I. ASCRC General Education Form (revised 9/15/09)

Use to propose new general education courses (except writing courses), to change existing gen ed courses and to remove designations for existing gen ed courses.

Note: One-time-only general education designation may be requested for experimental courses (X91—previously X95), granted only for the semester taught. A NEW request must be submitted for the course to receive subsequent general education status.

<table>
<thead>
<tr>
<th>Group (submit separate forms if requesting more than one general education group designation)</th>
<th>III. Language</th>
<th>VII: Social Sciences</th>
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<tbody>
<tr>
<td>III Exception: Symbolic Systems *</td>
<td>VIII: Ethics &amp; Human Values</td>
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<tr>
<td>IV: Expressive Arts</td>
<td>IX: American &amp; European</td>
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<td>X: V: Literary &amp; Artistic Studies</td>
<td>X: Indigenous &amp; Global</td>
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<td>VI: Historical &amp; Cultural Studies</td>
<td>XI: Natural Sciences w/ lab □ w/out lab □</td>
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*Courses proposed for this designation must be standing requirements of majors that qualify for exceptions to the modern and classical language requirement

<table>
<thead>
<tr>
<th>Dept/Program</th>
<th>Course #</th>
<th>X91</th>
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<tr>
<td>MCLL</td>
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Course Title: Race, Class, Gender, and Sexuality in Contemporary Latin American Literature and Film

<table>
<thead>
<tr>
<th>Prerequisite</th>
<th>Credits</th>
<th>3</th>
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<tbody>
<tr>
<td>None</td>
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II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Clary Loisel</th>
<th>Signature</th>
<th>7-10-12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phone / Email</td>
<td>X2150; <a href="mailto:clary.loisel@umontana.edu">clary.loisel@umontana.edu</a></td>
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<tr>
<th>Program Chair</th>
<th>Elizabeth Ametsbichler</th>
<th>Signature</th>
<th>8-24-12</th>
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<tr>
<td>Dean</td>
<td>Christopher Comer</td>
<td>Signature</td>
<td>9-11-12</td>
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III. Type of request

<table>
<thead>
<tr>
<th>New</th>
<th>One-time Only</th>
<th>X</th>
<th>Change</th>
<th>Remove</th>
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<tbody>
<tr>
<td>Reason for Gen Ed inclusion, change or deletion</td>
<td>Part of Freshman Seminar (GLI)</td>
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IV. Description and purpose of new general education course: General Education courses must be introductory and foundational within the offering department or within the General Education Group. They must emphasize breadth, context, and connectedness; and relate course content to students’ future lives: See Preamble:

http://umontana.edu/facultysenate/archives/minutes/gened/GE_preamble.aspx
The course is multidisciplinary in nature, integrating literature, film, sociology, history, and theory and will serve as a Freshman Seminar in the Global Leadership Initiative Project. It is introductory and does not require any previous knowledge of Latin American literature or film. Representative texts and movies are from Mexico, Cuba, Guatemala, Chile, Argentina, Brazil, and the United States. They cover roughly the last fifty years.

We will explore the idea and reality of the intersection of race, class, gender, and sexual identity. A central focus will be developing an understanding of how systems of oppression reinforce each other and how they intersect to create an overall matrix of domination. We will explore these ideas through a combination of academic books, novels and films. Central to this class is the idea that there is no construction of race separate from gender, no construction of class separate from race, no construction of sexual identity separate from gender, etc. To that end we will not study four different systems of oppression; rather we will explore how our lives are shaped by various combinations of these four “master statuses.” We will focus on a conceptual understanding of oppression and privilege. Much of what we do in this class centers on the idea that different forms of oppression intersect or interact with each other. We will try to identify and understand the unique combination of oppression and privilege individuals experience through a combination of theory, literature, history, sociology and film. The assignments in this class are mostly reading theory and literature, watching films, and analyzing the ways in which race, class, gender and sexuality intersect in the lives of the characters.

It is my hope that the students will become better “global citizens.” Global citizenship can be defined as a moral and ethical disposition which can guide the understanding of individuals or groups in both local and global contexts and remind them of their relative responsibilities within various communities. Global citizenship can be motivated by global interests (a sense of universal equality), and concern for fellow human beings, human rights, and human dignity. The key tenets of global citizenship include respect for any and all fellow global citizens, regardless of race, religion, creed, or sexual orientation and give rise to a universal empathy beyond the barriers of nationality.

