Course Action Request Form

Initiator of this proposal:
Name: Roberta Makashay-Hendrickson
Phone: xxxxxxxxx
Dept.: Women's Studies

Requested Action (check one or more):
☑ Add new course
☐ Cross or dual list
☐ Discontinue
☐ Other (specify)

☐ Change course description
☐ Change title
☐ Change credit hours
☐ Change prerequisites
☐ Change number
☐ Change grading system

Semester and year action requested to take effect: Spring 2008
(Please note: changes in credit hours, grading method, or course level cannot go into effect for a semester if early registration has begun. Changes will be effective the following semester.)

Existing Course?

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Proposed Course:

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<th>Prefix</th>
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<th>Title</th>
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<tr>
<td>WMST</td>
<td>3xxx</td>
<td>Contemporary US Immigrant Women Writers</td>
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Abbreviated title (18 character maximum including spaces):
U[S] [H][M][I][G] [W][M][N] [W][R][F][S]

List any currently approved University Studies Program (USP) designation(s):

Request for University Studies Program (USP) Approval (check boxes for which you have attached criteria sheets.
Contact Rollin Abernethy at 766-4287 with any questions on USP.):

Integrated Cultural Context: □ C
Humanities: □ CH
Social Sciences: □ CS
Arts: □ CA
Cultural Diversity in the United States: □ D
Global Awareness: □ G
Intellectual Community: □ I
Information Literacy: □ L
Oral Communication: □ O
Physical Activity and Health: □ P
Quantitative Reasoning I: □ QA
Quantitative Reasoning II: □ QB
Integrated Science: □ S
Biological Science: □ SB
Physical Science: □ SP
Earth Science: □ SE
U.S. and Wyoming Constitutions: □ V
Writing I: □ WA
Writing II: □ WB
Writing III: □ WC

Rationale for the change or new course proposed:
Note: For 1000- and 2000-level courses, also address articulation with the Statewide Course Catalog (consult Janet Timmenman at 766-3152).

US Immigrant Women Writers was successfully offered through Outreach in Spring 2007 as a special topics (4500) course. We seek approval for giving it a recognized course number at the 3000 level and USP designations of CH and D. Outreach students do not have as many courses to choose from to fulfill USP requirements as on campus students. Giving the course its own number and USP designations CH and D (especially D) will help meet the needs of Outreach students. To better describe the content of the course for prospective students we would add Contemporary to the title: Contemporary US Immigrant Women Writers.

February 2007 – Previous editions should not be used
Current Credit Per Semester: Fixed hours _____ Variable hours: _____ to _____; career max: _____

| Proposed: | Fixed hours 3 | Variable hours: _____ to _____; career max: _____ |

Current Grading System: A/F □ or S/U □

| Proposed: | A/F ☒ or S/U □ |

Current Prerequisites:

| Proposed: | WMST 1080, or WA, or Junior standing |

Current Course Description (limit of 50 words):

| Proposed (limit of 50 words): | A study of contemporary American literature (fiction, autobiography, and poetry) by Mexican, Caribbean (Haitian and Dominican), and Arab immigrant women and daughters of immigrant parents. Film, other visual arts, and a range of essays enrich students' analysis of the literary texts. |

If course number is being changed or discontinued, please list all courses for which this is a prerequisite:

| Proposed |  |

Current Cross Listings with:

| Note: Cross listed courses have the same course number, title, description, and prerequisites, but different departmental prefixes, e.g. WMST 2420 and POLS 2420. |

| Proposed cross listings with: | None |

Current Dual Listings (grad/undergrad) with:

| Note: Dual listed courses have the same departmental prefix and the same last 3 digits of the course number, e.g. ZOO 4425 and ZOO 5425. |

| Proposed dual listings with: | None |

What courses does this new or modified course RESEMBLE or OVERLAP, in content or title, and how does it differ? (Attach statement of support from other program(s) if appropriate.)

| None |

Current Activity Type (Select only one major category):

| Lecture ☐ | Independent Study ☐ | Internship ☐ |
| ☐ with separately scheduled Laboratory Section | ☐ Practicum ☐ | Seminar ☐ |
| ☐ with separately scheduled Discussion Section | ☐ Studio ☐ | Research ☐ |
| | ☐ Clerkship ☐ | Lesson ☐ |

| Proposed: Outreach/lecture |

February 2007 – Previous editions should not be used
Material Resources required:
Will additional teaching space (such as a networked computer classroom), equipment, travel, support budget, TV production, or library holdings be required? If so, please specify what resources are needed and the source or sources of the necessary funding for these resources.
Resources supplied by Outreach will continue.

Personnel Resources required:
Who will be available to teach this course and will this course affect the instructor's teaching load?
Roberta Makashay-Hendrickson, who has been teaching as a part time adjunct for Outreach School since 1991.

