



Universidad de Puerto Rico
COLEGIO UNIVERSITARIO DE CAYEY
Cayey, Puerto Rico 00736

Senado Académico
Secretaría

Telef. (787) 738-2161
Exts. 2158, 2417, 2418

1997-98
Certificación número 110

Yo, Sylvia Tubéns Castillo, Secretaria Ejecutiva Interina del Senado Académico del Colegio Universitario de Cayey, CERTIFICO:

Que el Senado Académico, en su reunión ordinaria del martes 2 de junio de 1998, tuvo ante su consideración los siguientes prontuarios de cursos del Departamento de Inglés: ENGL 3385 - Mystery Fiction as Genre, ENGL 3367 - The Vietnam War in U.S. Popular Culture, e ENGL 3265 - The English Language Across Cultures. Durante la discusión de los prontuarios participaron los profesores José Torres Padilla y Ernesto Castillo, ambos del Departamento de Inglés, y el Prof. José Molina, Presidente del Comité de Currículo Institucional.

Luego de la exposición de rigor, y habiéndose discutido ampliamente este asunto, el Senado aprobó por unanimidad la siguiente

CERTIFICACIÓN:

Aprobar con enmiendas los prontuarios de los siguientes cursos del Departamento de Inglés:

ENGL 3385 - Mystery Fiction as Genre,
ENGL 3367 - The Vietnam War in U.S. Popular Culture, e
ENGL 3265 - The English Language Across Cultures.

El Senado solicita que estos prontuarios se presenten en el formato correspondiente.

En el prontuario del curso ENGL 3385 - Mystery Fiction as Genre, se debe corregir el punto 4.2.3.3.

En el prontuario del curso ENGL 3367 - The Vietnam War in U.S. Popular Culture, en la página 7, el punto 4.5.2, se debe mencionar que habrá un costo por los videos que se comprarán, según se menciona en el punto 4.2.2, de la página 5. La Prof. Rosa del C. Torres refirió sus recomendaciones escritas directamente al profesor Ernesto Castillo.

Se recomendó que se actualice la Bibliografía de los prontuarios y que en la Sección 4.5.1 - Salarios, se indique si el costo será una cuarta parte del salario de un profesor, si éste tiene carga completa, y/o el costo estimado si el curso se ofrece por compensación.

El Decanato de Asuntos Académicos verificará que se cumplan con las enmiendas presentadas por el Senado Académico.

Los prontuarios aprobados formarán parte integrante de la presente Certificación.

Y, PARA QUE ASI CONSTE, expido la presente Certificación en Cayey, Puerto Rico, el día cinco de junio de mil novecientos noventa y ocho.

Sylvia Tubéns Castillo
Sylvia Tubéns Castillo
Secretaria Ejecutiva Interina



Vo. Bo.

Rafael Rivera Lehman

Rafael Rivera Lehman
Rector y Presidente Interino
Senado Académico

I. Follows the evolution of mystery fiction, beginning with Edgar Allen Poe and ending with contemporary mystery fiction, including film and television representations of the genre.

1.1 English

1.2 INGL 3385

**1.3 Mystery Fiction as Genre
(includes mystery, suspense, puzzle solving, hardboiled realism, police procedural, and psychological crime novels).**

1.4 Pre-requisite: one year of English; 4 or 5 on Advanced Placement.

1.5 Offered every other semester

1.6 3 credits

1.7 This course follows the evolution of detective fiction, beginning with Edgar Allen Poe and ending with contemporary mystery fiction, including film and television representations of the genre, will be studied.

2. Compendium

2.1 Objectives

2.1.1 General

**2.1.1.1 To demonstrate the status of
detective fiction as literature.**

**2.1.1.2 To follow its development with other
kinds of literature.**

**2.1.1.3 To discover relationships with other
kinds of texts such as the gothic and
popular novels of the nineteenth century.**

2.1.2 Specific

**2.1.2.1 To observe the ways in which detective fiction deal
with moral problems, individual psychology, and the
social concerns of its times.**

**2.1.2.2 To consider the character of the detective as romantic
hero, and his portrayal in mystery fiction, film, and
TV.**

- 2.1.2.3 To observe the particular effect of narrative viewpoint and the social milieu on mystery fiction.
- 2.1.2.4 To develop independent critical skills through student reports and/or papers.
- 2.1.2.5 To develop students' skills in discussion of the assigned works and relevant films and television programs.
- 2.1.2.6 To encourage reading of mystery fiction for pleasure.

