Creative Arts - WCL - 3366
UGRD Course - REVISE existing Core Course <or> Revise existing non-core course to ADD to Core

General Information

Please use this form to:

- **REVISE** a course that is already on the Core course list.

- **ADD** to the Core course list an existing permanent course that is not already on the Core course list

Step One: Turn on Help Text.

Please click on the icon of the 'i' within a blue circle to 'Show Help Text'. It is located at the top-right of this pane within the proposal form.

Course Ownership

Department*	**World Cultures and Literatures**

Does the department chosen use a Department Curriculum Committee?*	○ Yes ◉ No

Does the college of the department chosen use a College Curriculum Committee?*	◉ Yes ○ No

Will the course be cross-listed with another area?*	○ Yes ◉ No	**If "Yes", please enter the cross-listed course information (Prefix Code Title)**

Implementation

Academic Year to begin offering course:*	◉ 2015 ○ 2016 ○ 2017

Term(s) Course will be TYPICALLY Offered:* ☑ Fall (including all sessions within term)

☑ Spring (including Winter Mini all sessions within term

◯ Summer (including Summer Mini and all sessions within term)

Justification for adding/changing course

Justification(s) for Adding Course* **To meet core curriculum requirements**

Importing course information for revising existing Core course

You may **IMPORT** the existing catalog information by doing the following:

- Select the blue downward-sweeping arrow located at the top-left of this form to search for automatically import this information into the proposal fields below

- When a pop-up window opens, select the appropriate undergraduate catalog from which to import information.

- Select the drop-down "Filter by field" menu to select the **Prefix** (you know this as Rubric) and enter the existing course prefix into the field that appears.

- Repeat the process to add another field filter and select the **Code** (you know this as the Course Number) field and enter the existing course number into the field that appears.

- After fields are selected and populated, click the "Search Available Curriculum" option. The search result(s) will appear at the bottom of the same window.

- Click the appropriate course to select.

- The next view will be to choose the data you want to import into the proposal. Please select all available fields (default selection is all).

- Finally, click "Import This Item" to enter the existing course data of the academic catalog into your proposal. The pop-up window will automatically close and return you to your proposal.

Please note that not all data, such as CIP code, Grade Options, Short Course Title) that has been previously provided when developing a course has historically been stored in the academic catalog. Moving forward this data will be stored and will load into your proposal when importing data from the catalog. Thank you for your patience as we build a better system for you.

Once you import the existing catalog data, do NOT make changes to the existing information yet.

Please complete the remaining empty required fields and launch your proposal. You will be the first step (next step) in the approval process. At that time you will make changes to the existing information imported from the catalog and the system will track all changes proposed (by all approvers) so that changes can be easily seen by variation of font color.

| Instructional Area/Course Prefix* | WCL | Course Number* | 3366 |

| Long Course Title* | Latin American and Latino Film Studies |

| Short Course Title | |

Instruction Type and Student Contact Hours

| Instruction Type* | Lecture ONLY |

Contact Hours

Student Contact Hours are determined by a number of factors, including instruction type, and are used to determine the accuracy of credit hours earned by accrediting agencies and THECB. Please contact your college resource for assistance with this information.

Student Contact Hours must match the instruction type.
Eg: If Lecture ONLY, then Student Contact Hours for Lab must be zero.
Eg: If Lab ONLY, then Student Contact Hours for Lecture must be zero.

| Lecture* | 3 | Lab* | 0 |

Grade Options

| Grade Option* | Letter (A, B, C.....) |

Course Repeatability

| Can this course be repeated for credit?* | ○ Yes ◉ No |

| If Yes, how often and/or under what conditions may the course be repeated? | |

CIP Code

The CIP Code is used by the university and the THECB to determine funding allocated to the course, which means that selecting the most helpful valid code may have an effect on your course.

If assistance is needed with code selection, please contact your college resource.

