

CBM003 ADD/CHANGE FORM

UC 11873 12F ✓

Undergraduate Council  
 New Course  Course Change  
 Core Category: WID Effective Fall 2014

or

Graduate/Professional Studies Council  
 New Course  Course Change  
 Effective Fall 2013

APPROVED MAR 27 2013

*M.M.*

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 - Postmodernity and Globalization  
 • Instructional Area / Course Number / Short Course Title (30 characters max.)  
WCL / 4352 / FRAMES OF MODERNITY II  
 • SCH: 3.00 Level: SR CIP Code: 1601040001 Lect Hrs: 3 Lab Hrs: 0

RECEIVED OCT 12 2012

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: lecture ONLY (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 / 4352 / Frames of Modernity II - Postmodernity and Globalization  
 • Course ID: 44534 Effective Date (currently active row): 20048

9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)  
 Cr: 3. (3.0). Prerequisites: ENG 1304 Description (30 words max.): Major cultural trends in World Cultures from WWII to the present time: Existentialism, Structuralism, Postmodernism, Deconstruction, Feminism, Cultural Studies, Postcolonial Studies, Globalization Studies, and Cultural Perspectives from Non-Western Areas.

10. Dean's Signature: \_\_\_\_\_ Date: 10/9/12  
 Print/Type Name: Dr. Sarah Fishman

### REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: MCL

Person Making Request: Alessandro Carrera

Telephone: 3-3069

Email: [acarrera@uh.edu](mailto:acarrera@uh.edu)

Dean's Signature: \_\_\_\_\_

Date: September 10, 2012

Course Number and Title: WCL 4352 – Frames of Modernity II

Please attach in separate documents:

xCompleted CBM003 Add/Change Form with Catalog Description

xSyllabus

List the student learning outcomes for the course (Statements of what students will know and be able to do as a result of taking this course. See appended hints for constructing these statements):

- Students will be able to demonstrate a familiarity with some of the major cultural trends of late modernity and postmodernity and will perceive the difference between historical data and their representation.
- Students will be able to identify, evaluate, and appropriately cite how artists, writers, and thinkers in different fields have managed to represent the changing reality of the contemporary world.
- Students will be able to communicate effectively their understanding of a breadth of topics related to literature, cinema, theory, 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.
- \* Students will explore issues of social and personal responsibility in class and in their writing.

Component Area for which the course is being proposed (check one):

Communication

American History

Mathematics

Government/Political Science

Language, Philosophy, & Culture

Social & Behavioral Science

Creative Arts

WID Component Area Option

Life & Physical Sciences

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

- |  |   |
|--|---|
| <input checked="" type="checkbox"/> Critical Thinking    | Teamwork  |
| <input checked="" type="checkbox"/> Communication Skills | <input checked="" type="checkbox"/> Social Responsibility   |
| <input type="checkbox"/> Empirical & Quantitative Skills | <input checked="" type="checkbox"/> Personal Responsibility |

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 checked above, indicated the specific course assignment(s) which, when completed by students, will provide evidence of the competency. Provide 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.

#### Critical Thinking:

Students will write papers analyzing major theoretical trends in contemporary World Culture from the 1940s to the present time. Some of these trends include: Existentialism, Structuralism, Postmodernism, Deconstruction, Feminism, Gender Studies, Cultural Studies, Postcolonial Studies, Globalization Studies, and perspectives from Non-Western Areas. Their papers will analyze contemporary world cultural processes through works of literature, cinema, visual arts, and music in connection with selected historical and thematic emphases.

#### SAMPLE ASSIGNMENT:

Your assignment is a paper on the theme of the “apocalyptic obsession” in contemporary culture. We have gone to the source of the issues, namely the time between WWI and WWII and the “nuclear terror” of the 1950’s and 1960’s. It will be a free-form response paper to one of the following questions, or two shorter response papers (750-minimum word each) to two of the following questions:

1) We have read Walter Benjamin’s *These on the Philosophy of History*, which is likely to be the last thing he wrote in 1940 before putting an end to his life for fear of being captured by the Nazis. The author is asking: does history have a meaning? The point of view the author adopts is vaguely Marxist (although he prefers to use the term “Historical Materialism”), and also very “prophetic,” “messianic,” and “apocalyptic” in a deep Jewish sense. The whole thing comes down to the question: can we redeem the past? Now, you have also seen the two films, *La jetée (The Jetty)* by Chris Marker and *Afterlife* by Hirokazu Kore-eda. In a different way (*La jetée* is elusive, *Afterlife* is straightforward), they both deal with the issue of changing or redeeming the past. Do you see a connection between Benjamin’s *Theses* and the two films, or just one of them? In the light of this question, you may want to consider Benjamin’s theses No. 2, 3, 6, 8, 9, 14, 15, 18.