Impact on Other Courses:
What will be taught less often? What course or courses might be discontinued?
"None", "Not Available" or similar responses are not acceptable and may result in the proposal being denied.
WMST 3610 Non Western Women Writers MAY be offered less often by THIS instructor for Outreach students. Both courses are electives and may be used to meet requirements for WMST minors. With the addition of the new course, Outreach students will have more courses to choose from.

For modifications involving a change in credit hours, dual listing, and/or change in course description, attach both current and proposed syllabi.

For Course Committee Use Only:

<table>
<thead>
<tr>
<th>Current Course:</th>
<th>Proposed Course:</th>
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Record of Approval
Department/Program head(s):  

College(s) Approval:  

Graduate School Dean:
(Required for all 4000- and 5000-level courses)
University Studies Committee:
Approved for
Disapproved for
Chair:

Recommendation of University Course Review Committee:

Chair:
Secretary:

Comments of Course Review Committee:
At the completion of a CH course, students should be able to examine, analyze, and engage original and/or secondary humanities materials carefully and critically.

In order to fulfill the CH requirement, a student must complete three credit hours of humanities course work. For more information on CH courses, please see general USP category descriptions.

Course Prefix & Number: WmSt 3xxx Credit Hours: 3

Course Title: Contemporary US Immigrant Women Writers

*Please attach a detailed course syllabus that includes the objectives or outcomes for the course and the means to assess the extent that students reach them.*

List any prerequisites: WmSt 1080, WA, or Junior Standing

I. What humanities discipline or disciplines are addressed in this course?

The main focus of the course is literature (fiction, autobiography, poetry). Essays providing historical background, as well as film and other visual arts are used to enrich students’ understanding of the literary texts.

I. How does this course fit the humanities definition for CH?

The literary texts are all concerned with the experience of being an immigrant to the US or the child of immigrants in the US from Mexico/Central America, the Caribbean and the Middle East. Important themes explored are conflict between the culture and values of immigrant parents and their children and the difficulties of constructing and affirming a female identity that is both American and Mexican or Dominican or Haitian or Arab.

I. Using information from the syllabus, please describe how this course meets the learning goals (outcomes) and criteria for the CH category.

A. How will students to examine, analyze and engage original and/or secondary humanities materials?

Students will participate in class discussions, take exams and write papers in which they are asked to make connections between literary texts and their own experience, between literary texts and essays in history and literary criticism, and between literary texts and film and other visual arts.

A. How will students present their ideas and analyses?

Students will present their ideas and analyses in class discussion, exams and papers and will keep a journal of personal response to the class materials to help them prepare for class discussion, exams and papers. If they miss a class they are required to post from their journal entry for that class in an online threaded discussion (called The Last Word). Students who have ideas they didn’t have a chance to share in class discussion or thought of after class discussion can post in the same threaded discussion for extra credit.

A. How will the course design and size allow for substantial student interaction?

The class is an audio teleconference class limited to 25 students. Each week students divide up into small groups (subconferences) for 15 to 20 minutes to discuss different topics or questions posed by the instructor. For the rest of the class meeting, each subconference shares ideas from their discussion with the class and gets responses from them. Students are told it is important to respond to what people in other subconferences say and to share their ideas on other group’s topics, as well as to share their ideas on the topic discussed by their own subconference.

A. How does this course examine the historical place of the humanities in the lives of individuals and societies?

One of the goals of the course is to understand the contributions of contemporary immigrant women writers to American literature. These writers have created a literature of transnationality. For them, as for earlier immigrant writers, the culture and values of the country of origin are as important as -- and sometimes in conflict with --American culture and values. But their literary works are as likely to be set in the country of origin as in the US, and they interrogate the idea of assimilation that was embraced by many earlier immigrant writers.

A. How does this course reveal contemporary notions of the nature of and uses of the Humanities?
This course helps to subvert the notion that the Humanities is by and about Dead White Men by focusing on writing by contemporary immigrant women of color who have been silenced by traditional notions of whose voices and whose experiences are worthy to be heard.

I. Explain how the assessment method(s) used for this course demonstrate student achievement of the learning outcomes for the CH category. Explain how this assessment might provide information that can be used to improve accomplishment of desired learning outcomes.

Topics for class discussion, papers and exams are designed to give students many opportunities “to examine, analyze, and engage original and/or secondary humanities materials” (in this case literary texts, some essays in history and literary criticism, film and other visual arts) both “carefully and critically.” The instructor will be able to use each class discussion, the midterm exam and papers to gauge the growth of students’ ability and confidence throughout the semester and make changes, if necessary, from week to week in class discussion topics and emphasis. At the end of the semester the instructor will be able to use her experience teaching the class and reading papers and exams to make changes to help students to better achieve the CH category outcomes the next time the class is offered.