Literature and film are expressions of the human condition. They make possible transnational and transformational writing and directing that seeks to integrate silenced voices—denied and tortured voices—and bring them out into the open. Perhaps the most important outcomes of this course will promote understanding of human possibilities and offer faith and hope.

V. Criteria: Briefly explain how this course meets the criteria for the group. See:
http://umt.edu/facultysenate/documents/forms/GC_Criteria5-1-08.aspx
Courses cover a number of works in one or more of the various forms of artistic representation; they also establish a framework and context for analysis of the structure and significance of these works. In addition, these courses provide mechanisms for students 1) to receive instruction on the methods of analysis and criticism, 2) to develop arguments about the works from differing critical perspectives.

We will then study the appropriate Latin American history to provide the historical, social, and cultural background for the literature and film analysis. Students will be asked to compare and contrast historical, literary, and cinematographic accounts of important Latin American issues relating specifically to race, class, gender, and sexuality as portrayed in the literature and film.

This course presents an important group of literary and cinematographic voices specific to Latin American culture. Possible texts include *Kiss of the Spider Woman* by Manuel Puig, *Two Women* by Sara Levi Calderón, Bom-Crioulo: The Negro and the Cabin Boy by Adolfo Caminha; possible films include “Young and the Damned,” Last Supper,” “Pixote,” “Central Station,” “Love’s a Bitch,” and Like Water for Chocolate.”

Besides formal presentations and worksheets, I intend to invite guest lecturers like Professor Megan Stark from the Mansfield Library and Kelly Webster from the Writing Center to help provide specific guidelines about how to analyze the material for the course and how to write better.

### VI. Student Learning Goals:

**Analyze works of art with respect to structure and significance within literary and artistic traditions, including emergent movement and forms.**

The students will develop the ability to place the aforementioned texts and movies in the trajectory of the Western tradition with a comprehension of the work’s themes, narrative (or cinematographic) technique, characterization, setting, motifs, symbols, and treatment of time.
| Develop coherent arguments that critique these works from a variety of approaches, such as historical, aesthetic, cultural, psychological, political, and philosophical. | Students will develop an understanding of race, class, gender, and sexuality in Latin American literature, film, and history as fundamental aspects of Latin American civilization. They will be expected to present academic assessments or critiques of literary works and/or films in both oral and written form.

Students will be asked to use three principal approaches to critique important Latin American events: historical, literary, and cinematographic.

Goals:

1. Develop analytical skills and the ability to apply theoretical concepts regarding race, class, gender and sexuality to a wide range of social situations, including the student’s own personal life experiences.

2. Demonstrate an understanding of the way that societies across national boundaries deal with race, class, gender and sexuality.

3. Demonstrate an understanding of the ways that the lives of marginalized community members (people of color, indigenous people, the poor, women, members of the LGBT community and political dissidents) are shaped by social institutions.

4. Evaluate multiple perspectives about lives and identities by integrating sociology, history, literature and film.

5. Demonstrate critical thinking skills by writing and speaking articulately about race, class, gender and sexuality as they relate to human rights issues. |
VII. Justification: Normally, general education courses will not carry pre-requisites, will carry at least 3 credits, and will be numbered at the 100-200 level. If the course has more than one pre-requisite, carries fewer than three credits, or is upper division (numbered above the 200 level), provide rationale for exception(s).

N/A

VIII. Syllabus: Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: [http://teaching.berkeley.edu/bgd/syllabus.html](http://teaching.berkeley.edu/bgd/syllabus.html)

Race, Class, Gender and Sexuality in Contemporary Latin American Film and Literature

“Our task must be to widen our circle of compassion.” Albert Einstein

Course Description:
We will explore the idea and reality of the intersection of race, class, gender and sexual identity. A central focus will be developing an understanding of how systems of oppression reinforce each other and how they intersect to create an overall matrix of domination. We will explore these ideas through a combination of academic books, novels and films. Central to this class is the idea that there is no construction of race separate from gender, no construction of class separate from race, no construction of sexual identity separate from gender, etc. To that end we will not study four different systems of oppression; rather we will explore how our lives are shaped by various combinations of these four “master statuses.” We will focus on a conceptual understanding of oppression and privilege. Much of what we do in this class centers on the idea that different forms of oppression intersect or interact with each other. We will try to identify and understand the unique combination of oppression and privilege individuals experience through a combination of theory, literature, history, sociology and film. The assignments in this class are mostly reading theory and literature, watching films, and analyzing the ways in which race, class, gender and sexuality intersect in the lives of the characters.

