

Language, Philosophy, & Culture - WCL - 3351

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* 3351

Long Course Title* Introduction to Latino Cultural 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* 05.0203.00 01

Catalog Descriptions

Prerequisite(s):* ENGL 1304.

Corequisite(s)

Course Description* Basic cultural dimensions of U.S. Latino communities through literature and the arts, including ethnic minority formation, immigration and transnational processes.

Course Notes

Authorized Degree Program(s)

If this proposal is a change to an existing course (Core or non-Core), 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 3351

There are no results for this report.

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.

<p>Component Area for which the course is being proposed (select one)</p>	<p>Language, Philosophy, & Culture</p>
<p>List the student learning outcomes for the course*</p>	<ul style="list-style-type: none"> • Students will develop analytical and critical skills using literature, film, and other cultural production. • Students will learn about the different historical and social contexts of each text. • Students will explore the effects of globalization and transnationalism within a multidisciplinary framework.
<p>Competency areas addressed by the course*</p>	<p>Communication Skills</p> <p>Critical Thinking</p> <p>Personal Responsibility</p> <p>Social Responsibility</p>

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. How do Latin American cultural icons impact U.S. Latino Arts?
2. What are some of the transnational connections between Latin America and U.S. Latino communities? How do these connections represented in the arts?
3. How are migrants represented within the U.S. Latino/a cultural imaginaries?

**Communication
Skills, if
applicable**

Students will develop communication skills in the final paper.

**Empirical &
Quantitative
Skills, if
applicable**

**Teamwork, if
applicable**

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 Students will explore issues of personal responsibility in Latino culture in their final five-page paper.

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.



University of Houston
WCL
Fall 2014

Intro-to Latina/o Cultural Studies

Professor: Christina L. Sisk
Office: 418 Agnes-Arnold
Office Hours: TTh 11:30 to 1:00 pm or by appointment
E-mail: clsisk@uh.edu
Skype name: profsisk (available during office hours or by appointment)

Course Description:

This course will explore the Latina/o experience in the U.S. as represented through film and media. One of the key discussions will be the construction of Hispanic and Latino/a identities from various points of view from the political implications of these labels to the ways that they appear on films and even on television. In this course, students will watch a variety of films that represent Mexican Americans in the United States. Other topics will include but are not limited to gender/sexuality, the Hollywood star system, migration, the Western, Latino and Latina stereotypes, and self-representation vs. mainstream media.

Learning Outcomes:

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

Books:

Mora, G. Cristina. *Making Hispanics: How Activists, Bureaucrats and Media Constructed a New American*. Chicago: University of Chicago Press, 2014. Print.
Rodríguez, Clara E. *Heroes, Lovers, and Others: The Story of Latinos in Hollywood*. Oxford: Oxford University Press, 2008. Print.

The list of films includes:

American Me (Edward James Olmos, 1992)
Born in East LA (Cheech Marin, 1987)
The Gatekeeper (John Carlos Frey, 2002)
Giant (George Stevens, 1956)
El Mariachi (Robert Rodriguez, 1992)
Mexican Spitfire (Leslie Goodwins, 1940)
La Mission (Peter Bratt, 2009)
Quinceañera (Richard Glatzer and Wash Westmoreland, 2006)
Real Women Have Curves (Patricia Cardoso, 2002)
Selena (Gregory Nava, 1997)
Sleep Dealer (Alex Rivera, 2008)
Three Burials of Melquiades Estrada (Tommy Lee Jones, 2005)

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. Most 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%
Short papers (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 Short papers (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, Aug. 26	Introduction to the course, syllabus, and class expectations.
Th, Aug. 28	READ: Mora. <i>Making Hispanics</i> . Intro. & Ch. 1
T, Sep. 2	READ: Rodríguez. <i>Heroes, Lovers and Others</i> . Ch 1 & 2
Th, Sep. 4	READ: Mora. <i>Making Hispanics</i> . Ch. 2
T, Sep. 9	READ: Rodríguez. <i>Heroes, Lovers and Others</i> . Ch 3 & 4 WATCH: https://www.youtube.com/watch?v=Z-vhL9q258A
Th, Sep. 11	READ: Sturtevant. "Spitfire: Lupe Velez and the Ambivalent Pleasures of Ethnic Masquerade." BB
T, Sep. 16	Smyth. "Jim Crow, Jett Rink, and James Dean: Reconstructing Ferber's <i>Giant</i> (1952-1956)." BB WATCH: https://www.youtube.com/watch?v=1NXG4peFdfc
Th, Sep. 18	WATCH: <i>Giant</i> (George Stevens, 1956)
T, Sep. 23	READ: Mora. <i>Making Hispanics</i> . Ch. 3 Rodríguez. <i>Heroes, Lovers and Others</i> . Ch 5
Th, Sep. 25	WATCH: <i>Born in East LA</i> (Cheech Marin, 1987)
T, Sep. 30	WATCH: <i>American Me</i> (Edward James Olmos, 1992)
Th, Oct. 2	Exam #1
T, Oct. 7	READ: Rodríguez. <i>Heroes, Lovers and Others</i> . Ch 6 Berg. "The <i>Mariachi</i> Aesthetic Goes to Hollywood."
Th, Oct. 9	WATCH: <i>El Mariachi</i> (Robert Rodriguez, 1992)
T, Oct. 14	READ: Paredes. "Remembering Selena, Re-membering Latinidad." BB
Th, Oct. 16	WATCH: <i>Selena</i> (Gregory Nava, 1997)
T, Oct. 21	Film Analysis #1 Due READ: Mora. <i>Making Hispanics</i> . Ch. 4 & Conclusion
Th, Oct. 23	READ: Carrillo. "Expressing Latina Sexuality." BB Perez. "Queering the Borderlands." BB
T, Oct. 28	LISTEN: http://www.npr.org/templates/story/story.php?storyId=826594 WATCH: <i>Real Women Have Curves</i> (Patricia Cardoso, 2002)
Th, Oct. 30	READ: Carrillo. "Cultural Production of a Decolonial Imaginary for a Young Chicana: Lessons from Mexican Immigrant Working-Class Woman's Culture." BB

T, Nov. 4	READ: Ocampo. "Making masculinity: Negotiations of gender presentation among Latino gay men." BB
Th, Nov. 6	Film Analysis #2 Due WATCH: <i>Quinceañera</i> (Richard Glatzer and Wash Westmoreland, 2006)
T, Nov. 11	WATCH: <i>La Mission</i> (Peter Bratt, 2009) LISTEN: http://www.npr.org/templates/story/story.php?storyId=129008761
Th, Nov. 13	Forjas. "Bordersploitation: Hollywood Border Crossers and Buddy Cops." BB
T, Nov. 18	Proposal for final paper due WATCH: <i>The Gatekeeper</i> (John Carlos Frey, 2002)
Th, Nov. 20	WATCH: <i>Three Burials of Melquiades Estrada</i> (Tommy Lee Jones, 2005)
T, Nov. 25	WATCH: <i>Sleep Dealer</i> (Alex Rivera, 2008)
Th, Nov. 27	<i>Thanksgiving Break</i>
T, Dec. 2	Sisk. "Disembodied and Deportable Labor at the U.S. Mexico-Border: Representations of the Mexican Body in Film." BB
Th, Dec. 4	Last day of class - Exam #2
T, Dec. 16	Final Paper Due