

UC 10381 09F

CBM003 ADD/CHANGE FORM

APPROVED DEC 09 2009

Undergraduate Council
 New Course Course Change
 Core Category: Humanities Effective Fall 2010

40

or

Graduate/Professional Studies Council
 New Course Course Change
 Effective Fall _____

RECEIVED OCT 09 2009

- Department: MCL College: CLASS
- Faculty Contact Person: Marc Zimmerman Telephone: 2815139475 Email: mzimmerman@uh.edu
- Course Information on New/Revised course:
 - Instructional Area / Course Number / Long Course Title:
WCL / 3362 / U.S. Latino Literature
 - Instructional Area / Course Number / Short Course Title (30 characters max.)
WCL / 3362 / U.S. LATINO LITERATURE
 - SCH: 3.00 Level: JR CIP Code: 1601040001 Lect Hrs: 3 Lab Hrs: 0
- Justification for adding/changing course: To more accurately reflect course content/level
- Was the proposed/revised course previously offered as a special topics course? Yes No
 If Yes, please complete:
 - Instructional Area / Course Number / Long Course Title:
____ / ____ / ____
 - Course ID: _____ Effective Date (currently active row): _____
- Authorized Degree Program(s): _____
 - Does this course affect major/minor requirements in the College/Department? Yes No
 - Does this course affect major/minor requirements in other Colleges/Departments? Yes No
 - Can the course be repeated for credit? Yes No (if yes, include in course description)
- Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)
- If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title
WCL / 3362 / U.S. Caribbean and Central American Latino Literatures
 - Course ID: 45157 Effective Date (currently active row): 20083
- Proposed Catalog Description: (If there are no prerequisites, type in "none".)
Cr: 3. (3-0). Prerequisites: ENGL 1304 • Description (30 words max.): Major trends, traits, works, authors, and issues of U.S. Puerto Rican, Chicano, and other Latino literatures.

10. Dean's Signature: _____ Date: 10/7/09

Print/Type Name: Dr. Sarah Fishman

JAN 10 2010

U N I V E R S I T Y *of* H O U S T O N

CORE CURRICULUM COURSE REQUEST

Originating Department/College: MCL/CLASS

Person making request: Dr. Marc Zimmerman Telephone: 3-3044

E-mail: mzimmerman@uh.edu

Dean's signature: [Redacted] Date: 10/7/09

I. General Information:

Course number and title: WCL 3362: U.S. Latino Literature

Catalog description must be included on completed CBM 003 form and attached to this document.

Category of Core for which course is being proposed (mark only one):

- Communication
- Mathematics
- Mathematics/Reasoning (IDO)
- American History
- Government
- Humanities
- Visual/Performing Arts Critical
- Visual/Performing Arts Experiential
- Natural Sciences
- Social/Behavioral Sciences
- Writing in the Disciplines (IDO)

II. Objectives and Evaluation (respond on one or more separate sheets):

Call ext. 3-0919 for a copy of "Guidelines for Requesting and Evaluating Core Courses" or visit the website at www.uh.edu/academics/corecurriculum

- A. How does the proposed course meet the appropriate Exemplary Educational Objectives (see **Guidelines**). Attach a syllabus and supporting materials for the objectives the syllabus does not make clear.
1. To demonstrate awareness of the scope and variety of works of Latino literature, art and humanities.
 2. To understand those works as expressions of individual and group values within an historical and social context.
 3. To respond critically to Latino works in the arts and humanities.

4. To articulate an informed personal reaction to Latino and other works in the arts and humanities.
5. To develop an appreciation for the aesthetic principles that guide or govern Latino literature.
6. To demonstrate knowledge of the influence of Latino literature, thought and/or the arts on intercultural experiences.
7. To achieve a solid introduction to understanding of the overall field, and to produce written work of quality corresponding to the level of the course involved.

B. Specify the processes and procedures for evaluating course effectiveness in regard to its goals.

Students will receive guidance in analyzing literary texts in relation to social contexts, as well as in the relations between Latino literature and Latin American, U.S. minority and broader world contexts.