CIP Code Directory: http://www.txhighereddata.org/Interactive/CIP/

CIP Code must use this format:
##.####.## ##
digit digit period digit digit digit digit period digit digit space digit digit

CIP Code* 50.0601.00 03

Catalog Descriptions

Prerequisite(s):* ENGL 1304.

Corequisite(s)

Course Description* Latin American, Latino films, telenovelas and TV documentaries. Issues regarding immigration, urban/rural, ethnic, gender and class, border and transnational, poverty, violence, and aesthetics. Taught in English.

Course Notes

Authorized Degree Program(s)

If this proposal is a <u>change to an existing course (Core or non-Core)</u>, there may be impacts for other courses (ex: using this course as a prerequisite) or programs (incorporating the course into the degree plan, whether required or as an option) that have some dependency on this course.
If this is a change to an existing course, before continuing with this proposal please do the following:

- Navigate to the Reports tab at the top of the window.

- Locate and select "Impact Report"

- Enter the course **prefix** (you know this as the Rubric) and **code** (you know this as the Course Number) into the appropriate fields. EX: ACCT 1301

- Select the external system (catalog) to search for course dependencies.

- When the report is complete there will be a pop-up window with your results. Copy and Paste those results into the field below.

- For courses that may be used in both the Undergraduate and Graduate catalogs, please paste the results from both searches.

Please note: Text is automatically saved as you enter information. When navigating away from this page, you do not need to press a "save" button (as none exists). When you return to this proposal, you will be able to resume where you left off.

Impact Report *

Impact Report for wcl 3366

Programs	Topics
	World Cultures and Literatures, B.A.

Core Curriculum Information

For additional guidance when developing course curriculum that will also meet the Core Curriculum requirements, please refer to the Undergraduate Committee website for Core Curriculum:

http://www.uh.edu/undergraduate-committee/doc_2014-core-review.html

Therein you will find a chart for the required and optional competencies based on the Core Component Area (Core Category) selected.

Component Area for which the course is being proposed (select one)	**Creative Arts**
List the student learning outcomes for the course*	• Students will be able to analyze films in order to further develop critical thinking skills and watch films beyond a plot-summary analysis. • Students will be able to differentiate between the historical contexts of each film as a means to understand how the social context can vary from one country to another. • Students will identify the effects of globalization and transnationalism in both film production and within the story lines such as those related to migration and exile.
Competency areas addressed by the course*	**Communication Skills** **Critical Thinking** **Social Responsibility** **Teamwork**

Because we will be assessing student learning outcomes across multiple core courses,

assessments assigned in your course must include assessments of the core competencies. For each competency selected above, indicated the specific course assignment(s) which, when completed by students, will provide evidence of the competency.

Provide (upload as attachment) detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

How to upload/attach a document:

- Select the 'Files' icon at the center of this proposal screen. (Appears as a blue-outlined page with a green + symbol)
- In the 'Upload File' screen, 'Browse' to your computer and select the course syllabus.
- When syllabus file is selected, press 'Open' to return to the 'Upload File' screen.
- Press the 'Upload' button to complete the process of adding your syllabus file to the proposal.
- Proceed with remaining steps.

Critical Thinking, if applicable

Students will write short papers that will require them to analyze the course's readings and rethink the class discussions as a means to develop critical thinking.

Some sample questions for these short papers are the following:

1. The Cuban exile community has come to the United States in distinct waves, each with a different set of characteristics. *El Super* (Leon Ichaso, 1979) and *Before Night Falls* (Julian Schnabel, 2000) are films from two different time periods. How do these films describe the Cuban exile community? How do the representations of these films differ? Why? Explain the cultural context of their departure from Cuba and their arrival to the United States?

2. How does *Piñero* (León Ichaso, 2001) visually represent Miguel Piñero's life? What are some of the general techniques that Ichaso uses to convey his message? Give some examples. Why is the visual aspect of the film important to the message? How is Piñero's life and story related to Puerto Rico and its relationship to the United States?

Communication Skills, if applicable

Students will develop communication skills within their writing assingments.