2.2 Topics to be covered weekly:

- 2.2.1 Introduction to the course; Julian Symons introduction/overview. (1 week).
- 2.2.2 Novels 1 and 2; film (2-4 weeks).
- 2.2.3 Novels 3 and 4; film; Partial Exam #1 (5-7 weeks).
- 2.2.4 Novels 5 and 6; film (8-10 weeks).
- 2.2.5 Novels 7 and 8; film; Partial Exam #2 (11-13 weeks).
- 2.2.6 Critical paper due; Novel 9; film/T.V. programs, a selection. (14-16 weeks).

2.3 Suggested Method of Evaluation

Partial Exam #1
Partial Exam #2
Critical Paper
Final Paper

A = 100-90
B = 89-80
C = 79-70
D = 69-60
F = 59-

2.4 Texts and materials: Mos'- books used for the class are available in paperback form; others will be made available through handouts or copies on reserve. Videos will be purchased or rented.

2.5 Learning Resources.

Primary Learning Resources to include selected films and television representations of the genre such as **Columbo**, **Phillip Marlowe**, and, **Murder, She Wrote**.

Edgar Allan Poe, "*The Mystery of Marie Roget*." (1842)

_____, "*The Purloined Letter*." (1844)

Arthur Conan Doyle, *The Hound of the Baskervilles*. (1902)

G.K. Chesterton, *The Innocence of Father Brown*.(1911)

Agatha Christie, *Five Little Pigs (Murder in Retzospet)*.
(1942)

_____, *The Murder of Roger Ackroyd*. (1926)

Dashiell Hammett, *The Maltese Falcon*. (1929). (Film: 1931)-

James Cain, *The Postman Always Rings Twice*. (1934)
(Film: 1942).

Ellery Queen, *The Chinese Orange Mystery*, 1934.

_____, *The King is Dead* (1952).

Raymond Chandler, *The Big Sleep*. (1939). (Film: 1946).
(Film: remake with Robert Mitchum 1977)

William Irish (Cornell Woolrich) *The Phantom Lady*. (1942).
(Film: 1944).

Patricia Highsmith, *Strangers on a Train*. i949 (film:
1951)

William MacGivern. *The Big Heat*. 1952.

Hillary Waugh. *Last Seen Wearing*. 1952.

David Goodis. *Shoot the Piano Player*. 1956. (Film:
1959).

Ross Macdonald, *The Chill*. 1964.

_____. *The Underground Man*. 1971.

P.D. James. *An Unsuitable Tob for a Woman*. 1972.

_____. *Death of an Expert Witness*. 1977.

Ruth Rendell. *Shake Hands Forever*. 1975.

_____. *A Demon in my View*. 1976.

Ed McBain. *Axe*. 1977.

Secondary Sources

B'Luestone, George. *The Limits of the Novel and the Limits of Film*. Baltimore, Md: The Johns Hopkins Press, 1957.

Breen, Jon L. *What About Murder?: A Guide to Books About Mystery and Detective Fiction*. Metuchen, N.J.: Scarecrow, 1981.

Brucoli, Matthew J. *Ross Macdonald*. San Diego: Harcourt, Brace and Jovanovich, 1984.

_____. *Ross Macdonald-Kenneth Millar: A Descriptive Bibliography*. Pittsburgh: U. of Pittsburgh Press, 1983.

Brucoli, Matthew J., and Richard Layman, eds. *A Matter of Crime*. Vols. 3 and 4. San Diego: Harcourt, Brace, and Jovanovich.

Chandler, Raymond. *The Simple Art of Murder*. New York: Random, (Paper), 1988. Repr. of 1971 Ballantine ed. Now published by Vintage Press in new edition.

Cooper-Clark, Diana. *Designs of Darkness: interviews with Detective novelists*. Bowling Green, OH: Bowling Green State University Popular Press, 1983.

Craig, Patricia, ed. *The Oxford Book of English Detective Stories*. Oxford: Oxford UP, 1990.

Haycraft, Howard. *The Art of the Mystery Story*. Biblio. 1975. Repr. of 1946 ed.

_____. *Murder for Pleasure: The Life and Times of the Detective Story*. New York: Carroll and Graf, (Paper), 1984. Repr. of a 1941 ed.

Lambert, Gavin. *The Dangerous Edge*. Boulevard, 1976.

Lubbock, Percy. *The Craft of Fiction* London: Cape, 1965. Repr. of 1921 ed.