They will participate in the comparative analysis of texts and the evaluation of analyses by their peers and professionals, so they develop criteria for considering their own work.

They will be asked to produce drafts and help evaluate each other's work in the light of the overall field and its contexts—this leading to their final draft paper.

The final class project will indicate their level of preparedness for more advanced work in this field.

C. Delineate how these evaluation results will be used to improve the course.

Evaluation of Students:

Evaluation of Students:

Attendance and Participation:	15%
3 500-750 word Reflections/Analyses:	45%
Proposal and presentation of final paper	10%
Final paper on Cities and Latino Writing (Urban Research Initiative) (10-12 pp.)	30%

Student Evaluation of Course:

Students will be given a questionnaire about course midway in the semester and at semester's end.

The questionnaire will raise questions about reading assignments, requirements, classroom procedures, etc.

Students will also evaluate the course at the end of the semester using the standard evaluation form.

On the basis of the midterm student evaluation of the course, the professor may consider possible adjustments in the syllabus before semester's end. No syllabus change can raise the requirements or level of difficulty for the course, or make it less likely for the student to succeed.

The final standard evaluation will be used for rethinking the course for the next time it is given.

SVP. Effective 5/2/08. Replaces all previous forms, which may no longer be used.

Syllabus: WCL 3362: U.S. Latino Literature

COURSE POLICIES

****Please note: Course policies are subject to change. Most changes will be posted on the WebCT site and announced in class. Students are responsible for staying up to speed on any changes.****

Papers

Paper topics will be distributed in class two weeks prior to their due dates. Papers must be submitted on time to receive full credit. Late papers will be lowered one-third of a complete letter grade for each day they are submitted past the due date (thus, a "B+" paper submitted one day after the due date will be lowered to a "B"). Because this is listed as a *writing-intensive course* for the purposes of the humanities core curriculum, you are encouraged to exchange drafts of your work with other students, as it will help you become a better writer. Please see the last page of this syllabus for a detailed guide to how paper grades are determined in this course ("**GENERAL GRADING CRITERIA FOR PAPERS**"). Papers are graded primarily on the basis of content and how clearly you communicate your ideas, but proper spelling, grammar, punctuation, organization, etc., are also needed to communicate *clearly*. (If you have problems with these aspects of your writing, you need to make an appointment at the University's Writing Center.) Your final paper will indicate your level of preparedness for more advanced critical writing in film studies, in the World Literatures and Cultures Program, and in any upper-level humanities course.

Plagiarism and Academic Honesty

Plagiarism is an act of intellectual dishonesty that consists of passing off another's words as one's own. Sanctions for infractions of plagiarism are serious, and may result in failing a course and being placed on academic probation. You may wish to consult other sources for your papers in this course. However, you must cite those sources in a bibliography. If you use another person's words or thoughts in whole or in part in your papers, be sure that your work clearly acknowledges your sources.

Submission of Papers Used in Other Courses

Papers written for another class cannot be used to fulfill the requirements for this course and will be considered an act of *academic dishonesty*. If you would like to incorporate fragments from a paper written for a different course, you need to obtain written authorization from the professor of that course and from me. For example, if you wrote a paper on Truffaut's *The 400 Blows* for a different course, and you would like to re-use parts of that work for this class, you must obtain consent from both me and your previous professor. If you do not comply with this regulation, you will be facing sanctions, ranging from a lowered grade on the paper to failure.

Submitting Papers and Turnitin.com

All students must submit a **hard copy** of their papers to me **AT THE BEGINNING OF CLASS** on the due date. You must also **upload an electronic version** of this exact same paper to **turnitin.com** **BEFORE** the beginning of class on the paper's due date. Papers uploaded to turnitin.com after class time will be considered late, even if you submit a hard copy of your paper on time to me in class. If you do not yet have a turnitin.com account, you must create one now; it is free for students. The information that you will need to submit papers for this class consists of the following:

Course Name: World Cinema Spring 2009

Password: miseenscene***

In short, you will not receive a grade for any paper until it is uploaded to turnitin.com

Extensions for Papers

As a general rule, I only grant extensions for papers in cases of genuine emergency or other extreme circumstances, and written documentation must be provided. Lack of preparation on your part does not constitute grounds for getting an extension.

