the last couple of decades. By engaging with these documentary narratives from our contemporary era, we will investigate how migration is represented and how these authors attempt to offer an alternative discourse that moves away from the negative framework associated with the "illegal" migrant. Some of the questions that we will consider are: How do authors and their works showcase a political agenda in their work and the question of human rights? How is the role of the intellectual portrayed in an attempt to make a social impact in their readership? Are the narrative strategies deployed in the work studied effective and compelling enough to instigate a social and responsible action?

COURSE GOALS AND EXPECTATIONS

This seminar aims to provide students with the perspectives and intellectual skills necessary to comprehend and think critically about the texts discussed in class. In addition to engaging in close readings, the student should improve academic writing skills substantially with the resources provided in class. At the end of this course, the student should feel more comfortable engaging with creative and critical texts and forming arguments and supporting them with textual analysis. This seminar will largely involve class discussion, but time will also be devoted to improving students' writing. Participation and preparedness are key to succeed in this course: during discussions, the students will become the critics as they question and analyze texts through dialogue with their peers. Discussions are important for the writing process because the student will be exposed to political perspectives reflecting on the current political climate over immigration issues. During discussions, students will be able to test their critical arguments with fellow students that might have point of views different from their own. The discussions will take different forms: students may work with a partner, in small groups, or with the class as a whole. During the writing workshops, we will focus on the writing where we will analyze academic writing and its best practices in the work produced.

REQUIRED MATERIAL

Primary Sources:

Annerino, John. *Dead in their Tracks: Crossing America's Desert Borderlands*. New York: Four

Walls Eight Windows, 1999.

Cantú, Francisco. *The Line Becomes a River: Dispatches from the Border*. New York: Riverhead Books, 2018.

Martínez, Oscar. *The Beast: Riding and Dodging Narcos on the Migrant Trail*. New York: Verso, 2013 (First published in 2010).

Martínez, Rubén. *Crossing Over. A Mexican Family on the Migrant Trail*. New York: Picador, 2001.

Nazario, Sonia. *Enrique's Journey. The story of a boy's dangerous odyssey to reunite with his mother*. New York: Random House, 2014 (First published in 2006).

Ramos, Jorge. *Dying to Cross: The Worst Immigrant Tragedy in American History*. New York: HarperCollins, 2006.

Urrea, Luis Alberto. *The Devil's Highway: A True Story*. New York: Back Bay Books, 2005.

Secondary Sources*:

Caminero-Santangelo, Marta. *Documenting the Undocumented: Latino/a Narratives and Social Justice in the Era of Operation Gatekeeper*. Gainesville: University Press of Florida, 2016 (Selections)

Dobie, Ann B. *Theory into Practice: An introduction to literary criticism*. Boston: Cengage, 2012 (Selections)

Fernandez, Manny. "A Path to America, Marked by More and More Bodies". *New York Times*. 4 mayo 2017. www.nytimes.com/interactive/2017/05/04/us/texas-border-migrants-dead-bodies.html.

Lynn, Steven. *Literature: Reading and Writing with Critical Strategies*. New York: Pearson/Longman, 2004 (Selections)

Nance, Kimberly A. *Can Literature Promote Justice? Trauma Narrative and Social Action in Latin American Testimonio*. Nashville: Vanderbilt University Press, 2006 (Selections)

Recommended Texts:

MLA Handbook, 7th Edition.

***Note:** Students are required to purchase all the materials from the primary sources. Chapters of secondary sources will be posted on the course's CCLE website.

EVALUATION AND ASSESSMENTS:

Participation and Preparedness	15%
Response Papers (3)	15%
Midterm	20%
Presentations	15%
Peer Reviews	10%
Final Paper	25%

PARTICIPATION AND PREPAREDNESS

Active participation is essential to the successful completion of this course. Students are expected to demonstrate their willingness to participate in pair and group activities in class. This includes coming to class prepared to discuss the required reading, contributing to discussion, and completing class work. Before each class meeting, students will post a critical comment to the Discussion forum at CCLE of what they find interesting and important from the readings assigned, and pose a question. Additionally, students are required to read everybody's comments and questions before coming to class. **Comments**

are due by 10pm the day before the class.