I. Does this course include an embedded USP component?

Yes.

A. If yes, which embeddable component is included, and how are the outcomes of the embedded component appropriately addressed in the course proposal?

Diversity in the US (D).

This course focuses on literature written by immigrant women and daughters of immigrant parents from Mexico, the Caribbean (the Dominican Republic and Haiti) and the Arab Middle East. The authors write about such themes as the conflict between the culture and values of immigrant parents and their children who grow up in the US and the difficulties for daughters of immigrants of color of constructing and affirming a female identity that is both American and Mexican or Dominican or Haitian or Arab.

For the first two class meetings, students are introduced to using gender, race/ethnicity and class as tools to understand their own experience and the literary works they will read. These tools will be used throughout the semester in class discussion, in journals, in papers and exams.

Students are asked to share their own thoughts and feelings about immigrants and the ongoing national debate about immigration and to share their family’s immigration stories to or within the US when they introduce themselves the first class meeting.

For the second class meeting students read material about the history of immigration in the US, are asked to interview at least one person they know about their thoughts and feelings about immigrants and the ongoing national debate and to try to understand their response, explaining how the reading might help them to understand.

In their papers, students are asked to address four questions, two of which will help them to “develop the ability to critically examine personal values, attitudes, and cultural identities”:

a. How does your own experience of gender, race/ethnicity and class (and/or the experience of someone close to you) help you (or make it difficult for you) to understand the experiences of gender, race/ethnicity and class of particular characters in the fiction or the subjects of the autobiographies or the poems?

b. How does your own immigrant status (Were your ancestors here when the first boat arrived? Did your ancestors arrive on the first boat or much later? Why did they come?) and your feelings or thoughts about present day immigrants from that part of the world influence your understanding of the characters in the novel or the autobiographical essays or the poems?

The last class meeting, students are asked, not only what they have learned about immigrant women and their writing and how they will use their new knowledge, but also what they have learned about themselves.
University Studies Program

Cultural Diversity in the United States (D)

(October 12, 2002)
(updated November 12, 2004)

Definition:
For the purposes of USP, Cultural Diversity in the U.S. explores the complexity of cultural identities in the U.S. and the interdependence of cultures located primarily within this geographic and civic boundary. D courses are shaped by an examination of the relationship between historical and contemporary experience.

Rationale:
In order to function in a diverse U.S. culture, students should gain a recognition and understanding of the continuing importance of elements of identity even as they come to be aware of how historically contingent and unstable these elements are. Knowledge of influences such as race, class, ethnicity, gender, disability, sexual orientation, religion, and age will offer students a variety of means to understand U.S. behaviors, institutions, values, and beliefs.

Outcomes:
Outcomes depend on the orientation of the course in which the Cultural Diversity in the U.S. component is embedded. The course should address the following:
1. An appreciation of how the diversity of the constituent cultural traditions of the United States have shaped and continue to shape identity and national experience.
2. An understanding of how diverse values, attitudes, worldviews, and aesthetic traditions in the United States are shaped by selected viewpoints emanating from elements such as race, class, ethnicity, gender, disability, sexual orientation, religion, and age.
3. An ability to critically examine personal values, attitudes, and cultural identities.

Criteria for Approval of University Studies Courses:
1. Appropriate courses will focus on themes or issues in United States history, society, or culture, and on theoretical or analytical issues relevant to understanding race, culture, ethnicity, gender, disability, sexual orientation, religion, and age in U.S. society.
2. While D courses may focus more strongly on either contemporary or historical experience, they should help students to understand the relationship between the two.
3. While it isn't required that a course seeking D certification already be a part of USP, each course should show how a significant portion of the design and rationale relate to the philosophy of University Studies as articulated by this goal.
4. While most courses submitted in the D category will also aim to fulfill one other USP goal, courses seeking only D certification will be considered.
5. Courses submitted in the Cultural Diversity in the United States category cannot be certified under Global Awareness.

Recommendations:
Applicants should consult the University Studies Committee's statement on embedded components, which begins with the following definition:

For the purposes of University Studies, Embedded Components are those that may be taught as part of another course. This does not preclude those components being taught in courses dedicated to that topic. It is envisaged that of the five embedded components (G, D, L, WA, WB), some may be embedded in courses dedicated to the Core Components of University Studies, some may be embedded in courses required for the major, and some may be fulfilled by courses that are dedicated to that particular topic. We anticipate that embedded components will ordinarily be fulfilled in the context of three credit courses.

In order to ensure that embedding requirements will be met, faculty are urged to consult with department heads or program directors before proposing D courses. Because most courses submitted for this goal will also aim to fulfill one other University Studies goal, the guidelines for both goals should be consulted.