Questions about Papers

Please come talk to me in my office hours if you need help developing ideas for your papers or structuring them. I am also happy to answer any specific questions that you may have about drafts of your papers. However, I will not read drafts of your papers and tell you what all of their problems are or if they are "good." That would be unfair to the other students in this class, because it is asking me to unofficially grade your paper and allow you to resubmit it without any penalty to your grade. Nor do I or my colleagues respond to questions about papers less than three days before their due dates; if you would like our help, you must plan ahead. Lastly: I also do not respond to questions about papers on the day that they are returned to you. I am happy to discuss your grade with you and hear you out, but you must first consider the comments I have already written on your paper. (I not only invest time and effort in the comments I write, but I also have also been evaluating student writing for *twenty* years...)

Email Policy

You are encouraged to email me with questions that you may have about the course material or requirements. However, I will not respond to emails asking for information that I have already announced in class or posted on the WebCT site. Also, use common sense when sending me emails—I cannot give adequate responses to certain kinds of questions over email. Questions that require long responses should be asked either at the end of class or in my office hours. If you miss class, it is your responsibility to find out what was covered from other students or from me **in office hours or by appointment**. I do not respond to emails asking about what was covered in class, and I may not respond to emails in less than 24 hours or on weekends (except in cases of emergencies).

Participation

Active participation is essential in this course. This includes arriving at class on time, taking notes, asking thoughtful questions, advancing good critical ideas in class discussions, and listening to the ideas of others. (See the rubric below.) Students who are disrespectful of others or disrupt class will receive low participation grades and may have to be dropped from the course. Disruptive behavior also includes the use of cell phones or other electronic devices (sorry, no laptops) and leaving class before it ends. For the relevant university regulation, I refer you to the following statement from the on-line undergraduate catalog:

"An instructor may drop students for any one of the following reasons:

- a. Lack of prerequisites or corequisites for the course listed in the latest catalog, but only through the last day for dropping courses. Students who have not met the prerequisites will be dropped without a tuition refund if the drop date is after the refund date. (Students who enroll in a course for which they are not eligible and then remain in the course knowingly misrepresent their academic records or achievements as they pertain to course prerequisites or corequisites and are in violation of the university's academic honesty policy.)

- b. Excessive absences, but after the last day for dropping courses only with the approval of the dean of the college in which the course is being offered.
- c. Causes that tend to disrupt the academic process (except those actions involving academic honesty, which come under the jurisdiction of the academic honesty policy), but after the last day for dropping courses only with the approval of the dean of the college in which the course is being offered. *Disruptive behavior includes the use of or the failure to deactivate cell phones, pagers, and other electronic devices likely to disrupt the classroom.* Students may make timely appeal of charges through the office of the dean of the college in which the course is taught. "

Also consult the section of the Student Handbook entitled "Disciplinary Code" (p. 68), as well as the section of the on-line undergraduate catalog entitled "Maintaining a Learning Environment."

Cell-free and electronic-free environment

The use of cell phones or wireless electronics of any kind is not permitted in class. If you need your laptop to take notes, you will have to prove to me via official documentation that you have a disability requiring it. Your participation grade for the semester will be lowered one-third of a complete letter grade for every instance of unauthorized text messaging or email checking. If there is a good reason why you must leave your phone on during class (such as a family or personal emergency), please tell me before class begins. Use of your cell phone or other wireless devices constitutes disruptive behavior. It is disrespectful, shows that you are not a serious student, and may lead to you being dropped from this course. In order to reference this course's WebCT readings during class, you are encouraged to print them out, because you will not be allowed to use your computer to retrieve these readings during class.

