

UC 1038709F

CBM003 ADD/CHANGE FORM

APPROVED DEC 09 2009

Undergraduate Council
 New Course Course Change
 Core Category: WI-ID Effective Fall 2010

81

or

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

RECEIVED OCT 09 2009

1. Department: MCL College: CLASS
2. Faculty Contact Person: Alessandro Carrera Telephone: 3-3069 Email: acarrera@uh.edu
3. Course Information on New/Revised course:
 - Instructional Area / Course Number / Long Course Title:
WCL / 4352 / Frames of Modernity II
 - Instructional Area / Course Number / Short Course Title (30 characters max.)
WCL / 4352 / FRAMES OF MODERNITY II
 - SCH: 3.00 Level: SR CIP Code: 16.0104.0001 Lect Hrs: 3 Lab Hrs: 0
4. Justification for adding/changing course: To meet core curriculum requirements
5. 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): _____
6. 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)
7. Grade Option: Letter (A, B, C ...) Instruction Type: seminar (Note: Lect/Lab info. must match item 3, above.)
8. 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 / 4351 / FRAMES OF MODERNITY II
 - Course ID: 44534 Effective Date (currently active row): 20043
9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)
 Cr: 3. (3-0). Prerequisites: ENGL 1304 . Description (30 words max.): Major theoretical trends in contemporary World Cultures from the end of World War II to present.

10. Dean's Signature: _____ Date: 10/5/09

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: Alessandro Carrera Telephone: 33069

E-mail: acarrera@uh.edu

Dean's signature: 

Date: 10/5/09

I. General Information:

Course number and title: WCL 4352 Frames of Modernity II

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.

The course has always had a writing-intensive component, involving initial and final drafts and a final research paper at the end of the semester, with faculty and sometimes peer feedback on paper drafts. Such writing component will be further enhanced in the "Writing in the Disciplines" format. Great emphasis will be put on students' written response to meaningful texts of prominent contemporary writers and thinkers, often paired with films that expand narrative structures. Virtual publication on the web and, in some cases, hard copy publication through MCL's Global CASA and LACASA publications, in which undergraduate and graduate writing and editing has already appeared, will be made an opportunity for students.

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

Students submit writing and/or visual arts assignments, including weekly discussion postings throughout the semester and receive detailed feedback of their progress prior to submitting the final versions of their work. If necessary, additional support will be provided by the instructor either to individual students or the class as a whole in regard to research tools/methodologies and writing as well as visual arts proficiency. This may include recommending consultation with writing center staff, subject librarians or technological support specialists. At the end of the semester, students will be asked to self-evaluate the progress they have made in mastering the research, writing and evaluation and publication techniques needed for their work.

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

Student feedback, as well as effectiveness of current assignments and support provided will be taken into consideration when the course is offered in subsequent semesters. Adjustments will be made if necessary to provide more effective instruction. With the students' consent, the best papers will appear on the class webpage and thus become available as models for quality student work in subsequent classes.

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

UNIVERSITY OF HOUSTON
 Department of Modern and Classical Languages
 WCL – World Cultures and Literatures

FRAMES OF MODERNITY II

From Postmodernity to Globalization

Core: Writing in the Disciplines



Prof. Alessandro Carrera – 418 AH
 Tel. (713) 743-3069 – Fax (713) 743-2693
 <acarrera@uh.edu>

WCL 4351 (Frames of Modernity I) is **not** required to attend WCL 4352 (Frames of Modernity II). However, WCL 4352 completes WCL 4351 offering a basic outline of the major theoretical trends in contemporary World Cultures from the 1940's to the present time: Existentialism, Structuralism, Postmodernism, Deconstruction, Feminism, Gender Studies, Cultural Studies, Postcolonial Studies, Globalization Studies, and cultural perspectives from Non-Western Areas. Students will be oriented to contemporary world cultural processes through works of literature, cinema, visual arts, and music in connection with selected historical and thematic emphases. Topics may change every time the course is offered to keep the course up to date with the most recent trends or to take advantage of potential guest speakers. The films included in the syllabus will be partially shown in class. They will all be available at MCL's Language Acquisition Center, AH 311. The combination of lectures and technology-based inputs will enrich classroom sessions and provide the basis for discussion. The class will meet for one 3-hour session per week. Prerequisite: ENG 1304 or equivalent. WCL 4352 counts toward WCL Minor.

Learning Outcomes

- Students will acquire basic knowledge of some of the major cultural trends of late modernity and postmodernity and will perceive the difference between historical data and their representation.
- Students will learn how artists and thinkers in different fields have managed to represent the changing reality of the contemporary world.
- Students will be able to demonstrate analytical and critical skills in a breadth of topics related to literature, cinema, cultural studies, and visual arts.
- Students will improve their writing skills by answering essay-questions that require analysis of historical events, cultural trends, and aesthetic judgment of related works of art.

Textbooks

Walter Benjamin, *Illuminations*, New York: Schocken, 1969, ISBN-10: 0805202412.
Simone Weil, Rachel Bepaloff, *War and the Iliad*, New York: New York Review Book, 2005.
 ISBN-10: 1590171454
Jean-François Lyotard, *The Postmodern Condition*, Minneapolis: University of Minnesota Press, 1985, ISBN: 0816611734.
Antonio Gramsci, *The Southern Question*. West Lafayette: Bordighera, Inc., 1995. ISBN 1-884419-04-6.