Empirical & Quantitative Skills, if applicable

Teamwork, if applicable

Students will collaborate within classroom discussions as a means to engage and exchange ideas on the analysis of films and the pertinent readings. They will also develop teamwork skills by providing feedback on the short writing assignments.

Social Responsibility, if applicable

Students will learn about social responsibility by studying major cultural trends and further analyzing them in their final five-page paper.

Personal

**Responsibility, if
applicable**

Syllabus

Syllabus* ☑ Syllabus Attached

**Will the syllabus
vary across
multiple section
of the course?*** ⦿ Yes ◯ No

**If yes, list the
assignments that
will be constant
across sections** The five page paper assignment will be constant across the sections.

Important information regarding Core course effectiveness evaluation:

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Additional Information Regarding This Proposal

Comments:

Proposal Completed?

Scroll back to the top of this pane and click to right-directional triangle" " located at the top-left of this pane to LAUNCH your proposal.

If any required fields are incomplete, the form will highlight the required fields with a contrasting orange font color. Complete the required fields and again click the "" to LAUNCH your proposal.

As originator, you will be the first approval step, allowing you to make changes to existing text and information. Changes made by any user will be tracked so that all viewers can discern suggestions to changes by person.

Latin American and Latino Film

Professor: Christina L. Sisk
Office: 418 Agnes-Arnold
Office Hours: TTh 2:30 to 4:00 pm or by appointment
E-mail: clsisk@uh.edu
Skype name: profsisk (available during office hours or by appointment)

Course Description: This course will place Latin American and U.S. Latino film into dialogue by exploring the interconnections between Latin America, the United States, and Europe (particularly Spain, Portugal and Italy). Students will learn about transnationalism in both the production and the narratives of the films. Some of the key questions of the course are the following: (1) Does national cinema really exist in an age of international co-productions? Why? How do we redefine national cinema? (2) What are transnational communities? How do friends and family maintain a sense of community across national borders? How do these communities blur the borders between the United States and Latin America? (3) How is political exile represented? (4) How is narco-trafficking represented in comparison to economic migration? (5) What are some of the ties that are still maintained between Latin America and Europe? How does history play a role in these connections? How is return migration redefining these relationships?

Learning Outcomes:
- Students will develop analytical and critical skills using film.
- Students will learn about the different historical and social contexts of each film.
- Students will explore the effects of globalization and transnationalism within a multidisciplinary framework.

The list of films includes:
Before Night Falls (Julian Schnabel, 2000)
Even the Rain (Icíar Bollaín, 2010)
Foreign Land (Walter Salles and Daniella Thomas, 1995)
Hermanas (Julia Solomonoff, 2005)
A Lucky Day (Sandra Gugliotta, 2002)
Maria Full of Grace (Joshua Marston, 2004)
Machete (Robert Rodríguez, 2010)
Nada + (Juan Carlos Cremata Malberti, 2001)
Piñero (León Ichaso, 2001)
Sugar (Anna Boden and Ryan Fleck, 2008)
Saving Private Pérez (Beto Gómez, 2011)
Sin nombre (Cary Fukunaga, 2009)
Those Who Remain (Carlos Hagerman and Juan Carlos Rulfo, 2008)

Please note: Students must watch the films outside of class and by the date that they are assigned. The films are available for viewing in the Language Acquisition Center, located on the second floor of Agnes Arnold Hall. Some of the films are available on Netflix and other similar services, so students can take advantage of such services. It will be impossible, however, to successfully prepare for class without going to the LAC because some of the films are not readily available elsewhere.

Students must also access Blackboard to download the readings for the course and to turn in compositions.

Grading: The final grade will be determined in accordance with the following distribution:
Participation	15%
Exams (2)	30%
Film analyses (2)	30%
Final paper and proposal	25%

Class Participation (15%): In order for this course to be successful, you must attend class regularly and participate actively. Participation involves preparation of readings and other tasks, cooperation with classmates in the different activities, contribution to debates with your ideas and opinions, and respectful attitude toward ideas of classmates. The following description of participation grades is provided to help you understand what is expected:

> A (90-100)   Always arrives to class prepared, on time, and ready to work. Participates actively in all classroom activities. Volunteers frequently and readily contributes to group work.