2) Orson Welles’ *The Trial* is an adaptation of Franz Kafka’s novel. Welles has slightly changed the conclusion, making Josef K. more assertive in defending

himself and showing the image of an atomic bomb mushroom at the end of the film. If you have read the novel, you can discuss Welles' adaptation in detail. If you have not read the novel (it is not required), just discuss the film, what you have understood and what it means to you. Please refer to the two Kafka essays by Walter Benjamin that you find in *Illuminations*. To what extent you can use some of Benjamin's ideas to get a better understanding of the film? For example, in "Some Reflections on Kafka" (p. 143) Benjamin observes that Kafka's stories seem to suit the time in which a large part of mankind faces annihilation. This could be your starting point for a Benjamin-Welles comparison. You can also make references the nuclear war theme in *Dr. Strangelove*.

Communication Skills:

In the same assignment as above, students will demonstrate their ability to communicate effectively.

Empirical & Quantitative Skills:

N/A

Teamwork:

N/A

Social Responsibility:

In the same assignment as above, students will explore issues of social responsibility together with their assessment of cultural issues.

Personal Responsibility:

In the same assignment as above, students will explore issues of personal responsibility together with their assessment of cultural issues.

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

If yes, list the assignments that will be constant across sections:

[Click here to enter text.](#)

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.

Dept. Signature: DR. HILDE ( ) U =

University of Houston  
 Department of Modern and Classical Languages  
 World Cultures and Literatures Minor & M.A.  
 Spring 2012 – Tuesday 4:00-7:00pm – AH 11

WCL 4352-1 (21030) - WCL 6352-1 (23032) - ITAL 4397-1 (23655)

**FRAMES OF MODERNITY II**  
 From Postmodernity to Globalization

This Semester's Topic:  
**LIVING IN THE END TIMES**  
 A Survivor's Handbook

Professor Alessandro Carrera  
 611 AH – Office Hours Monday 5:30-6:30 Tuesday 3:00-4:00  
 Tel. (713) 743-3069 – <acarrera@uh.edu>

Catastrophism, Millenarianism, Messianic Omens, Falling Empires, Armageddon, End of Time and End Times, Apocalypse and the Great Beyond, Intimations of the Antichrist, Barbarians at the Gates, Zombies and Other Unlikely Survivors, Postmodern Gnosticism, Conspiracy Theories, Impending Doom and General Mayhem until the End of the World. In homage to the 2012 Mayan prophecy this course will explore the all-pervasive apocalyptic tone of contemporary culture in world film, philosophy, literature, and music. Completion of WCL 4351 (Frames of Modernity I) is **not** required to attend WCL 4352 (Frames of Modernity II). They are two different courses. WCL 4352 counts toward the WCL Minor. WCL 6352 counts toward the WCL Master of the Arts. Prerequisite for undergraduates: ENG 1304 or equivalent.

WCL 4352 – WCL 6352 – ITAL 4397  
 Frames of Modernity II – Spring 2012  
 Tuesday 4:00-7:00pm – AH 11

WCL 4352 counts toward the Minor in World Cultures & Literatures  
 WCL 6352 counts toward the M.A. in World Cultures & Literatures  
 ITAL 4397 counts toward the Major and Minor in Italian if papers are in Italian

**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, writers, 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, theory, 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.

**Class Purpose**

WCL 4352 – WCL 6352 offers a choice of the major theoretical trends in contemporary World Culture from the 1940's to the present time: Existentialism, Structuralism, Postmodernism, Deconstruction, Feminism, Gender Studies, Cultural Studies, Postcolonial Studies, Globalization Studies, and 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 entirely or partially shown in class, depending on their length. They will all be available for viewing 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.

### Class Prerequisites

ENGLISH 1304 is a prerequisite for all students. Students who do not pursue a major or a minor in Italian Studies will conduct all required work in English. Prerequisite for Graduate Students is acceptance in their M.A. or Ph.D. program. ITAL 2302 is a prerequisite for students enrolled in Italian 4397 and majoring or minoring in Italian Studies. Italian majors and minors will be required to write their papers in Italian. Students who write in Italian are strongly encouraged to start working on their papers with reasonable advance to give the instructor time to revise the first drafts.