Process:
Using the University Studies Program criteria and outcomes, a sub-committee of three selected from the membership of the University Studies Committee will evaluate each course submitted for credit within the Cultural Diversity in the U.S. (D) category and will make recommendations to the full committee.
A course that is being proposed for dual credit – Diversity plus one other USP goal – will be considered simultaneously by two subcommittees of the University Studies Committee: one representing each of the goals being addressed.
University Studies Program

Criteria Review Sheet

Cultural Diversity in the United States (D)

In order to function in a diverse U.S. culture, students should gain a recognition and understanding of the continuing importance of elements of identity even as they come to be aware of how historically contingent and unstable these elements are. Knowledge of influences such as race, class, ethnicity, gender, disability, sexual orientation, religion, and age will offer students a variety of means to understand U.S. behaviors, institutions, values, and beliefs. Cultural Diversity in the U.S. courses should address the following:

- An appreciation of how the diversity of the constituent cultural traditions of the United States have shaped and continue to shape identity and national experience.
- An understanding of how diverse values, attitudes, worldviews, and aesthetic traditions in the United States are shaped by selected viewpoints emanating from elements such as race, class, ethnicity, gender, disability, sexual orientation, religion, and age.
- An ability to critically examine personal values, attitudes, and cultural identities.

Appropriate courses will focus on themes or issues in United States history, society, or culture, and on theoretical or analytical issues relevant to understanding race, culture, ethnicity, gender, disability, sexual orientation, religion, and age in U.S. society. D courses should help students to understand the relationship between contemporary and historical experience.

Course Prefix and Number: WMST 3XXX
Credit Hours: 3

Course Title: Contemporary US Immigrant Women Writers

Please attach a detailed course syllabus that includes the objectives or outcomes for the course and the means to assess the extent that students reach them.

List any prerequisites: WMST 1080, WA, or Junior Standing

Using information from the syllabus, please describe how this course meets the learning goals (outcomes) and criteria for the D category by answering the following questions:

Describe how students will gain an appreciation of how the diversity of the constituent cultural traditions of the United States have shaped and continue to shape identity and national experience.

This course focuses on literature written by immigrant women and daughters of immigrant parents from Mexico, the Caribbean (the Dominican Republic and Haiti) and the Arab Middle East. The authors write about such themes as the conflict between the culture and values of immigrant parents and their children who grow up in the US and the difficulties for daughters of immigrants of color of constructing and affirming a female identity that is both American and Mexican or Dominican or Haitian or Arab.

How will students develop an understanding of how diverse values, attitudes, worldviews, and aesthetic traditions in the United States are shaped by selected viewpoints emanating from elements such as race, class, ethnicity, gender, disability, sexual orientation, religion, and age?

For the first two class meetings, students are introduced to using gender, race/ethnicity and class as tools to understand their own experience and the literary works they will read. These tools will be used throughout the semester in class discussion, in journals, in papers and exams.

How will students develop the ability to critically examine personal values, attitudes, and cultural identities?
Students are asked to share their own thoughts and feelings about immigrants and the ongoing national debate about immigration and to share their family’s immigration stories to or within the US when they introduce themselves the first class meeting.

For the second class meeting students read material about the history of immigration in the US, are asked to interview at least one person they know about their thoughts and feelings about immigrants and the ongoing national debate and to try to understand their response, explaining how the reading might help them.

In their papers, students are asked to address four questions, two of which will help them to “develop the ability to critically examine personal values, attitudes, and cultural identities”:

a. How does your own experience of gender, race/ethnicity and class (and/or the experience of someone close to you) help you (or make it difficult for you) to understand the experiences of gender, race/ethnicity and class of particular characters in the fiction or the subjects of the autobiographies or the poems?

b. How does your own immigrant status (Were your ancestors here when the first boat arrived? Did your ancestors arrive on the first boat or much later? Why did they come?) and your feelings or thoughts about present day immigrants from that part of the world influence your understanding of the characters in the novel or the autobiographical essays or the poems?

The last class meeting, students are asked, not only what they have learned about immigrant women and their writing and how they will use their new knowledge, but also what they have learned about themselves.

How will this course focus on themes or issues in United States history, society, or culture, and on theoretical or analytical issues relevant to understanding race, culture, ethnicity, gender, disability, sexual orientation, religion, and age in U.S. society?

Immigration is one of the central themes of US history. The literary works and films focus on the experiences and concerns of immigrants to the US, particularly immigrant women. Essays by scholars of history and sociology as well as activists and advocates for immigrants, deal with theoretical and/or analytical issues relevant to the literary works and focus on understanding gender, race/ethnicity and class and other issues.