Attendance

You are allowed ONE unexcused absence in this course without any changes to your course grade. But your course grade will be lowered by one-third of a complete letter grade for every unexcused absence thereafter (i.e. if you have 5 unexcused absences and your course grade is a "B+," it will be lowered to a "B-"). Documentation must be provided for an absence to be excused. Please note that absences resulting from things such as family vacations, job interviews, or work are rarely excused. I, like most professors, am also skeptical of excuses pertaining to dead grandparents, recurring car trouble, oversleeping, and alarm clocks and watches that fail to work. Please also note that if you arrive fifteen minutes late to class, or if you leave fifteen minutes early from class, it will count as an absence. Every three (3) times you arrive at or leave class between one and ten minutes late or early will also count as an absence.

Evaluation of Students:

Attendance and Participation:	15%
3 500-750 word Reflections/Analyses:	45%
Proposal and presentation of final paper	10%
Final paper on Cities and Latino Writing (Urban Research Initiative) (10-12 pp.)	30%

REQUIRED TEXTS

Nicolas Kanellos, ed. *Herencia: The Anthology of Hispanic literature of the United States.*

Tomás Rivera. *And the Earth Did not Devour Him.*

Sandra Cisneros. *Caramelo*.
Abraham Rodriguez. *Spidertown* or Ernesto Quinones, *Bodega Dreams*.
Achy Obejas, *Days of Awe*
Juno Diaz. *The Brief Wondrous Life of Oscar Wao*.
Hector Tobar. *The Tattooed Soldier*.

Schedule in Brief.

Weeks 1-2. Orientations. Readings: Kanellos, intro. Zimmerman, intro.
Weeks 3-5. Chicano Lit. Rivera
Weeks 6-8. Chicano Lit.
Weeks 9-10. Cuban American lit.
Weeks 11-12. Dominican Lit.
Weeks 13-14. Central and South American lit.

CLASS PARTICIPATION GRADING CRITERIA

The ultimate premise of class discussion is that each of us can learn from each another. Otherwise, we would read the books or see the films at home and never meet. I've found over the years that students who speak too little in class usually know they speak too little, and I try to provide the encouragement and classroom environment they need to speak more often. But students who speak *too much* almost always do not know this about themselves. If you are in that category, try to realize it, and at least do not be surprised if I point it out. If you are talking more than the class average, you are not scoring points.

In short, come prepared every day to listen and speak, learn and teach. For the success of each class depends on you and your classmates. Obviously, you are expected to read/view all the texts and participate in all discussions. [Please show your classmates the same courtesy you would expect of them—eat before you come to class, sleep before you come to class, bring your books/readings to class, learn people's names, turn off your phones, etc.] But to make the "A," you must show that you are actively engaging with the texts and the other participants in the class. Come to every discussion prepared as if the discussion depended on you—have your text at hand, have your reading notes at hand, have your lecture notes at hand, have a few questions ready, be ready to cite direct evidence from the text. Most importantly, please *listen carefully* when others are talking, tempting as it is to carry on a side-discussion (which is more distracting than you might realize). The two main criteria in grading are:

- 1) You are actively *focused* on the texts.
- 2) You are actively *listening* when others are talking.

TIPS ON WRITING WELL:

Stephen Pinker (cognitive-linguistic scientist at Harvard): "Overcoming one's natural egocentrism and trying to anticipate the knowledge state of a generic reader at every stage of the

exposition is one of the most important tasks in writing well. All this makes writing a difficult craft that must be mastered through practice, instruction, feedback, and--probably most important--intensive exposure to good examples. . . . [A] banal but universally acknowledged key to good writing is to revise extensively. Good writers go through anywhere from two to twenty drafts before releasing a paper. Anyone who does not appreciate this necessity is going to be a bad writer."

I. A "good paper" will most likely:

- have a thesis statement that is clear, specific and provides the argument the writer will make in the essay
- develop that thesis/argument with convincing examples from the text
- be well organized, revealing a structure and following logically from point to point.
- have correct grammar, spelling, punctuation, and citation format (including a "Work(s) Cited" page)
- be written clearly and concisely, making comments that are sophisticated and interesting to read.