#### I. After the End: Memory and the Afterlife

- January 17. Course introduction. *La jetée (The Jetty)*, a short film by Chris Marker (France, 1962). *Afterlife*, a film by Hirokazu Kore-eda (Japan, 1998). Reading from Walter Benjamin, *Illuminations: Theses on the Philosophy of History*, pp. 253-264. Additional reading: *Walter Benjamin: Introduction* by Hannah Arendt, pp. 1-51; Gregory M. Pell, "Purgatory and Remembrance: Montale and Kore-eda in the Light of Dante," *Rivista di studi italiani*, XXII, 1.
- January 24. Reading and discussion of W. Benjamin's *Theses on the Philosophy of History*. Paul Klee's *Angelus novus*. Excerpts from *Fragments for Walter Benjamin*, a film by John Hughes (Australia, 1992). Reading from Jared Diamond, *Collapse*, Prologue, pp. 1-24.

#### II. Bureaucratic Annihilation and Nuclear Holocaust

- January 31. *The Trial*, a film by Orson Welles (France, 1962). Discussion. Readings from Walter Benjamin, *Illuminations*, two essays on Franz Kafka, pp. 111-145.
- February 7. *Dr. Strangelove*, a film by Stanley Kubrick (USA, 1964). Discussion. Reading of Simone Weil, *War and the Iliad*. Reading from Jared Diamond, *Collapse*, Ch. 2 & 3, pp. 79-135. **FIRST PAPER IS DISTRIBUTED – THIS ONE IS FOR UNDERGRADUATE AND GRADUATE STUDENTS.**

#### III. The Return of Gnosticism

- February 14. Frederick Pohl, *The Tunnel under the World* (short story, 1954). Excerpts from films: *The Matrix* (Larry and Andy Wachowski, USA, 1999), *Possible Worlds*, a film by Robert Lepage (Canada, 2000), and *The Double Life of Veronique* (Krzysztof Kieslowski, Poland, 1991).
- February 21. Readings from Harold Bloom, *The American Religion*, pp. 45-58; *Philosophers Explore the Matrix*, ed. by Christopher Grau; article by R. Wagner & F. Flannery-Dailey (pp. 258-287 of the original book; pp. 74-91 on the Blackboard webpage); *The Matrix and Philosophy*, ed. by William Irvin; articles by Cynthia Freeland (pp. 205-215), and Slavoj Žižek (pp. 240-266); Slavoj Žižek, "The Matrix, or Malebranche in Hollywood," *Philosophy Today*, 1999; 43, pp. 11-26. Reading from Jared Diamond, *Collapse*, Ch 4 & 5, pp. 136-177. **FIRST PAPER IS DUE**

#### IV. The Zombie as a Democratic Hero

- February 28. Excerpt from *The White Zombie* (Victor Halperin, 1932), *Ordet* (Carl Theodor Dreyer, 1955), *The Night of the Living Dead* (George A. Romero, 1968), and *Fido* (Andrew Currie, 2006). Readings from St. Paul, 1 Thessalonians 4, John 11 & 12, and Leonid Andreyev's *Lazarus*.
- March 6. Lecture by Professor Rocco Ronchi, Università dell'Aquila, Italy, with excerpts from films and followed by discussion. Excerpts from *The Last Man on Earth*, (Ubaldo Ragona & Sidney Salkow, 1964) and *L'eclisse* (Michelangelo Antonioni, 1962). Readings from Fredric Brown, *Sentry*, Slavoj Žižek, *Living in the End Times*, pp. 61-66; *Zombies, Vampires, and Philosophy*, ed. by Richard Greene & K. Silem Mohammad; articles by Matthew Walker (pp. 81-89) and Leah H. Murray (pp. 211-220). Article by Jason Zinoman, "The Critique of Pure Horror" (NYT). Reading from Jared Diamond, *Collapse*, Ch. 7 & 8, pp. 211-276. **SECOND PAPER IS DISTRIBUTED – FOR UNDERGRADUATE STUDENTS ONLY**

### March 13. Spring Break

#### V. The Empire Is Falling

March 20. Reading from Isaac Asimov, *Foundation* (novel, 1951). Reading from Slavoj Žižek, *Living in the End Times*, pp. vii-xv. Edward Gibbon, *The Decline and Fall of the Roman Empire*, Vol. 1, pp. 74-78 e 242-247; Vol. 4, pp. 232-242.

March 27. *Goodbye Lenin!*, a film by Wolfgang Becker (Germany, 2003). Reading from Jared Diamond, *Collapse*, Ch. 10, 11, & 12, pp. 311-377. SECOND PAPER IS DUE – GRADUATE STUDENTS' PRESENTATIONS.