Explain how the assessment method(s) used for this course demonstrate student achievement of the learning outcomes for the D category. Explain how this assessment might provide information that can be used to improve accomplishment of desired learning outcomes.

The following are the learning outcomes expected for this course (listed in the syllabus under “Objectives”):

1. To examine our own ideas about immigrants and immigration reform.

2. To understand why immigrant women have come to the US from Mexico or Central America, the Caribbean, and the Middle East since the 1960s, and to understand how immigrant women writers’ connection to their country of origin is reflected in their literary texts.

3. To understand how the lives of first and second generation immigrant women in the US and their experience of gender, race and class are reflected in the literary texts of immigrant women writers.

4. To understand changes in gender roles created by immigration and immigrant women’s connections to feminism.

5. To understand immigrant women writers’ contributions to American literature.

Topics for class discussion, papers and exams are designed to facilitate and assess these learning outcomes. The instructor will be able to use each class discussion, the midterm exam and papers to gauge students’ progress toward these outcomes throughout the semester and make changes, if necessary, from week to week to address outcomes that are not being met. At the end of the semester the instructor will be able to use her experience teaching the class to make changes to address outcomes the next time the class is offered.
What other factors should the committee consider?
WOMEN’S STUDIES 3000 level CONTEMPORARY US IMMIGRANT WOMEN WRITERS
Roberta Makashay-Hendrickson

Course Description
Reading and discussion of contemporary American literature (fiction, autobiography and some poems) by Mexican, Caribbean (Haitian and Dominican) and Arab immigrant women and American born daughters of immigrant parents. The writers explore such subjects as the lives of women in the old country and the new, conflict between the culture and values of immigrant parents and their children, and the difficulties of constructing and affirming a female identity that is both American and Mexican or Dominican or Haitian or Arab. Essays by scholars and activists, websites of organizations serving immigrant women, films and the visual arts, will be used to enrich our understanding of the literary texts and the lives of US immigrant women.

Cultural Context-Humanities (CH)
This course fulfills the Cultural Context-Humanities (CH) requirement of the 2003 University Studies Program. Cultural Context-Humanities (CH) courses address ideas we have about our nature, our place in the world, and the ethical dimensions of our actions. Inherent in the humanities is a values driven examination of human life. Through the study of written, oral, performative, and visual texts, CH courses help us to understand and think clearly about human beliefs and imaginative ideas.

U.S. Diversity (D)
This course fulfills the Diversity in the U.S. (D) requirement of the 2003 University Studies Program. Diversity in the U.S. (D) explores the complexities of culture in the U.S. both through history and contemporary experience. Diversity in the U.S. (D) courses examine the complexity of cultures in the U.S. and the interdependence of these cultures. Understanding influences such as race, class, ethnicity, gender, disability, sexual orientation, religion, and age offer insight into how the diversity of the cultural traditions of the United States have shaped and continue to shape identity and national experience.

Prerequisites
WMST 1080, WA, or Junior standing

Instructor Information
Roberta Makashay Hendrickson
1555 East River Drive
Jackson, Wyoming 83001
307-733-4614
rmh@uwyo.edu

Objectives
1. To examine our own ideas about immigrants and immigration reform.

2. To understand why immigrant women have come to the US from Mexico or Central America, the Caribbean, and the Middle East since the 1960s, and to understand how immigrant women writers’ connection to their country of origin is reflected in their literary texts.

3. To understand how the lives of first and second generation immigrant women in the US and their experience of gender, race and class are reflected in the literary texts of immigrant women writers.

4. To understand changes in gender roles created by immigration and immigrant women’s connections to feminism.

5. To understand immigrant women writers’ contributions to American literature.

Course Requirements
1. Participate actively and thoughtfully in CLASS DISCUSSION. (See CLASS DISCUSSION, below).

2. Keep a JOURNAL of personal response to the readings to prepare for class discussion, exams and writing papers. (See KEEPING A JOURNAL, below).
WOMEN’S STUDIES 3000 level CONTEMPORARY US IMMIGRANT WOMEN WRITERS
Roberta Makashay-Hendrickson

Course Description
Reading and discussion of contemporary American literature (fiction, autobiography and some poems) by Mexican, Caribbean (Haitian and Dominican) and Arab immigrant women and American born daughters of immigrant parents. The writers explore such subjects as the lives of women in the old country and the new, conflict between the culture and values of immigrant parents and their children, and the difficulties of constructing and affirming a female identity that is both American and Mexican or Dominican or Haitian or Arab. Essays by scholars and activists, websites of organizations serving immigrant women, films and the visual arts, will be used to enrich our understanding of the literary texts and the lives of US immigrant women.

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Prerequisites
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1. To examine our own ideas about immigrants and immigration reform.

