

CBM003 ADD/CHANGE FORM 1 **APPROVED** NOV 18 2009

Undergraduate Council  
 New Course  Course Change  
 Core Category: VPA-Critical Effective Fall 2010

50

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: 3-3044 Email: mzimmerman@uh.edu
- Course Information on New/Revised course:
  - Instructional Area / Course Number / Long Course Title:  
WCL / 3366 / Latin American and Latino Film Studies
  - Instructional Area / Course Number / Short Course Title (30 characters max.)  
WCL / 3366 / Latin American and Latino film
  - SCH: 3.00 Level: JR CIP Code: 16.0104.0001 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: seminar (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 / 4366 / Latin American and Latino Film Studies
  - Course ID: 46238 Effective Date (currently active row): 20093
- Proposed Catalog Description: (If there are no prerequisites, type in "none".)  
 Cr: 3. (3-0). Prerequisites: <sup>ENGL</sup> ~~ENGL~~ 1304. Description (30 words max.): 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.
- Dean's Signature: \_\_\_\_\_ Date: 10/5/09  
 Print/Type Name: Dr. Sarah Fishman

ORIGINAL

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: Marc Zimmerman Telephone: 2815139475

E-mail: mzimmerman@uh.edu

Dean's signature: [Redacted Signature] Date: 9/17/09 10/5/09

**I. General Information:**

**Course number and title:** WCL 3366: LATIN AMERICAN & LATINO FILM STUDIES

**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](http://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.

The objective of American/Latino courses as part of a visual and performing arts core curriculum, is to expand students' knowledge of American/Latino issues in relation to overall ones with respect to the human condition and human cultures, especially in relation to behaviors, ideas, and values expressed in works of human imagination. Through study in visual and performing arts disciplines, students will engage in critical analysis, form aesthetic judgments, and develop an appreciation of the arts as fundamental to the health and survival of any society.

Cinema has been a core expressive mode for Latin Americans and Latinos; thus the central focus of this proposed core course.

The course seeks to provide a solid introduction to understanding of the overall field, and to produce at least 3,000 words of written work of quality corresponding to the level of the course involved. Specific goals include the following:

1. To demonstrate awareness of the scope and variety of works of Latin American/Latino film art, including feature film, documentary, and video.
2. To understand those works as expressions of individual and group values within an historical and social context.
3. To respond critically to Latin American/Latino film works in the arts and humanities.
4. To articulate an informed personal reaction to Latin American/Latino and other works in the arts and humanities.
5. To develop an appreciation for the aesthetic principles that guide or govern Latin American/Latino film.
6. To demonstrate knowledge of the influence of Latin American/Latino film in relation to other expressive modes (literature, philosophical thought, music, art and sculpture involving intercultural experiences.
7. To emphasize the urban dimension of Latin American/Latino film as central to the correlation between film and modernity.

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

Students will receive guidance in analyzing and writing about films in relation to social contexts, as well as in the relations and differences between Latin American and Latino film, and the similarities and differences of the two areas in relation to other area and other area and minority filmic modes.

Students 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.

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

The final class project (paper and/or film) will be related to WCL's overall Urban Research Initiative, will relate film to broader process of modernity and urban life; the projects will indicate the students' level of preparedness for more advanced work in this field.

**Evaluation of Students:**

Attendance and Participation:	15%
Three 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 classroom assignments, requirements, procedures, etc.

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

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

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.**

WCL 3366. SYLLABUS  
LATIN AMERICAN & LATINO FILM STUDIES

This course will examine Latin American and Latino films and film industries. We will examine the beginnings of film in Mexico, Argentina, Brazil and elsewhere. We shall then examine the emergence of alternative cinema in these countries and others, starting with the work of Luis Bunuel, and culminating in the new Latin American cinema of the 1960s. Particular emphasis will fall on Brazilian, Argentine and Cuban cinema of the 1960s and then "post-political" transnational cinema emerging in the 1970s and beyond. In this context we shall study the emergence of Latino cinema in the U.S. and its relation to U.S. minority and mainstream cinema, as well as Latin American and world cinema. The course will examine telenovelas, Tv documentaries, etc. in relation to immigration, urban/rural, ethnic, gender and class, border and issues such as poverty, violence, underdevelopment, etc. The course will be taught in English. The course qualifies for Visual Arts Core Credit