#### VI. Paradise Now, Apocalypse Later

April 3. Readings from John of Patmos, *The Apocalypse*; Norman Cohn, *The Pursuit of the Millennium*, pp. 1-21; D. H. Lawrence, *Apocalypse*, pp. 59-149, Gilles Deleuze, from *Essays Critical and Clinical*, pp. 36-52. Carl Schmitt, *The Theory of the Partisan*, pp. 33-78. Excerpts from *Paradise Now*, a film by Hany Abu-Assad (Belgium, 2005).

April 10. Excerpts from *Paradise Now: The Living Theatre in Amerika*, a documentary by Marty Topp (USA, 1970) and *Apocalypse Now*, a film by Francis Ford Coppola (USA, 1979). Partial Readings of Jacques Derrida, "No Apocalypse, not Now – Full Speed Ahead." Reading from Jared Diamond, *Collapse*, Ch. 14, pp. 419-440. GRADUATE STUDENTS' PRESENTATIONS.

#### VII. The End of All Things

April 17. Readings: Immanuel Kant, *The End of All Things* (1794), Giacomo Leopardi, *Song of the Great Wild Rooster* and *Apocryphal Fragment of Strato of Lampsacus* (1824), Italo Svevo, last chapter of *The Confessions of Zeno* (1923). THIRD PAPER IS DISTRIBUTED.

April 24. *Last Night*, a film by Don McKellar, (Canada, 1998); *Melancholia*, a film by Lars von Trier (Denmark, 2011). Reading from Jared Diamond, *Collapse*, Ch. 16 and Afterword, pp. 486-539. GRADUATE STUDENTS' PRESENTATIONS. Conclusion.

### May 10 – THIRD & FINAL UNDERGRADUATE PAPER IS DUE – GRADUATE STUDENTS RESEARCH PAPER IS DUE

**Note.** Syllabus may be subject to change. Changes, paper topics, and deadlines will be posted on the Blackboard Vista webpage site and announced in class. Students are responsible for staying up to speed on changes. See the paragraph "Blackboard Vista Information for Students" below.

The instructor may also send important information to students via PeopleSoft. Please make sure that your PeopleSoft account is active and check it regularly. The instructor is not responsible for messages that you do not receive because you do not check or keep active the e-mail address you have given to PeopleSoft.

#### Textbooks

Isaac Asimov, *Foundation*. New York: Bantam Books, 1991. ISBN 0553293354.

Walter Benjamin, *Illuminations*. New York: Schocken, 1969, ISBN-10: 0805202412.

Jared Diamond, *Collapse: How Societies Choose to Fail or Succeed*. New York: Penguin, 2011. ISBN: 9780143117001.

D. H. Lawrence, *Apocalypse*. New York: Penguin, 1995. ISBN: 9780140187816

John of Patmos, *The Apocalypse*. Translated by Willis Barnstone. New York: New Directions, 2000. ISBN: 978-0811214469.

Simone Weil, Rachel Bepaloff, *War and the Iliad*. New York: New York Review Book, 2005. ISBN-10: 1590171454.



Additional readings are or will be posted on the Blackboard Vista Page.  
Copies of films are available at the Language Acquisition Center (AH 311).

The films included in the syllabus must be watched in their entirety. There may be no time for that in class. However, all films are available at the Language Acquisition Center (Agnes Arnold Hall 311). Consult <<http://www.class.uh.edu/lac/>> for their hours. Students cannot check them out, but copies of films and plenty of computers will be available for viewing. Schedule your own time.

### Assignments

Undergraduate students will write three papers, minimum 1000 word each, plus notes and bibliography. You will find the topics way in advance on the Blackboard Vista page.

Graduate students will write the first paper (minimum 1000 words) and a final research paper (minimum 3000 words, plus class presentation). Please discuss with instructor in advance the topic of your research paper.

### Blackboard Vista Information for Students (it is where you'll find your paper topics)

Starting on the first day of classes, students can use their PeopleSoft ID, to log on to Blackboard Vista courses by going to <http://www.uh.edu/blackboard/> and clicking the blue "Blackboard Vista" button. Registered students are loaded into Blackboard Vista courses from the registration system based on class numbers provided by instructors. In this case, look for

**WCL4352 – 2012SP-21030—FRAMES OF MODERNITY II**  
**WCL 6352 –2012SP-23032**  
**ITAL4397 – 2012SP-23655**

Students who register late should allow at least 1-2 working days for their access to be enabled.

The Blackboard user name is the student's PeopleSoft ID. First-time student users of Blackboard Vista can get their PeopleSoft ID by using one of the following options:

1. In person in Room 116-PGH on the main campus, Monday-Friday, 8 am to 8 pm (except University holidays).
2. By phone at 713-743-1411, 24 hours a day, 7 days a week (except University holidays).