II. REALLY BIG IMPORTANT STUFF:

1. Thesis: Your thesis statement should present a blueprint (road map, plan, etc.) for the paper. It should tell readers what you are going to argue and how you are going to argue it. No reader wants to be surprised by the conclusion of your paper, not to speak of the twists and turns you take. *I, like most readers, want you to go ahead and do what you have said you are going to do in your introductory (i.e., thesis) paragraph.* Notice, your introductory paragraph should get right to the point -- there is no time for flowery, pointless claims like: "Nietzsche is the most popular philosopher in the history of the galaxy..."

2. Argument: Your paper is an argument. It is not a book report or a summary. It is not a statement of your unsupported opinions or (worse still) *feelings* about the text. You must have a point or "take" on the material for which you argue. And you must present textual evidence throughout it. This also means: the less your paper looks like a Wikipedia entry, the better.

3. Focus: Stay focused (as much as the topic allows) on one point/argument. It is always better to develop one clear position in depth than to deal superficially with several. Your paper should *not* provide an inventory listing discrete points. Do not simply talk about one thing, and then talk about another thing, etc. If you are starting your sentences/paragraphs with the words "also" or "plus," then (aside from being a bad way of starting anything) you are probably *listing*. (N.B. Summarizing the plot/text is also an unnecessary distraction from your central argument.)

III. SMALLER (BUT ESSENTIAL) STUFF:

1. Paragraphs: Your paragraphs should reflect the road map for the paper you have laid down in your introduction/thesis statement. Paragraph divisions are a tool for the writer (and the reader). They allow you to make distinct points and then move on to the next point in your

overall argument. As a result, each point should be connected to the previous point as your argument/position unfolds. (See again 1, 2 and 3 above).

2. You: "I think" is good in the introductory paragraph. "I feel" is never good. "You" is off limits. And stay away from "In my opinion" -- which reveals that you have no intention of supporting what you are saying.

3. Editing: You simply cannot sit down in front of your computer the night before a paper is due, hammer out a few pages, and expect to do well. **THIS DOES NOT WORK!** Papers must be revised (after waiting a few hours). And then, they need to be revised again. In revising, they need to be critiqued by others (who are themselves reliable). And they need to proofread by others (again: who are themselves reliable). In short, the more systematically you revise, the more progress you will make.

N.B.. No mention has been made here of grammar, spelling, punctuation, etc. Poor presentation of those things distracts from your argument.

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GENERAL GRADING CRITERIA FOR PAPERS

A Offers an original and detailed argument that demonstrates you have thoroughly understood the texts/films you are writing about. The introduction attracts the reader's attention, the ideas presented within the body paragraphs are specific and well-developed, and the conclusion does more than merely summarize the contents of the paper. Transitions are fluid, ideas are presented concisely and do not rely on generalizations (or clichés). Lastly, there is no unnecessary verbiage obscuring meaning, i.e., your meaning is very clear.

B Attests to a good, general understanding of the texts/films you are writing about, and offers a plausible (if uninteresting) argument lacking in specificity and debatability. Ideas need further development. While there are some structural or organizational problems (e.g., an introduction that isn't clear, ideas that don't always flow well), these problems do not make any part of the paper unreadable. Some words are used inappropriately. Overall, a decent piece of writing that does not dig deeply enough.

C Many of the ideas presented in the paper rely on clichés and generalizations to make their point; they are neither developed, nor do they show an understanding of the text(s)/films you are writing about. There is no argument,

or

the argument presented is implausible. There are mistakes about important details in the texts/films. Problems with paragraph length; sentences run on. Other issues such as organization, diction, or grammar/spelling/punctuation make it difficult to understand the paper.

D Shows that you didn't understand the topic or the texts/films you are writing about. The paper lacks cohesion, the ideas are poorly developed, or grammar/spelling/punctuation mistakes render it unreadable. Run-on sentences and

sentence fragments. Unacceptable work for a student at the college level.

F An unreadable, incomplete or outright sociopathic paper.