PRESENTATIONS

Group presentations are of a chapter(s) of literary studies and individual presentations of the students' final paper research. Group presentations will occur throughout the quarter in which students will present and facilitate a discussion on a chapter(s). Each group should review the key vocabulary, summarize the chapter(s), and share discussion questions that should foster a conversation about literary criticism and the texts in the class. Groups are required to meet with the instructor during office hours prior to their presentation. Individual and final presentations will be 5-7 minutes long, and will describe the presenter's final paper, including secondary sources. It is strongly suggested that individual presentations include either a visual presentation such as a Powerpoint or a handout to appeal to the interest of the audience.

RESPONSE PAPERS

Response papers should be 2-3 pages long (double-space). They should be a response to a close reading of a text assigned in the course. They must be typed and submitted as a hard copy. Due dates are listed below.

MIDTERM AND FINAL PAPER

Term papers must be on original topics that engage with the texts from our course using a standard format style for essays and research papers such as the MLA Style. Grades are based on the final drafts. Term papers must be typed and submitted as hard copies. **Midterm must be 5-7 pages in length with at least at least three (3) secondary sources and the final paper must be 10-12 pages in length with five (5) secondary sources (double-space).** Due dates are listed below.

ACADEMIC DISHONESTY AND PLAGIARISM

Students are expected to adhere to the standards of academic integrity outlined in the UCLA Student Code of Conduct. As specified by University policy, forms of academic dishonesty include, but are not limited to: cheating, fabrication, plagiarism, multiple submissions, or facilitating academic dishonesty (See *University of California Policies Applying to Campus Activities, Organizations, and Students, 102.01*). All assignments must be the student's original work, and all words and ideas that are borrowed from other sources must acknowledge the source with proper citing practices according to the MLA citation format. Violations of the academic integrity policy are not acceptable and will not be tolerated. For more information, please visit: <http://www.deanofstudents.ucla.edu/students.html>

ACCOMMODATIONS

The University provides services to students with disabilities and should any student require disability-related accommodations, they should contact the Center for Accessible Education (CAE) at: www.cae.ucla.edu. Disabilities and accommodations will be kept confidential. Please note that I cannot discuss or offer any accommodations that have not been documented and recommended officially by the university.

POLICIES

Late or missed assignments: Due dates for each assignment are listed in the course calendar below. Response papers, paper abstracts and final drafts of midterm and final papers are due at the beginning of class. With the exception of discussion forum comments, late assignments will be penalized one third of a letter grade (about 4%) for each day late (this

includes paper abstracts and drafts). No participation points (i.e., class participation or class presentations) may be made up due to an absence, except in emergency cases (i.e., documented legal or medical emergency). Proper documentation needs to be submitted no later than 48 hours after the absence.

COURSE CALENDAR (subject to change)

Week 1

Day 1: Course introduction

Day 2: Discuss *Crossing Over*, Rubén Martínez (pp. 1-84); Dobbie, Chapter 1, "The Relationship of Writing and Reading" Presentation by instructor (as an example for future group presentations)

Week 2

Day 1: Research Orientation. Discuss *Crossing Over*, Rubén Martínez (pp. 86-220)

Day 2: Discuss *Crossing Over*, Rubén Martínez (pp. 221-the end)

Response Paper #1 Due

Week 3

Day 1: Lynn, Chapters "How Meaning is Made" and "How Invention Strategies Shape the Process" **Presentations** (_____ _____ _____)

Discuss *Dying to Cross*, Jorge Ramos

Day 2: Discuss "A Path to America, Marked by More and More Bodies," Manny Fernandez; "Introduction" & "Narrating the Non-Nation: Literary Journalism and "Illegal" Border Crossings", Marta Caminero-Santangelo (pp. 1-42)

Week 4

Day 1: Discuss *The Beast*, Óscar Martínez (pp. 1-66)

Response Paper #2 due

Day 2: Discuss "The Invisible Slaves: Chiapas" of *The Beast*, Óscar Martínez (pp. 67-87)

Dobie, Chapter 6 "Feminist Criticism" **Presentations** (_____ _____ _____)