Hand-outs from:

Michel Foucault, *The Foucault Reader*, New York: Pantheon Books, 1984, ISBN: 0394713400.
Roberto Esposito, *Bios*. Minneapolis: University of Minnesota Press, 2008.
Edward Said, *The Edward Said Reader*. Ed. by Moustafa Bayoumi and Andrew Rubin. New York: Vintage, 2000. ISBN: 0375709363.
Gayatri Chakravorty Spivak, Excerpt from *Can the Subaltern Speak?* (from the Norton anthology of Theory and Criticism).
Wole Soyinka, *The Bacchae of Euripides*, Norton 2004.

Visual Material from:

The Double Life of Veronique, dir. K. Kieslowski, Poland 1991.
Russian Ark, dir. A. Sokurov, Russia 2002.
Afterlife, dir. H. Koreeda, Japan 1998.
Troy, dir. W. Petersen, USA 2004.
Being There, dir. H. Ashby, USA 1979.
Notes toward An African Orestes, dir. P.P. Pasolini, Italy 1970.

Assignments

Three Papers, minimum 1000 word each. The Final Paper must come as close as possible to a research paper. Students are strongly encouraged to start working on their final paper with reasonable advance to give the instructor time to revise the first drafts.

Grades

Participation: 10%
 Paper One: 25%
 Paper Two: 25%
 Final Paper: 40%

Grading Scale

93-100 A	83-86 B	73-76 C	63-66 D
90-92 A-	80-82 B-	70-72 C-	60-62 D-
87-89 B+	77-79 C+	67-69 D+	0-59 F

Requirements

Attendance is mandatory. More than four absences, if not substantially motivated, put the student at risk of being dropped out. Students are expected to complete the reading assignments before the following class and bring the textbooks that are required. Students are expected to answer questions about the texts and participate in the discussion. Papers are due on time.

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 an assignment, failing a course, and being placed on academic probation. You may, of course, consult other sources for your papers in this course. However, you must cite all of 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.

Repetition of Papers Used in Other courses

Papers written for another class cannot be used to fulfill the requirements for this course. This 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. If you do not comply with this regulation, you will be facing sanctions ranging from your grade on the paper being lowered to failing this class.

Submitting Papers and Turnitin.com

All students must submit a hard copy of their papers to the instructor AT THE BEGINNING OF CLASS on the due date. Students 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 students submit a hard copy of their paper on time to the instructor in class. If students do not yet have a turnitin.com account, they must create one immediately (it is free for students). The information that students will need to submit papers for this class consists of the following:

Course Number:

Password:

Students will not receive a grade for any paper until it is uploaded to turnitin.com.

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, please tell the instructor before class begins. Excessive use of your cell phone or other wireless devices constitutes disruptive behavior. It is disrespectful to the class and may lead to you being dropped from this course.

Grade Guide for Papers

- A** Offers an original and detailed argument that demonstrates that you have thoroughly understood the text(s)/film(s) you are writing about. The introduction attracts the reader's attention, the ideas presented within the body paragraphs are specific and well-developed, these ideas make the reader think differently about the subject or the text/film presented, and the conclusion does more than summarize the contents of the paper. Transitions are fluid, ideas are presented directly and do not rely on generalizations, and there is no unnecessary verbiage that obscures meaning. Nothing is cliché in an "A" paper.
- *****
- B** Attests to a good, general understanding of the text(s)/film(s) you are writing about, and offers a plausible though uninteresting argument that lacks specificity or originality. Ideas need further development, and there are some structural or organizational problems (an introduction that isn't clear, ideas that don't always flow well), but these problems do not make any parts of the paper unreadable. Some vocabulary is used inappropriately. Overall, a solid piece of writing that lacks creativity.
- *****
- C** A lot of the ideas presented in the paper rely on clichés and generalizations to make their point, they aren't well-developed, and/or they attest to a poor understanding of the text(s)/film(s) you are writing about. There is no argument or the argument presented is totally implausible. There are mistakes about important details in the text(s)/film(s). Problems with organization, with language use, or with structure make understanding the paper difficult.
- *****
- D** Shows that you didn't understand the paper topic or the text(s)/film(s) you are writing about. The paper lacks cohesion, ideas are poorly developed, and grammar mistakes make the paper unreadable. Unacceptable work for a student at the university level.
- *****
- F** An offensive, unreadable, or incomplete paper.
- *****

Frames of Modernity II Weekly Schedule

First Unit: History, Utopia, and Messianism

- 1) Introduction. W. Benjamin, *From Illuminations: Theses on History*.
- 2) W. Benjamin, *From Illuminations: Theses on History*. Discussion.
- 3) Europe's failure and triumph: *The Double Life of Veronique*, a film by K. Kieslowski.

Second Unit: Postmodern Narratives

- 4) Introduction to J.F. Lyotard, *The Postmodern Condition*
- 5) J. F. Lyotard, *The Postmodern Condition*. Discussion. **First Paper Due.**
- 6) Past and Present overlap: *Russian Ark*, a film by A. Sokurov.
- 7) Postmodern Memory: *Afterlife*, a film by H. Koreeda.

Third Unit: From Pure Force to Biopolitics

- 8) Simone Weil, *War and the Iliad*. Excerpts from *Troy*, a film by W. Petersen.
- 9) Hand-outs from M. Foucault (biopolitics) and R. Esposito (immunity and community).
- 10) Immunity politics: *Being There*, a film by H. Ashby. **Second Paper Due**

Fourth Unit: Approaches to the Global South

- 11) A. Gramsci, *The Southern Question*.
- 12) A. Gramsci, *The Southern Question*. Hand-outs from E. Said (*Orientalism*) and G. C. Spivak (*Can the Subaltern Speak?*).
- 13) Africa looks at Greece: *The Bacchae of Euripides* by Wole Soyinka (hand-outs).
- 14) Greece Looks at Africa: *Notes toward an African Orestes*, a film by P. P. Pasolini.

Final Paper