**Department of Modern and Classical Languages  
Special Policies – Academic Conduct**

**Plagiarism and Academic Honesty**

**All papers written for this class will be submitted by the due date through Turnitin, to prevent acts of advertent and inadvertent plagiarism.**

Fundamentally, plagiarism is a deceit, an act of intellectual dishonesty that consists of passing off another's words as one's own. We understand that many students are still not aware that by not correctly citing the sources of their references, they are, in effect, plagiarizing from those sources. For this reason, we include the following statement from the MLA Style Manual:

Derived from the Latin *plagiarius* ('kidnapper' and also 'plagiarist' in the modern sense) plagiarism is defined by Alexander Lindley as "the false assumption of authorship: the wrongful act of taking the product of another person's mind and presenting it as one's own" (Plagiarism and Originality). Plagiarism may take the form of repeating another's sentences as your own, paraphrasing someone else's argument as your own or even presenting someone else's line of thinking in the development of a thesis as though it were your own. In short, to plagiarize is to give the impression that you have written or thought something that you have in fact borrowed from another. Although a writer may use other persons' words and thoughts, they must be acknowledged as such.

Please make certain that your work clearly acknowledges that of others. Sanctions for infractions of plagiarism are serious, and you are referred to the statement on Student Disciplinary Procedures that appears in the Graduate College Catalog. Academic dishonesty more generally is described at the website: <http://www.uic.edu/depts/grad/regulations/index.shtml>

**Repetition of Papers Used in Other courses**

Papers written for another class cannot be used –entirely or partially- to fulfill the requirements of a different course. This will be considered an act of *academic dishonesty*. If you want to incorporate some materials from a previous research paper, you need to get a written authorization from both professors, the one for whom the paper was written originally, and the professor of the current class. For example; if you wrote a paper on the role of female characters in War and Peace for a class on Tolstoy, and later on you want to re-use selected fragments of this work (i.e. for a paper on female characters in XIX century

narrative), you must obtain consent from both professors. If you don't comply with this regulation, you will be facing sanctions ranging from a lowering of the grade on the paper to failing the class.

### **Cell-free and wireless-free environment**

Cell phone use of any kind is not permitted in class. If you use your laptop to take notes, you are not allowed to check your email during class, and must turn off your computer's wireless connection. Your participation grade for the semester will be lowered for every instance of unauthorized text messaging or email checking, or if your phone rings during class. 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. Excessive use of your cell phone or other wireless devices constitutes disruptive behavior. It is disrespectful to other students and to me, 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 or download them to your computer, or take detailed notes on them. You will not be allowed to use any wireless connections to retrieve these readings from our Webct site during class.

No wireless e-mail checking during class time will be allowed.

Failure to comply with these class rules may result in the violating student being instructed to leave the classroom. Students who continue to violate these rules may be sanctioned with disciplinary action, which may affect their course performance and success. In extreme cases, repetitive non-compliance could potentially result in withdrawal from the course.

### **Submitting Papers and Turnitin.com**

All students must **upload an electronic version** of their paper to turnitin.com through webct Blackboard **BEFORE** the beginning of class on the paper's due date. Papers uploaded to turnitin.com after class time will be considered late. 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 for other extreme circumstances, and written documentation must be provided. Lack of preparation on your part does not constitute grounds for 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 any good. This is unfair to every other student 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.

I do not respond to questions about papers less than three days before their due dates; if you would like my help, you must plan ahead. 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, but you must first consider the comments I have already written on your paper. I put a lot of work into the comments that I write, and I do not like feeling that I have wasted my time and energy.

## **Email Policy**

You are encouraged to email me with questions that you may have about our course material or requirements. However, I will not respond to emails asking for information that I have already announced in class or posted on our 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, never by email. If you miss class, it is your responsibility to find out what was covered from other students or from me **in my office hours**. I do not respond to emails asking about what was covered in class.

## **Participation**

Active participation is essential in this course, and it can take many forms. This includes arriving to class on time, taking notes, asking thoughtful questions, advancing good critical ideas in class discussions, and listening to the ideas of others. Participation in Web CT discussions with other classmates is also encouraged. Students who are disrespectful of others or disrupt class will receive low participation grades and may be dropped from the course. Disruptive behavior includes the use of cell phones or other electronic devices that may disrupt the class, leaving class before it ends, sleeping in class, doing homework for other classes, and exchanging notes with other students. If you have a legitimate reason for leaving class before it ends, you should notify me at the beginning of class and sit near an exit so that you can leave quietly and discreetly. I do not hesitate to drop students who are consistently disruptive. 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."