> B (80-89)   Usually arrives to class prepared, but occasionally misses a homework assignment or neglects to learn the material. Occasionally a bit late for class. Participates in classroom activities on a regular basis. Sometimes volunteers, but usually waits for professor's cue.

> C (70-79)   Does not always arrive to class prepared and this lack of preparation affects ability to participate in classroom activities. Often late for class, thereby missing important instructions and discussion. Contributes to classroom activities occasionally, but usually only when asked to do so by teacher. Sits quietly during group time.

> D/F (< 70)   Always arrives to class unprepared and is frequently absent. Rarely participates in classroom activities, unless asked to do so by teacher. Does not become involved in group activities.

Exams (30% total, 15% each): Students will have to take two partial exams, and they will be tested on the films as well as the readings of the course. The best way to study for the exams is by preparing the homework for the day it is assigned because the exams will mirror the content of the course and the discussions. Make-up exams will only be administered in case of extreme

emergencies that can be documented in writing; otherwise, students are expected to take the exams on the day that they are scheduled.

Two Film Analyses (30% total, 15% for each composition): You will be expected to write two compositions based on the films for the course. Each of these compositions should be *two to three pages* long (12 point font, double spaced, and one inch margins). Students are encouraged to incorporate at least one academic article into the composition. The compositions will be graded from an analytical perspective. In other words, they will be scored taking the following points into consideration: comprehension, cohesiveness, and content. **No late compositions will be accepted.**

Final paper (25% total, 5% for the proposal, 20% for the final paper): Each student will have to write a final paper with a minimum of *five* pages (12 point font, double spaced, and one inch margins). The paper can be a film analysis or can address larger issues discussed in the class such as national film industries, migration in film, etc. Prior to writing the paper, students will have to write a proposal that includes a bibliography with at least three references.

University of Houston Grading Scale

A	93-100	B	83-86	C	73-76	D	63-66
A-	90-92	B-	80-82	C-	70-72	D-	60-62
B+	87-89	C+	77-79	D+	67-69	F	below 60

When writing your compositions, take the following rules into consideration:
1. You should not extract undigested material from written texts (including the Internet). Most Internet sites will not count as formal academic research. Please do not use Wikipedia as a source, for example.
2. Make sure the size of the font and the margins are as indicated in the syllabus. Students will not be allowed to manipulate the font and the margins in order to make their papers longer.
3. Students must turn in two copies of each composition/paper: one paper copy and another through Turnitin, which will be available through Blackboard.
4. Please do not email any assignments to the professor.

Additional Rules for the Course

Attendance: Given the emphasis that must be placed on participation and interaction in foreign language courses students are required to attend all classes. You are allowed a maximum of **four (4)** unexcused absences, which you should reserve for short illnesses and emergencies. After the fourth absence your total grade for the course will be lowered by five (5) percentage points per additional absence (i.e.: 0-4 unexcused absences = 100%, 5 = 95%, 6 = 90%, 7 = 85%). You are responsible for all material covered on days that you are absent.

No Makeup Assignments, Quizzes, or Compositions: Late work will not be accepted. Compositions are due on the dates indicated. Students with a medical excuse should speak to the professor as soon as possible as a way to avoid getting behind with the assignments. It is the student's responsibility to keep informed about assignments when not in class.

Cellular telephones: It is not acceptable to receive calls or text messages during class. Please make sure to use your electronic devices responsibly. If your device makes noise in class, be warned that you may lose the privilege of using it in class.