- Macdonald, Ross. *On Crime Writing*. Santa Barbara, CA: Capra Press, 1973.
- Margolies, Edward. *Which Way Did He Go?* New York: Holmes and Meier, 1982.
- Nolan, William F., ed. *Dashiell Hammett: A Casebook*. Boulevard, 1969.
- Palmer, Jerry. *Thrillers: Genesis and Structure of a Popular Genre*. London: Edward Arnold Pub., 1978.
- Riesman, David. *The Oral Tradition, the Written Word and the Screen Image*. Yellow Springs, Ohio: The Antioch Press, 1955.
- Ross, T. J. *Film and the Liberal Arts*. New York: Holt, Rinehart and Winston, Inc., 1970.
- Sokolov, Raymond A. "The Art of Murder." *Newsweek*. 22 March 1971, 101f.
- Symons, Julian. *Bloody Murder: From the Detective Story to the Crime Novel*. New York: Penguin, (Paper), 1986.
- _____. *Conan Doyle: Portrait of an Artist*. Mysterious Press, (Paper), 1986.
- _____. *Dashiell Hammett*. San Diego: Harcourt, Brace and Jovanovich, 1985.
- Wood, Robin. *Hitchcock's Films*. New York: Paperback Library, 1970.
- Thompson/ Jim. *The Getaway*. (Pub. 1973). Film: 1995, with same title and starring Alec Baldwin, Michael Madsen.
- Grady, James. *Six Days of the Condor*. New York: W.W. Norton & Co., Inc., 1974.
- Reed, Barry. *The Verdict*. 1982.

Leonard, Elmore. *Touch*. New York: Avon Books, 1987.

_____. *Stick*. Film with Burt Reynolds.

_____. *52 Pick-up*. Film with Michael Douglas.

Presumed Innocent. Film: 1990. Based on Scott Turow's novel.

The Blink of an Eye. Film: 1991.

Isaacs, Susan.- *Compromising Positions*. Film: 1992.

The Fugitive. Film: 1994. Based on characters from the TV series *The Fugitive* by Higgins.

4. Analytical Information.

4.1 Type of Class

Type of Class	Size	Personnel Required	Hours per Week	Credits
Lecture	20-25	1	1	3
Discussion			2	

4.2 Resources Needed

4.2.1 Classroom: regular requirements.

4.2.2 Library and Audio-visual facilities, when necessary.

4.2.3 Personnel

4.2.3.1 Professor should have at least an M.A. in English Literature, and an intellectual appreciation of the genre.

4.2-3.2 No support personnel needed.

4.2.3.3 3 (?) professors in the Department can presently teach this course.

4.3 Relationship to other courses

4.3.1 Not offered by any other department.

4.3.1.1 Courses that can substitute it: none.

4.3.1.2 None.

4.3.1.3 No pre-requisite for any specific course.

4.3.1.4 Course's which include part of this course's content: none.

4.3.2 Other Departments

4.3.2.1 None.

4.3.2.2 None.

4.3.2.3 None.

4.3.2.4 None.

4.3.3 This course has (in substance, if not in all particulars) already been offered by the English DEpartment (Humanities) of the UPR, Rio Piedras campus (as well as experimentally at Colegio Universitario de Cayey, in Spring semester (1990).

4.3.4 This course will be part of the "Middle Level" courses which some students (those having completed one year of English or having obtained a 4/5 on AP) can take to fulfill their second year English requirement.

4.4 Projection of registration

	1st year	2nd year
First semester	-----	-----
Second semester	20	25

4.5 Estimated costs

4.5.1 Salaries

\$1850-3411 p/m

4.5.2 Materials, equipment, etc.

\$500 for books

\$ 300 for film/ TV programs (such as *Columbo*,
Murder, She Wrote, *Phillip Marlowe*)

5. Course History

5.1 Registration in the Spring semester offered every other year.

1989-90 second semester 25 students

1991-92 second semester 22 students

1995-96 first semester 28 students

5.2 Source of registration by program, etc.

Humanities 2nd.**3rd **4th **5th

Nat. Sciences 2nd **3rd **4th **5th

February 14, 1995

*Honor students/"Advanced Placement"
**As an elective.

Aprobado por el Comité de Currículo Institucional el
14 de mayo de 1996.

Prof. Ernesto J. Castillo Ceide

THE VIETNAM WAR IN U.S. POPULAR CULTURE

1. In this course students will study the American involvement in the Vietnam War as expressed in popular culture, i.e., books, films, and music.

1.1 English Department

1.2 English 3367

1.3 THE VIETNAM WAR IN U.S. POPULAR CULTURE

1.4 Requirements: one year of English or departmental approval

1.5 Twice weekly

1.6 Three credits

1.7 Three hours weekly and additional time for films

1.8 Description: This course examines the image of the Vietnam War and Vietnam Veterans as presented in films, books, and music. The material is organized around issues and questions, rather than a chronology, to bring to the surface underlying assumptions and hidden agendas of the writers and filmmakers. The works represent several periods, from the naivete of the fifties and early sixties through the long silence of the seventies to the first outpouring of 1979-82, through the mytho-patriotic Rambo period to the current second flowering of films, books, and television programs dealing with the war and veterans.