Goals:

1) Understand the importance of race, class, gender and sexuality as distinct aspects of social life yet as interrelated forces.

2) Understand the ways race, class, gender and sexuality are socially constructed categories that have different content across societies and are transformed (and sometimes maintained) over time.

3) Demonstrate the ability to apply theoretical concepts regarding race, class, gender and sexuality to Latin American film and literature.
4) Explore the importance of race, class, gender and sexuality in social institutions and in individual experiences, interactions and identities.

5) Exhibit the ability to build an argument based on evidence gathered through the close-reading of a text or the viewing of a movie.

6) Demonstrate the ability to articulate thoughts about course material during class discussion in written assignments.

7) Exhibit the ability to formulate a thesis and develop it in an essay about literary works and/or films.

8) Demonstrate an understanding of the current cultural, social, political, ethical intersection between marginalized groups and mainstream society.

Outcomes:
By the end of the semester students who have successfully completed the assignments and participated fully in the class discussions can expect to be knowledgeable about race, class, gender and sexuality in contemporary Latin American civilization and will be able to analyze literary works and film within this context. Perhaps the most important outcomes of this course will promote understanding of human possibilities and offer faith and hope to the students.

Specifically, students should be able to:
1. Develop analytical skills and the ability to apply theoretical concepts regarding race, class, gender and sexuality to a wide range of social situations, including the student’s own personal life experiences.

2. Demonstrate an understanding of the way that societies across national boundaries deal with race, class, gender and sexuality.

3. Demonstrate an understanding of the ways that the lives of marginalized community members (people of color, indigenous people, the poor, women, members of the LGBT community and political dissidents) are shaped by social institutions.

4. Evaluate multiple perspectives about lives and identities by integrating sociology, history, literature and film.

5. Demonstrate critical thinking skills by writing and speaking articulately about race, class, gender and sexuality as they relate to human rights issues.

6. Become a better “global citizen.” Global citizenship can be defined as a moral and ethical disposition which can guide the understanding of individuals or groups in both local and global contexts and remind them of their relative responsibilities within various communities. Global citizenship can be motivated by global interests
(a sense of universal equality), and concern for fellow human beings, human rights, and human dignity. The key tenets of global citizenship include respect for any and all fellow global citizens, regardless of race, religion, creed, or sexual orientation and give rise to a universal empathy beyond the barriers of nationality.

Readings:
Selections from the following:
*Understanding Race, Class, Gender, and Sexuality: A Conceptual Framework* by Lynn Weber
*The Idea of Race in Latin America* by Richard Graham
*The Hour of the Eugenics: Race, Gender and Nation in Latin America* by Nancy Leys Stepan
*Producing Power: Ethnicity, Gender and Class in a Caribbean Workplace* by Kevin Yelvington
*Blackness without Ethnicity: Constructing Race in Brazil* by Livio Sansone


Tentative Films: *The Young and the Damned, The Last Supper, Pixote, El Norte, Like Water for Chocolate, Central Station, Love’s a Bitch, City of God, Before Night Falls, Strawberry and Chocolate, Y tu mamá también, Doña Herlinda, I, the Worst of All*

Tentative Assessment: The course is structured so that the student regularly receives feedback to achieve the stated outcomes. Progress toward the stated outcomes is assessed using the following criteria:

- **Attendance:** 5%
- **Preparation/active participation:** 10%
- **Reading quizzes:** 15%
- **Movie Reviews:** 30%
- **Research Paper:** 20%
- **Creative project:** 20%

Grading Scale:

- A: 95-100; A-: 90-94; B+: 87-89; B: 84-86; B-: 80-83; C+: 77-79; C: 74-77;
- C-: 70-73; D+: 67-69; D: 64-66; D-: 60-63; F: 0-59

**Attendance:** Consistent attendance is essential to acquire the skills needed to read, analyze, and write better. Students are responsible for class work and assignments they miss. Please get the phone number and e-mail address from at least two of your classmates during the first week of classes.

