

UC 10388 09F

CBM003 ADD/CHANGE FORM

APPROVED NOV 18 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

- Department: Modern and Classical Languages College: CLASS
- Faculty Contact Person: Glass Telephone: 3-3049 Email: hfglass@uh.edu
- Course Information on New/Revised course:
  - Instructional Area / Course Number / Long Course Title:  
WCL / 4367 / Voices from Exile and Diaspora
  - Instructional Area / Course Number / Short Course Title (30 characters max.)  
WCL / 4367 / Voices from Exile and Diaspora
  - SCH: 3.00 Level: SR CIP Code: 16.0104.0001 Lect Hrs: 3 Lab Hrs: 0
- Justification for adding/changing course: To provide for important discipline area
- 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  
 \_\_\_\_ / \_\_\_\_ / \_\_\_\_
  - Course ID: \_\_\_\_ Effective Date (currently active row): \_\_\_\_
- Proposed Catalog Description: (If there are no prerequisites, type in "none".)  
 Cr: 3. (3-0). Prerequisites: junior standing or consent of instructor. Description (30 words max.):  
Examines the experience of exile, displacement, and diaspora reflected in 20th -21st century literature and film and theoretical approaches to migration and diaspora.

10. Dean's Signature: \_\_\_\_\_ Date: 9/28/09

Print/Type Name: Dr. Sarah Fishman

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: MODERN AND CLASSICAL LANGUAGES

Person making request: HILDEGARD F. GLASS Telephone: 3-3049

E-mail: hfglass@uh.edu

Dean's signature: [Redacted] Date: 9/22/09

**I. General Information:**

**Course number and title:** WCL 4367: VOICES FROM EXILE AND DIASPORA

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

*Students submit writing assignments, including weekly discussion postings, throughout the semester and will receive detailed feedback on their progress prior to submitting the final research paper. 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 proficiency. This may include recommending*

*consultations with writing center staff or subject librarians. Adjustments will be made to the syllabus as necessary. At the end of the semester, students will be asked to self-evaluate the progress they have made in mastering the research and writing conventions of the discipline.*

- 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.*

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

DEPARTMENT OF MODERN AND CLASSICAL LANGUAGES

WCL 4367

VOICES FROM EXILE AND DIASPORA

Dr. Glass

[hfglass@uh.edu](mailto:hfglass@uh.edu)

713-743-3049

**Prerequisites:** Junior standing or permission of instructor

**Course Description:**

In this course we examine the experience of exile, displacement, and diaspora as reflected in the literary and autobiographical writings of 20<sup>th</sup> and 21<sup>st</sup> century authors as well as in film. Theoretical approaches defining migration, diaspora, transnationalism and identity will be studied together with the cultural and historical contexts of the works we analyze.

Students will be introduced to research tools and methodologies in the humanities and will be expected to write a research paper conforming to discipline standards (MLA style).

**Course Goals:**

1. To understand that writing is contextual and to develop writing skills specific to a disciplinary area through invention, organization, drafting, revision, editing, and presentation that addresses the disciplinary content and meets discipline-specific criteria.
2. To understand and demonstrate the shared writing conventions, practices, standards, constructs and methods of a specific discipline.
3. To understand and demonstrate through writing the issues and purposes of a specific discipline.
4. To understand and apply basic principles of critical thinking, problem solving, and technical proficiency in the discipline through written exposition and argument.
5. To develop the ability to research and write a documented paper or report that conforms to the standards of the discipline and to establish an identity in a particular discipline or profession.

**Course Requirements:**

**Regular attendance** is required (more than one absence will result in a lowering of the course grade). Partial attendance (late arrival, early departure) will be considered an absence. This course is a seminar and **demands your active participation in class discussions. Your discussion contributions should demonstrate that you are well prepared, have carefully read the assigned texts, watched the assigned movies, have taken notes, and have marked essential passages in the readings that would serve as textual evidence for your contributions to our discussion.** You should also demonstrate that you have listened to the contributions made by others and that you are willing and able to engage in a meaningful dialogue. **Please consult the detailed grading rubric in the Blackboard Vista folder for more specific details regarding my expectations.**