2. To understand why immigrant women have come to the US from Mexico or Central America, the Caribbean, and the Middle East since the 1960s, and to understand how immigrant women writers’ connection to their country of origin is reflected in their literary texts.

3. To understand how the lives of first and second generation immigrant women in the US and their experience of gender, race and class are reflected in the literary texts of immigrant women writers.

4. To understand changes in gender roles created by immigration and immigrant women’s connections to feminism.

5. To understand immigrant women writers’ contributions to American literature.

Course Requirements
1. Participate actively and thoughtfully in CLASS DISCUSSION. (See CLASS DISCUSSION, below).

2. Keep a JOURNAL of personal response to the readings to prepare for class discussion, exams and writing papers. (See KEEPING A JOURNAL, below).
3. Take two take home EXAMS, a midterm and a final. (See EXAMS, below).

4. Write TWO PAPERS, each 1,500 words. (See PAPERS, below).

IF YOU MISS A CLASS, you are expected to consult another student about the material covered and to post a copy of that week's journal entry in THE LAST WORD thread online. (See ONLINE DISCUSSIONS, below). Posting a journal entry that shows you have thought seriously about the reading will help to make up for missed classes. Students who miss too many classes will have their final grade lowered.

Grades
Class Discussion 25%
Papers (2 x 20% = 40%)
Midterm Exam 15%
Final Exam 20%

A = Outstanding Work
B = Good Work
C = Acceptable Work
D = Some Acceptable Work
F = Unacceptable Work

Keeping a Journal
For each of the readings (or the visual art or films):
1. Explain what you think is important, what is interesting to you, and why, quoting and explaining passages or describing/ referring to visual images.
2. Discuss your reaction to the material and try to understand why you react the way you do.
3. Include any questions you may have.
4. Write down any new ideas or comments you have, after class discussion of the material for that week.

Class Discussion
Each week the class will divide up into small groups (subconferences) for about 15 - 20 minutes to discuss separate topics or questions that I will give you. For the rest of the class meeting, each subconference will share their ideas with the class and get responses from them. It is important for you to respond to what people in other subconferences say and to share your ideas on their topics, as well as to share your ideas on the topic discussed by your subconference.

Exams
The midterm exam will cover Immigrant Women and Mexico/Central America. The final exam will cover the Caribbean (Dominican Republic and Haiti) and the Arab Middle East.

Papers
Each paper (1,500 words) will focus on an author who interests you in two of the three units: Mexico/ Central America, The Caribbean, The Arab Middle East. Papers will be due the week after we finish class discussion of that author. In your papers, consider ALL of the following:

a. How does your own experience of gender, race/ ethnicity and class (and/or the experience of someone close to you) help you (or make it difficult for you) to understand the experiences of gender, race/ ethnicity and class of particular characters in the fiction or the subjects of the autobiographies or the poems?

b. How does your own immigrant status (Were your ancestors here when the first boat arrived? Did your ancestors arrive on the first boat or much later? Why did they come?) and your feelings or thoughts about present day immigrants from that part of the world influence your understanding of the characters in the novel or the autobiographical essays or the poems?

c. How does at least one of the essays by a scholar and the film or visual arts or immigrant women’s organization websites help you to understand the novel or autobiographical essays or poems?

d. What have you learned about immigrant women from the novel, autobiographies or poems?
You may discuss anything else that seems relevant, as well.

**Plagiarism**
In writing papers, when you make use of someone else's ideas, either by SUMMARIZING, PARAPHRASING or QUOTING DIRECTLY, you must make it clear that is what you are doing (for example, According to Ana Castillo ...) and give credit to that person in a proper citation, using MLA, APA or whatever style you are familiar with. Failure to give credit where credit is due, allowing the reader to think that someone else's ideas and/or language are your own, is PLAGIARISM, which is theft. If you write a paper that is plagiarized, in full or in part, your grade for that paper, and possibly for the course, will be F. This is a UNIVERSITY RULE.

TO LEARN MORE ABOUT PLAGIARISM AND CITING SOURCES, OR TO GET HELP WITH YOUR WRITING, GO TO THE UW WRITING CENTER. THERE IS A DIRECT LINK TO THE WRITING CENTER ON THE LEFT HAND SIDE OF THE PAGE YOU GET WHEN YOU CLICK ON ACADEMICS ON YOUR PERSONAL HOMEPAGE IN ECOMPANION.

**Online Discussions**
THE LAST WORD. If you have ideas that you wanted to share with the class but didn't get a chance to in class discussion or thought of after class, you can post your thoughts in this thread (no more than 300 words, each week). Participation in this thread is NOT required and will be for extra credit. BUT IF YOU MISS A CLASS, participation in THE LAST WORD thread (500 words from your Journal) is REQUIRED.