A student's initial password uses the format mmddyyx! wheremmddyy is the student's birthdate with a 2-digit year, and the letter 'x' is the first letter of the student's last name in lower case. The exclamation point is part of the password and must be entered. For example, new student Joan Smith born on April 1, 1984 would have an initial password of 040184s! User names and passwords are case sensitive. Students must change their passwords the first time they log on to Blackboard.

Support for students using Blackboard Vista is available in these ways:

1. Online at <http://www.uh.edu/blackboard/> under "Student Help".
2. In person in Room 116-PGH on the main campus, Monday-Friday, 8 am to 8 pm (except university holidays).
3. By phone at 713-743-1411, 24 hours a day, 7 days a week (except university holidays).
4. By sending email to <[support@uh.edu](mailto:support@uh.edu)> with the student's full name, course name and number, section number, instructor's name and a description of the problem.
5. By live chat, <<http://www.uh.edu/infotech/livechat>> - Monday-Friday, 8 am to 5 pm (except university holidays).

### Submitting Papers to Turnitin.com

All students must upload an electronic version of all their papers to [www.turnitin.com](http://www.turnitin.com) within the deadline set up by the instructor. Papers e-mailed to the instructor after the deadline will be considered late and evaluated accordingly, or not evaluated at all. If you do not have a <[www.turnitin.com](http://www.turnitin.com)> account, you must create one immediately (it is free for students). The information that you need to submit papers for this class consists of the following:

WCL 2352 -- Spring 2012

Turnitin Class ID: 4582935  
Password: Benjamin

ITAL 4397 – Spring 2012  
Turnitin Class ID: 4582936  
Password: Benjamin

WCL 6352 – Spring 2012  
Turnitin Class ID: 4582937  
Password: Benjamin

### Extensions for Papers

The instructor 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 the students' part does not constitute grounds for an extension. Justified late papers will be lowered one letter grade for each day they are submitted past the due date (i.e. a "B+" paper submitted one day after the due date will be lowered to a "B").

### Requirements and Participation

Attendance is mandatory. More than four absences, if not substantially motivated, put the student at risk of being dropped out. Your course grade will be lowered by one semi-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"). Written documentation must be provided for an absence to be excused. Students are expected to complete the reading assignments before the following class and bring the textbooks that are required. Papers are due on time. Active participation is essential in this course. 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. Students who are disrespectful of others or disrupt class will receive low participation grades and may be dropped from the course. If you have a legitimate reason for leaving class before it ends, please notify the instructor at the beginning of class and sit near an exit so that you can leave quietly and discreetly. For the relevant university regulation, you may refer to the following statement from the on-line undergraduate catalog:

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

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.)

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.

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 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. *While in class, do not google the topics your instructor is discussing with you, it is disruptive to the class and insensitive to the instructor.* Classes will have a 5 to 10 minutes break after 1:20. That will be the time for you to check your e-mail or send messages. 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 wireless devices constitutes disruptive behavior. It is disrespectful to the class and may lead to you being dropped from this 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 an assignment, failing a course, and being placed on academic probation. You may consult and quote all the sources you want. However, you must cite all of those sources in notes or in a bibliography. If you use another person's words or thoughts in whole or in part in your papers, be sure that you clearly acknowledges your sources. High ethical standards are critical to the integrity of any institution, and bear directly on the ultimate value of conferred degrees in the business community. All UH students, regardless of their chosen discipline, are expected to contribute to an atmosphere of the highest possible ethical standards. Maintaining such an atmosphere requires that any instances of academic dishonesty be recognized and addressed. The UH Academic Honesty Policy is designed to handle those instances with fairness to all parties involved: the students, the instructors, and the University itself. All students and faculty of the University of Houston are responsible for being familiar with this policy. The official University of Houston Academic Honesty Policy appears in the Undergraduate Studies Catalog. To review the full policy, go to: <http://www.uh.edu/academics/catalog/policies/academ-reg/academic-honesty/>. For further information, see also: the Honesty Policy FAQs for students and for faculty at <http://www.uh.edu/provost/shared-interest/policy-guidelines/honesty-policy/>

**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.

**Grades**

Participation: 25% - Paper One: 25% - Paper Two: 25% - Paper Three: 25%

**Grading Scale**

93-100	A	83-85	B	73-75	C	63-65	D
89-92	A-	79-82	B-	69-72	C-	61-62	D-
86-88	B+	76-78	C+	66-68	D+	00-60	F

ITAL 4397 Students who write in Italian are strongly encouraged to start working on their papers with reasonable advance to give the instructor time to revise the first drafts.

**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.

\*\*\*\*\*

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 earn a good grade. If you have problems with these aspects of your writing, you may wish to make use of the University's Writing Center.