2. Syllabus:

2.1 Objectives:

2.1.1 General: 1. To give a broad introduction to perspectives on the Vietnam War

2. To show the wide range of genres that can refer to the same phenomena

3. To allow students to reflect on war

4. Not only to discuss war but to discuss how we discuss war

2.1.2 Specific:

1. To demonstrate something of how war and its discourse are gendered

2. To get students to interact in groups early to move class into a comfortable relationship sooner—first through book reports, later with those who share the same audience or just want to work together

3. To problematize the issue of foreign military intervention

2.2 Weeks 1-3

Theme: Endings, where are we now?

Film: Platoon (1986)

Novel: Caputo, Philip, Indian Country

Film: Full Metal Jacket (1987)

Outside Resources:

Novels: Emerson, Gloria, Winners and Losers
Marshall, Kathryn, In the Combat Zone

Other Films:

Gardens of Stone (1987)

Hamburger Hill (1987)

Hanoi Hilton (1987)

Tour of Duty (TV Series; 1987)

Reviews of Platoon

Newsweek Jan 5 1987

San Francisco Chronicle Dec 31 1986

Time Jan 26, 1987

The Nation Jan 17 1987

Reviews of Full Metal Jacket

New York Times June 27, 1987

Time June 29 1987

Articles and Books:

McConnel, Frank, "A Name for Loss: Memorials of Vietnam"; Commonweal 9 August 1985: 441

Nichols, John, American Blood

Santoli, Al, To Bear Any Burden

Walker, Keith, A Piece of My Heart

Weeks 4-6

Theme: Returning to the battlefield—why did they go back, and what did they find in that place and in themselves?

Film: Rambo (1985)

Broyles, William, Brothers in Arms

Music: the 70s and 80s—songs by and about veterans

"Still in Saigon"—Charlie Daniels Band

"Born in the USA"—Bruce Springsteen

"Goodnight Saigon"—Billy Joel

"Walking on a Thin Line"—Huey Lewis and the News

"Readjustment Blues"—John Denver

Outside Resources:

Films to Compare/Contrast:

Taxi Driver (1976)

First Blood (1982)

Blue Thunder (1983)

Films in this genre:

Missing in Action (1984)

POW: The Escape (1986)

Uncommon Valor (1983)

Reviews of Rambo:

New Yorker 61: 117 June 17 1985

Newsweek 105: 62 June 3 1985

Time 125:91 May 27 1985

MS 14:71-2 August 1985

Books:

Truong, NhuTang, A Vietcong Memoir

Weeks 7-9:

Theme: The community of cultural insanity: The stereotype of the crazy veteran. Were they really crazy, and if so, what made them so, and was it only they?

Film: Born on the Fourth of July (1991)

Novel: Mason, Bobbie Ann, In Country

Outside Resources:

Films about Returned Vets:

Birdy (1985)

Cutter's Way (1981)

Some Kind of Hero (1982)

The Stuntman (1978)

Who'll Stop the Rain (1978)

Gardens of Stone (1987)

Billy Jack (1971; also The Born Losers, Trial of Billy Jack)

Coming Home (1978)

Articles and Books:

Heilbronn, L.M., Coming Home a Hero: The Changing Image of Vietnam Vets on Prime Time T.V. Journal of Popular Film and Television 13 (1): 25-30, 1985

Norden, M.F., The Disabled Vet in Hollywood Films.

Journal of Popular Film and TV 13 (1): 16-23, 1985

Kovic, Ron, Born on the Fourth of July

Weeks 10-12

Theme: Virtue and Apocalypse

What does war do to the human heart?