**Preparation/Active Participation:** Before coming to class, you are expected to study thoroughly the assignment for the next class. At times a second reading will be necessary. You should be able to discuss intelligently each day’s homework.
**Reading quizzes:** To help motivate you to keep up with the reading, I will give short reading quizzes which will be primarily objective in nature. **There are no make-up quizzes.**

**Exams:** Roughly one-third of the exam will be objective (short answer, definitions, fill in the blank, true/false, etc. The other two thirds will be essay in nature. **There are no make-up exams.**

**Research Paper:**
In consultation with me, you will choose a research topic related to a work (or works) you have studied in this class. Your topic MUST be different from the “Group Project.” Ideally, you will analyze at least one work NOT covered in your “Group Project.” You will be required to make two (anonymous) copies of your term paper. Be sure you double-side. You will bring your copies to class on the date I announce in class so we can have a “Writing Workshop.” During the workshop, you will exchange papers with your colleagues. Once this is done, you will read your colleague’s paper critically and offer advice on content, organization, grammar, vocabulary, etc. In short, you will do whatever you can to help your colleague produce an excellent final version. At the end of the workshop, the papers will be returned to their owners, and each student will have the chance to incorporate any ideas his/her colleagues have suggested. You will then turn in the final version on the date specified in the syllabus. The final version is the one I will grade.

You will turn in a five to seven page paper not counting the “Works Cited” or the endnotes page (if you have endnotes). You must utilize at least five academic sources (and notes if appropriate) in which you will apply what you have learned during class discussions and individual research. You must find your sources on your own. All sources must be from at least 1995. You may not count the work itself as a source, but you must list it in the “Works Cited.” Make sure all of your sources are appropriate academic sources. You may only use one Internet address (www...) as a source. (Wikipedia is NOT an academic source). If you use web sites, please check with me in advance. Furthermore, you should familiarize yourself with the handout “Guide to Literary Criticism,” which is available free at the library. Your papers will adhere to the MLA documentation style (Consult *MLA Handbook for Writers of Research Papers*; see Sample pages of a research paper in MLA style towards the end of the MLA Handbook. **If you do not adhere to MLA style, the highest grade that you can make on your paper will be an 85.** (You may not use any part of a paper that you have written (or are writing) for another class for this class. If I find out that you have submitted a paper for another class or parts of a paper from another class for this class (or vice versa), you will receive a zero on your term paper for this class. I am interested in seeing how well you have synthesized the material presented in class during the semester as well as your ability to work independently.

**You must turn in your paper on time.** If you do not, your grade will be zero. I will only accept a late paper if you can provide a verifiable, documented excuse. I will NOT accept any type of technical problem as an excuse. If you are sick, be sure to get a note from your doctor; otherwise, I cannot accept your paper.

**Group Project:** You and a maximum of three other students will analyze one of the books or
films we studied in this class but in a new context. I invite you to think completely outside the box. How can you relate major themes and styles of the works you read in this class to what is happening in the world this semester? You MUST check with me before you begin. Each group must analyze a different literary work that we have studied. Once you are organized, please contact me and I will confirm your topic and presentation date. You are required to turn in a prospectus for your group project. This will include the name of the members of your group, the name of the literary work to be analyzed, how you will carry out the analysis, and a bibliography. Each member of the group will speak for at least ten minutes but not more than eleven minutes; you will be penalized if you go beyond eleven minutes. You may use an outline, but you may not read. Reading will lower your grade significantly. All students are encouraged to take notes during your colleagues’ presentations because everyone will be responsible for the content of what is said. We will determine the order of the presentations at least two weeks in advance. If there are no volunteers for certain dates, I will have to assign students to a particular date.

You are required to use some sort of visual aid(s) in your presentation. This could include posters, photos, artwork, or other props during your presentation. On the day of your presentation, you MUST turn in a detailed outline to me and to each of your classmates before you begin. Should you forget part of your talk, I will be able to help you. You may not read anything nor may you use notes. Everything you say will be well rehearsed. You will be graded on 1) Organization (intro, body, conclusion) (30%), 2) Interest developed/audience response (10%), 3) Audiovisual materials/handouts, etc. (15%), 4) Bibliography (10%), and 5) Content (35%). If you are absent the day of your presentation, you MUST provide a documented, verifiable excuse to be allowed to do a makeup presentation. No exceptions.