**Required Texts**
Sandra Cisneros, THE HOUSE ON MANGO STREET
Demetria Martinez, MOTHER TONGUE
Ana Castillo, SO FAR FROM GOD
Edwidge Danticat, BREATH, EYES, MEMORY
Laila Halaby, WEST OF THE JORDAN
STUDENT PACKET

**Course Schedule**
(P) means reading is in Student Packet

Week 1

COURSE INTRODUCTION
What is Women's Studies?
Course Overview
Students Introduce Themselves and share what they know about their family’s immigration stories and their own thoughts about immigrants and the ongoing national debate on immigration

Week 2

IMMIGRANT WOMEN

Multiracial Feminism
Maxine Baca Zinn and Bonnie Thornton Dill, “Theorizing Difference from Multiracial Feminism.” (P)
Elizabeth Martinez, “In Pursuit of Latina Liberation” (P)

Anti Immigrant Sentiment and Immigration Reform
Internet: Immigration Chronology
http://www.digitalhistory.uh.edu/historyonline/immigration_chron.cfm
Leslie Silko, Excerpts from “Fences Against Freedom” (P)

The Sanctuary Movement
Demetria Martinez
Essays: “A Moment in History,” “The Things They Carried,” “Betrayals” (P)
Poem: “Nativity ...”

Opinion Poll
Ask one or more people in your family, your neighborhood, at school or at work what they think about immigrants and the ongoing national debate on immigration. (Be sure to ask them why). Ask them what they know about their own family’s immigration stories. In your journal, write down what they tell you and try to understand why they think/feel the way they do. Do any of the readings help you to understand what they say? We will discuss your findings in class.

MEXICO / CENTRAL AMERICA

Week 3

“Oscar Romero: Bishop of the Poor,” by Renny Golden
http://salt.clairetianpubs.org/romero/romero.html

Excerpts from Renny Golden and Michael McConnell, SANCTUARY: THE NEW UNDERGROUND RAILROAD (P)

Demetria Martinez ((New) Mexico)
MOTHER TONGUE

Week 4

Sandra Cisneros (Mexico)
THE HOUSE ON MANGO STREET

Aurora Levins Morales (Puerto Rico), “Immigrants” (P)

Ana Castillo, MASSACRE OF THE DREAMERS: ESSAYS ON XICANISMA:
Excerpts from “The Ancient Roots of Machismo” (P)

Leslie Petty, Excerpts from “The ‘Dual’-ing Images of La Malinche and La Virgen de Guadalupe in Cisneros’ The House on Mango Street” (P)

Week 5

Ana Castillo (Mexico)
Essay: “My Mother’s Mexico” (P)

Fiction : Excerpt from WATERCOLOR WOMEN OPAQUE MEN: “Lord and Lady of Sustenance”(P)

SO FAR FROM GOD, Chapters 1, 2, 3, 4

Excerpts from Marian Perales, “Teresa Urrea Curandera and Folk Saint” (P)

Ester Hernandez, “Sun Mad Raisins”

Week 6

Mexican Women and Immigration

Maria de la Luz Ibarra, “Buscando La Vida ...”(P):
(Read “Memories of Home” 263-266 and “Crossing the Border” 271-277)

Pierrette Hondagneu-Sotelo and Ernestine Avila, Excerpt from “I’m Here, but I’m There” (P)

Film: LETTERS FROM THE OTHER SIDE, Directed by Heather Courtney

Internet:
Before viewing the film read “About the Film”
http://www.sidestreetfilms.com/aboutTheFilm.htm
Then click on Press Kit and Download (in pdf format) and Read “Director’s Statement”
CARIBBEAN

DOMINICAN REPUBLIC

Week 7 MIDTERM EXAM Due

Julia Alvarez (Dominican Republic)
Essays (P):
“Our Papers,” “La Gringuita,” “A Genetics of Justice,” “Family Matters”

Fiction:
Excerpts from HOW THE GARCIA GIRLS LOST THEIR ACCENT (P):
“Trespass” and “A Regular Revolution”

Excerpt from IN THE TIME OF THE BUTTERFLIES (P): Chapter 6

Internet: Dominican Women’s Development Center
http://www.dwdc.org/
Click on and read: New Dawn, Rising Families, Economic Development and Educational Program

HAITI

Week 8

Excerpts from WALKING ON FIRE (P):
Beverly Bell, from the Introduction:
“A History of Power and Resistance” and “The Status of Haitian Women”
Yanique Guiteau Dandin, “The Struggle for Creole”