**Weekly participation in the course email discussion forum (Blackboard Vista) is mandatory.** At least one substantial contribution is expected each week. Please post as early as possible but no later than 8 PM on the day before our next class meeting. Contributions may address issues discussed in the previous class or those raised by the texts you are reading for the next class. I expect students to engage with each other by commenting on postings by other students. Your questions and comments should focus on issues raised by the text that you think are important for our discussion. Content questions do not count as discussion questions or weekly discussion contributions but, of course, you are welcome to seek feedback on any questions you may have from your classmates and instructor. **Please consult the detailed grading rubric in the Blackboard Vista folder for more specific details regarding my expectations.**

**Film Analyses:** Students are required to watch at least two films from the list posted on Blackboard Vista and submit a written a film analysis on each. A model will be discussed in class. Revised film analyses will be posted on the class Blackboard Vista folder. See syllabus for due date.

**Research Paper:** Discuss your paper topic ideas with me prior to working on your first draft. The first draft should include a preliminary bibliography. I expect a final paper of 8 pages, not counting the bibliography, in MLA style. You will present a synopsis of your paper (thesis, abridged analysis, conclusion) on the last class day.

**PLEASE NOTE:** All assignments have to be submitted through **Turn-it-in** AND as a printout to the instructor. The **UH-Academic Honesty Policy** will be strictly enforced. Please familiarize yourself with the regulations and complete the **Academic Honesty Quiz (Blackboard Vista)** prior to turning in your first written assignment. No

assignments will be accepted before you have successfully completed the quiz. It is strongly recommend that you do so during the first week of classes.

**Grade Distribution:**

- Class participation: 20%
- Electronic Discussion Forum: 20%
- Research Paper: 40% (first draft 10%, presentation 10%, final paper 20%)
- Film analyses: 20% (10% each)

**Readings:**

The following texts must be purchased for this class. Other required readings are made available through Blackboard Vista or will be on reserve at the main library.

- Walter Benjamin, *Berlin Childhood around 1900*
- Rainer Maria Rilke, *The Notebooks of Malte Laurids Brigge*
- Albert Camus, *The Stranger*
- Erich Maria Remarque, *Shadows in Paradise*
- Ruth Klüger, *Still Alive*
- W. G. Sebald, *The Emigrants*
- Emine Sevgi Ozdamar, *The Bridge of the Golden Horn*

**SYLABUS:**

Week 1	Introduction and Course Overview
Week 2	Milcho Manchevski, <i>Before the Rain</i> (view film before class) Readings: <i>Transnational Cinema</i> , Elizabeth Ezra and Terry Rowden, eds. (selections) <i>Home, Exile, Homeland : Film, Media, and the Politics of Place</i> Hamid Naficy, ed. (selections)
Week 3	Paris - Berlin Heinrich Heine, selections from letters and essays on Paris; <i>Germany, A Winter's Tale</i> Walter Benjamin, selections from <i>Passagen Werk (Arcades)</i> and <i>Berlin Childhood around 1900</i>
Week 4	Paris Rainer Maria Rilke, <i>The Notebooks of Malte Laurids Brigge</i> (selections) • Film analysis 1 due
Week 5	Albert Camus, <i>The Myth of Sisyphus</i> (pp 2-32, 41-65, 119-123), "Return to Tipasa" (pp 195-204) Guest lecture: Dr. Zaretsky
Week 6	Albert Camus, <i>The Stranger</i> Guest lecture: Dr. Zaretsky
Week 7	New York George Grosz, <i>Small Yes, Big No</i> (excerpts) Erich Maria Remarque, <i>Shadows in Paradise</i>
Week 8	From Berlin to Hollywood Fritz Lang, Billy Wilder, Bert Brecht
Week 9	Vienna – New York – California and back Ruth Klüger, <i>Still Alive</i> • Film analysis 2 due
Week 10	W. G. Sebald, <i>The Emigrants</i> • First draft of research paper due
Week 11	Berlin - Istanbul Emine Sevgi Ozdamar, <i>The Bridge of the Golden Horn</i> and <i>Mother Tongue</i> (selections)
Week 12	Edward Said "Reflections on Exile" (selections) Rushdie "Imaginary Homelands" (selections)
Week 13	Berlin Wladimir Kaminer, <i>Russian Disco</i> Zafer Senocak, <i>Atlas of a Tropical Germany</i>
Week 14	Student presentations • Final version of research paper due