Creative Project: During the time normally scheduled for the final exam, we will meet so that you may orally present your creative, interdisciplinary term project. The content of your project must take into account the major theme of this course—human rights in Latin American literature and film. You must work individually, and you must use an interdisciplinary approach to your presentation. You may NOT repeat anything you have already covered in your “Group Project” or “Research Paper.” This may entail forays into the world of art, music, sociology, economics, environmental studies, literary theory, history, political science, theater, women’s and gender issues, etc. I encourage you to be as creative as possible. Suggestions include a prequel, a sequel, a poem, a drawing, an essay, original photographs, a painting, a musical composition, etc. Please use one of your specific interests or talents and integrate it with what you have learned about the literature we studied in this course. You MUST include a two page written explanation along with your creative work. You are required to submit a written proposal before starting. We will talk about this assignment during the first part of the semester.

Grading Criteria for papers, exams, and projects:
“A” papers, exams, and projects advance a striking and original hypothesis about the text or movies under consideration and support that hypothesis by ample and well-organized arguments. Documentation consists of well-chosen quotations from the text; these in their turn are interpreted carefully and persuasively, so that the reader not only understands why they have been introduced but is persuaded that they have been rightly used; secondary (i.e., critical
and/or biographical) materials should also be quoted at appropriate moments—and footnoted—and their relevance to the argument made clear. BUT: even should all these criteria be met, no paper or exam which contains numerous grammatical, vocabulary, and/or mechanical errors will receive an A. My general response to a paper that deserves an A is that it has been extremely well written. An A paper or exam has shown me something I had previously overlooked and convinced me that I can no longer afford to ignore it.

“B” papers, exams, and projects while somewhat less striking in their novelty and brilliance than those which receive an A, are nevertheless significantly above average, both in the manner in which they are written and in what they have to say. They advance an interesting and highly plausible though often somewhat less sophisticated hypothesis and support it convincingly with carefully interpreted quotations from appropriate sources.

“C” papers, exams, and projects are average in quality. They offer plausible but simplistic hypothesis and are less skillful in presenting the necessary supporting evidence. Often the logic of the paper or exam as a whole is imperfect or somewhat unclear; paragraphs do not flow smoothly into one another, thus leaving the reader startled by a point for which there has not been sufficient preparation. Individual sentences contain grammatical and mechanical flaws as well as inappropriate or misused word and are generally undistinguished.

“D” papers, exams, and projects treat the text or texts only superficially. They create the impression that the writer has not grasped his or her subject fully: statements are so general as to be merely vague, and there is little or no supporting evidence; quotations are frequently taken out of context, misinterpreted, and poorly integrated. “D” papers or exams are also very poorly organized: paragraphs are out of sequence, as are many of the sentences within them. Grammatical and mechanical errors are numerous.

“F” A grade of “F” means that the paper, exam, or project is considered to be unacceptable as the work of a student who has presumably taken the prerequisite for this course. It indicates an almost total failure on the writer’s part to comprehend his or her subject and an almost total lack of attention to the paper, exam, or project. Sentences seem to have been set down at random, grammatically incorrect sentences outnumber those that are correct, and paragraph breaks and transitions seem entirely arbitrary.

**Cell Phone Notice:** You do not have to turn off your cell phone completely. You are, however, REQUIRED to put in on mute or vibrate. If your phone “rings” in any manner, (i.e. a song, etc.), I will ask you to leave class immediately. You will receive a five-point deduction from your course grade (which is only known after you complete the final creative project for each incident. In other words, should you bring your cell phone to class and it goes off and your course grade at the end of the semester is 92, I will deduct five points leaving you with an 87. Should the incident happen again, I will deduct another five points, and so on. It’s a shame that I have to do this, but there have been so many cases of cell phones going off in my class, I have decided to try to put an end to it.
Please note: Approved general education changes will take effect next fall.

General education instructors will be expected to provide sample assessment items and corresponding responses to the Assessment Advisory Committee.