### **Attendance**

You are allowed three unexcused absences in this course without any changes to your course grade. Your **course grade** will be lowered by one 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 am also extremely skeptical of excuses pertaining to dead grandparents, recurring car trouble, oversleeping, and alarm clocks and watches that fail to work.

### **Description of MCL's Urban Research Initiative**

MCL and WCL therein are developing an Urban Research Initiative, a project aimed at focusing on urban questions in Houston and the world. As part of the project, WCL 4351 will develop urban emphases in relation to our theme of the representation of war and conflict during the final weeks of this semester. Most important for you and your grades will be this semester's URI assignment as described below.

Students will present a text from the list below to the class and submit a short written analysis focused on the text's representation of urban space or urban problems. Although the exact nature of the project will vary according to the works, themes and issues chosen, all of these projects will consist of the following three parts:

#### **1. Research**

Each student will conduct research into the city in which the text is set. A bibliography of all materials consulted will be submitted with the student's written analysis.

#### **2. In-class Presentations**

Each student will analyze how the text's urban setting(s) shapes its story, its characters, a viewer's experience, or a specific theme or issue that is relevant to the overall course. Students will incorporate any important or relevant findings from their research into these presentations, and receive feedback from their peers.

#### **3. Written Analysis**

All students will submit a short written analysis based on their presentation. The best of these will be posted on the MCL website. A list of possible texts includes:

Dickens, *Great Expectations*

Gogol, *The Overcoat*, *Diary of a Madman*, *The Nose* other Petersburg stories

Dostoyevsky, *Crime and Punishment*

Melville, *Bartleby*; Poe, *Man in the Crowd*

Richard Wright, *Native Son* or Ralph Ellison, *Invisible Man*

Sandra Cisneros, *The House on Mango Street* or Rudolfo Anaya, *Albuquerque*.



Paul Auster, New York Trilogy.

Marshall Berman and Walter Benjamin on Baudelaire and Baudelaire poems cited.

Walter Benjamin, Paris—Capital of the 19<sup>th</sup> Century and selections from Arcades Project.

Franz Kafka, The Trial

Camus' The Plague

Don DeLillo, Cosmopolis

Jose Saramago, Blindness.

Eugene Ionesco, The Killer

Henri Lefebvre, Every Day Life in the Modern world

Russell Berman, Zygmunt Bauman and others on Brasilia.

Another text approved by prof.

## TENTATIVE SCHEDULE

### Week

- I. Photography and Cinema in Latin America. The man who loved silent movies (Argentina)
- II. Early beginnings. Cinema of the Porfiriato, the Mexican Revolution and the Golden Age of Mexican Cinema
- III. El "indio" Fernandez and Bunuel in Mexico. Los olvidados.
- IV. Brazilian Cinema. Glauber Rocha, Nelson de Pereira
- V. Carlos Diegues and the post-revolutionary period
- VI. The rise of Cuban cinema: Gutierrez Alea
- VII. Argentina cinema after the dictatorship
- VIII. Chile, and new documentary film
- IX. Latinos in Hollywood and the rise of Latino-centered film: Salt of the Earth
- X. Luis Valdez, Jesus Salvador Trevino and Chicano cinema
- XI. Gregory Nava and recent developments in Chicano/a cinema.
  - a. La vida loca; Real Women have curves, etc.
- XII. U.S. Caribbean film: El Super, Short Eyes, Pinero y El cantante.
- XIII. Latin American Cinema and the age of globalization: Amores Perros
- XIV. Transnational Developments . Babel and after.

### Requirements:

Students will relate given films to questions of film aesthetics, history and theoretical questions.  
Undegraduates will write three short papers and a final research paper

### Required Books:

John King, *Magical Reels : A History of Cinema in Latin America*. Verso. 1990.

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Stephen M. Hart. *A Companion to Latin American Film*. London. Tamesis Books 2004.

Charles Ramírez Berg. *Cinema of Solitude: A Critical study of Mexican film, 1967-1983*. Austin: U. of Te 1992.

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Michael Chanan, *Cuban Cinema*. Mpl. U. of Minnesota Press 2004

Lúcia Nagib. *The New Brazilian Cinema*. London. Oxford U. Press 2003.

Noriega, Chon. *Shot in America: Television, the State and the Rise of Chicano Cinema*. Mpls. U. of Minnesota Press. 2003.