Edwidge Danticat (Haiti)
BREATH, EYES, MEMORY, Chapters 1-17

Week 9

Edwidge Danticat, BREATH, EYES, MEMORY, Chapters 18-35

Internet: Images of Erzulie
1. Four oil paintings by Francoise Eliassaint. Click on each image to enlarge it:
   http://www.egallery.com/art/?id=354
2. A print by Rigaud Benoit. Click on the image to enlarge it: http://www.egallery.com/art/?id=1252
You can get information about the artists by clicking on their names in green on the gold bar near the top of the page.

from THE BUTTERFLY’S WAY (P):
Patricia Benoit : “The Red Dress”
Francie Latour, “Made Outside”
Sandy Alexandre, “Exiled”

Week 10

Haitian Women and Immigration

Excerpts from WALKING ON FIRE: Istwa (P):
Beverly Bell, from the Preface (on the meaning of “istwa”)
Alina Tibebe Cajuste, “A Baby Left on the Doorstep ... “ and “Getting the Poetry”
Lovly Josaphat, “I Always Live That Hope”

Film: STOP CRYING IN SILENCE, Directed by Rachele Magloire
This film is in French and Kreyol. To view the film with English Subtitles, do the following:
1. Click on Configurer le Visionnement (Configure the Film Viewing)
2. Click on Choix de Sous-Titres (Choice of Sub-Titles)
3. Click on English Subtitles
4. Click on Play

Internet: News stories about the class action suit brought by Haitian women against Toto Constant
1. Trial
http://www.democracynow.org/article.pl?sid=06/08/31/144239&mode=thread&tid=25
2. Verdict
http://www.democracynow.org/article.pl?sid=06/10/26/1341255&mode=thread&tid=25

Internet: Dwa Fanm
http://dwafanm.org/dwafanm.html
Read Background and From the Founding Members
Then Click on Projects (upper left) and read:
HAVH Project, Restavek Project, Girls’ Empowerment, International Interests

In class: Excerpts from Kimberle Crenshaw, “Mapping the Margins: Intersectionality, Identity Politics and Violence Against Women of Color”

ARAB MIDDLE EAST

Week 11

Evelyn Shakir, BINT ARAB
Excerpt from “Palestinians” 125-7 (P)

FICTION
Laila Halaby (Jordan)
WEST OF THE JORDAN (Jordan, Palestine), Chapters 1-17

Tatreez (Cross Stitch) Embroidery
http://palestinianembroider.tripod.com/
1. Read the information on this page
2. Then click on Dresses (to your left) and scroll down the page to see Palestinian embroidered rozas

POEMS
Suheir Hammad, “exotic” and “our mothers ...”
http://www.smith.edu/poetrycenter/poets/index.html

Week 12

Laila Halaby, WEST OF THE JORDAN, Chapters 18-37

Poem: Lisa Suhair Majaj, “What She Said”
http://www.ccmepl.org/poetry.html#what%20she%20said

Mervat Hatem, Excerpt from “Arab and Arab American Feminism after September 11, 2001 ...”:
Section D: “September 11 and Contested Definitions of Feminism” 44-48
(in The MIT Electronic Journal of Middle East Studies Volume 5 Spring 2005 Gender Nation and Belonging: Arab and Arab American Feminist Perspectives)

FILM: IN MY OWN SKIN, Directed by Nikki Byrd and Jennifer Jajeh

Week 13

AUTOBIOGRAPHY
Diana Abu-Jaber (Jordan)
Excerpts from THE LANGUAGE OF BAKLAVA (P):
“Native Foods” 32-35, 48-50, 60-70
“The Language of Baklava”
“Bad American Girl”
“Food and Art” 206 (middle)-212

Naomi Shihab Nye (Palestine)
“One Village,” “My Perfect Stranger,” “Seatmates” (P)

Lisa Suhair Majaj (Palestine)
“Boundaries: Arab/ American” (P)

Suheir Hammad (Palestine)
“A Road Still Becoming” (P)

Ella Shohat, “Reflections of an Arab Jew” (Iraq) (P)

POEMS
Naomi Shihab Nye
“Olive Jar” (P)
Lisa Suhair Majaj
“Rachel Corrie”
http://www.feministpeacenetwork.org/rachel_corrie.htm
Suheir Hammad
“First Writing Since”
http://www.ariga.com/visions/poetry/suheirhammad001.shtml

Week 14

Essay: Alia Malek, “Why Are We Always Fighting ... ?” 169 -174 second paragraph
(in The MIT Electronic Jouornal of Middle East Studies Volume 5 Spring 2005
Gender Nation and Belonging: Arab and Arab American Feminist Perspectives)

FILM: SABAH, Written and Directed by Ruba Nadda

Week 15  FINAL EXAM Due

CONCLUSIONS
Re-read your Journal to prepare for class discussion:
What have you learned about immigrant women, their writing, yourself? What will you do with what you have learned?