Academic Honesty: The professor fully supports and adheres to all university policies and procedures regarding academic honesty (cheating, fabrication, plagiarism, etc). The work you submit in this class is expected to be your own. If you submit work that has been copied without attribution from some published or unpublished source including the Internet, or that has been prepared by someone other than you, or that in any way misrepresents somebody else's work as your own (e.g. translation without proper attribution), you will face severe discipline by the university. For more information consult:
http://www.uh.edu/provost/policies/uhhonesty_policy.html

Tentative Schedule: (Subject to changes announced on Blackboard and in class)

T, Jan 14	First day of class
TH, Jan 16	READ: Kearney. "The Local and the Global." Quijano and Ennis. "Coloniality of Power, Eurocentrism and Latin America."
T, Jan 21	READ: López. "Early Cinema and Modernity in Latin America." -----. "The State of Things: New Directions in Latin American Film History."
TH, Jan 23	WATCH: *Foreign Land* (Walter Salles and Daniella Thomas, 1995) READ: Kaufman. "Sentimental Journey as National Allegory: An Interview with Walter Salles."
T, Jan 28	READ: Rocha. "Contemporary Argentine Cinema during Neoliberalism." History: http://globaledge.msu.edu/countries/argentina/history
TH, Jan 30	WATCH: *Hermanas* (Julia Solomonoff, 2005)
T, Feb 4	WATCH: *A Lucky Day* (Sandra Gugliotta, 2002)
TH, Feb 6	READ: Portes and Grosfogel. "Caribbean Diasporas: Migration and Ethnic Communities." Graziano. "Why Dominicans Migrate."
T, Feb 11	WATCH: *Sugar* (Anna Boden and Ryan Fleck, 2008)
TH, Feb 13	WATCH: *Piñero* (León Ichaso, 2001) READ: Geller. "León Ichaso."
T, Feb 18	READ: Hidalgo. "On Cuban Film: A Brief History in Four Easy Lessons." Peña. "'Obvious Gays' and the State Gaze.'"
TH, Feb 20	WATCH: *Before Night Falls* (Julian Schnabel, 2000) READ: Interview with Arenas: http://www.newyorker.com/online/blogs/books/2013/12/the-literature-of-uprootedness-an-interview-with-reinaldo-arenas.html
T, Feb 25	**Film Analysis #1 Due** WATCH: *Nada +* (Juan Carlos Cremata Malberti, 2001)
TH, Feb 27	READ: Fitzgerald. "The Politics of Absence."

	Castro. "Popular Mexican Cinema and Undocumented Immigrants."
T, March 4	WATCH: *Those Who Remain* (Carlos Hagerman and Juan Carlos Rulfo, 2008)
TH, March 6	Exam #1
T, March 11	Spring Break
J, March 13	Spring Break
T, March 18	READ: Gootenberg. "Talking about the Flow: Drugs, Borders, and the Discourse of Drug Control."
TH, March 20	WATCH: *Machete* (Robert Rodríguez, 2010) READ: Berg. "The *Mariachi* Aesthetic Goes to Hollywood."
T, March 25	READ: Jenner. "International Drug Trafficking: A Global Problem with a Domestic Solution."
TH, March 27	WATCH: *Saving Private Pérez* (Beto Gómez, 2011) READ: Gutiérrez. "Beto Gómez."
T, April 1	**Film Analysis #2 Due** WATCH: *Maria Full of Grace* (Joshua Marston, 2004)
TH, April 3	READ: Cortés-Conde. "Telling Identities: Crime Narratives for International Markets in *María, Full of Grace* and *Rosario Tijeras*." Wolf. "Maras Transnacionales: Origins and Transformations of Central America Street Gangs."
T, April 8	WATCH: *Sin nombre* (Cary Fukunaga, 2009)
TH, April 10	READ: Turegano. "The International Politics of Cinematic Coproduction: Spanish Policy in Latin America." Villazana. "Hegenmony Conditions in the Coproduction Cinema of Latin America: The Role of Spain."
T, April 15	**Proposal for final paper due** WATCH: *Even the Rain* (Icíar Bollaín, 2010)
TH, April 17	READ: Cilento. "*Even the Rain*: A Confluence of Cinematic and Historical Temporalities."
T, April 22	Exam #2
TH, April 24	Last day of class
T, May 6th	Turn in final papers