Week 5

Day 1: Discuss *The Beast*, Óscar Martínez (pp. 89-the end)

Day 2: Bring first draft of midterm for peer review

Midterm paper abstracts due for peer review

Week 6

Day 1: **MIDTERM DUE- BRING HARD COPY**

Discuss *Enrique's Journey*, Sonia Nazario (pp. 1-135)

Day 2: Discuss *Enrique's Journey*, Sonia Nazario (pp. 137-271) & "Narrating the Non-Nation: Literary Journalism and "Illegal" Border Crossings", Marta Caminero-Santangelo (pp. 42-50)

Week 7

Day 1: Discuss *Dead in their Tracks*, John Annerino (pp. 1-68)

Lynn, Chapter "Political Criticism" **Presentations** (_____ _____ _____)

Day 2: Discuss *Dead in their Tracks*, John Annerino (pp. 69-the end)

Response Paper #3 Due

Week 8

Day 1: Discuss *The Devil's Highway*, Luis Alberto Urrea (pp. 1-114) & Nance, Chapters "Introduction" & "A Genre Without a Chance? Predicting the Social Effectiveness of Testimonial Narratives" **Presentations** (_____ _____)

Day 2: Discuss *The Devil's Highway*, Luis Alberto Urrea (pp. 115-the end) & "Narrating the Non-Nation: Literary Journalism and "Illegal" Border Crossings", Marta Caminero-Santangelo (pp. 50-55)

Week 9

Day 1: Discuss *The Line Becomes a River*, Francisco Cantú (pp. 1-131)

Lynn, Chapter "Psychological Criticism" **Presentations** (_____ _____)

Day 2: Discuss *The Line Becomes a River*, Francisco Cantú (pp. 132-the end); group activity with final paper abstracts.

Final Paper Abstracts Due

Week 10

Day 1: Individual Presentations

Day 2: Final discussion and peer review of final papers

First draft of final essay due for peer review

FINAL PAPER DUE VIA TURNITIN DUE BY 5PM ON _____



New Course Proposal

Spanish 98T

Contemporary Mexican and Central Migration and the Question of Human Rights

Course Number Spanish 98T

Title Contemporary Mexican and Central Migration and the Question of Human Rights

Short Title

Units Fixed: 5

Grading Basis Letter grade only

Instructional Format Seminar - 3 hours per week

TIE Code SEMT - Seminar (Topical) [T]

GE Requirement Yes

Major or Minor Requirement No

Requisites Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

Course Description Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. This course examines 21st century non-fictional narratives such as journalism, testimony, personal essay and the Spanish crónica that document the experiences of Mexican and Central American migrants on their journey to the United States.

Justification Part of the series of seminars offered through the Collegium of University Teaching Fellows

Syllabus File [SPAN 98T Monroe Syllabus.docx](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information Instructor (Maria Teresa Monroe) UID: 303836784

Professor Maarten Van Delden is the faculty mentor for this course. UID: 603750830

Approved by the Collegium of University Teaching Fellows Faculty Advisory Committee on April 19, 2019

Grading Structure Participation and Preparedness 15%
Response Papers (3) 15%
Midterm 20%
Presentations 15%
Peer Reviews 10%
Final Paper 25%

Effective Date Winter 2020

Discontinue Date Summer 1 2020

Instructor Name: Maria Teresa Monroe Title: Teaching Fellow

Quarters Taught Fall Winter Spring Summer

Department Spanish & Portuguese

Contact Name: MICHELLE CHEN E-mail: mchen@teaching.ucla.edu

ROUTING STATUS

Role: L&S FEC Coordinator - Ries, Mary (mries@college.ucla.edu) - 61225

Status: Pending Action

Role: CUTF Coordinator - Chen, Michelle L (mchen@teaching.ucla.edu) - 53042

Status: Approved on 8/14/2019 1:35:27 PM

Changes: No Changes Made

Comments: on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee

Role: Initiator/Submitter - Chen, Michelle L (mchen@teaching.ucla.edu) - 53042

Status: Submitted on 8/12/2019 12:23:09 PM

Comments: Initiated a New Course Proposal

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