Guest Speaker: _____

Film: Apocalypse Now (1979)

Film: The Making of Apocalypse Now (recommended)

Novels: Conrad, Joseph, Heart of Darkness

Heinemann, Larry, Paco's Story

Caputo, Philip, A Rumor of War (recommended)

Herr, Michael, Dispatches (recommended)

Music: Songs the soldiers listened to:

The Doors

Outside Resources:

Films about the war: The Boys in Company C (1978)

Go Tell the Spartans (1979)

Reviews of Apocalypse Now:

New Yorker 55: 70-72 Sept 3 1979

Newsweek 94: 56-7 August 20 1979

Time 114:55 August 27 1979

Cineaste fall 1979 p. 51

Books:

Chanoff, David, and Doan Van Toai, Portrait of the Enemy

Del Vecchio, John, The Thirteenth Valley

Devanter, Linda Van, Home Before Morning

O'Brien, Tim, If I Die in a Combat Zone (autobiography)
Going after Cacciato (novel)

Santoli, Al, Everything We Had

Weeks 13-15

Theme: Beginnings--How did we come to be involved

Film: The Quiet American (1958)

Music: pro and con-- the music of the sixties

Ballad of the Green Beret, Barry Sadler

I Ain't Marching Anymore, Phil Ochs

Fixin-to-Die Rag, Country Joe MacDonald

Sky Pilot, Eric Burdon and the Animals

Blowin' in the Wind, Bob Dylan

Outside Resources:

Early Films:

The Green Berets (1968)

Vietnam: In the Year of the Pig (1968; documentary)

The Violent Breed (1970)

Interviews with My Lai Veterans (1970; Academy Award winning documentary)

Thunderbolt and Lightfoot (1974)

Hearts and Minds (1974; documentary)

Reviews of The Quiet American

Variety January 22, 1953

New York Times Feb 6, 1958

Articles and Books:

Moore, Robin The Green Berets

Spark, Alasdair, The Soldier at the Heart of the War:

The Myth of the Green Beret. Journal of American Studies 18 I:29-48 1984

2.3 Evaluation of Students' Work

Two papers will be required, one shorter piece (3-5 pages), and final paper of 5 pages. In addition, students must draw on outside resources for an oral presentation of approximately 5-10 minutes in length. Evaluation will be based on these papers, the oral presentation, and participation in class discussions.

Oral Presentation	20%
Paper one (three to five pages):	25%
Final paper (five pages):	25%
Participation in Discussions:	30%
	100%

2.4 Texts and Other Materials: (please see 2.2)

2.5 Bibliography

Bodard, Lucien. *The Quicksand War; Prelude to Vietnam*. Boston: Atlantic-Little, Brown & Co., 1967.

Charlton, Michael and Moncrieff, Anthony, eds. *Many Reasons Why: the American Involvement in Vietnam*. London: Scholar Press, 1978.

Fitzgerald, Frances. *Fire in the Lake: The Vietnamese and the Americans in Vietnam*. Boston, Toronto: Little, Brown and Company, 1972.

Giap, Vo nguyen. *The Military Art of People's War: Selected Writings of General Vo Nguyen Giap*. Edited and with an introduction by Russell Stetler. New York and London: Monthly Review Press, 1970.

Kolko, Gabriel. *Anatomy of a War: Vietnam, The United States, and the Modern Historical Experience*. New York: Pantheon Books, 1985.

Patti, Archemedes. *Why Viet Nam? : Prelude to America's Albatross*. Berkeley, Los Angeles, London: University of California Press, 1980.

3. Courses on the U.S. experience in Viet Nam have proliferated throughout many universities in the United States in recent years. This course would provide students with an understanding of contemporary American culture, art, and politics during one of the most significant historical periods the United States has ever gone through. Its cultural studies approach is in line with the department's policy to further this kind of teaching.

4. Analytical Information

4.1 Analysis of the type of class:

Type of Class	Preferred Size	Personnel Needed	Weekly Hours Prof./Student	Credit/Equiv. Student/Prof.
<u>Conference</u>	15 and up	1	3	3
<u>Discussion</u>				
Laboratory				
Workshop or Sem.				
Field Work				
Supervised Teach.				
Individual Study				

4.2 Resources needed:

4.2.1 Space and its characteristics:

classroom seminar auditorium laboratory other

Special requirements (special blackboards, etc.): None

4.2.2 Videos to be purchased, the rest of the materials are available from from the CUC.

4.2.3 Personnel: one professor

4.2.3.1 Minimum of Masters Degree in English and demonstrated knowledge of the topic

4.2.3.2 No support personnel needed

4.2.3.3 Number of professors from CUC qualified to teach this course: 2

4.3 Relation to other courses:

4.3.1 In the same department:

4.3.1.1 courses that can substitute it:
Literature 3221-22

4.3.1.2 courses whose registration may be affected:

none

4.3.2.3 courses for which it would be a requirement:
none

4.3.1.4 courses that include part of this course's content:
U.S. History

4.3.1.4.1 Extent and nature of this relation:
minimal

4.3.1.4.2 Distinctive characteristics of this course:

-This course is the first of its kind
in the UPR system

4.3.2 With other departments:

4.3.2.1 Courses that could substitute it:
none

4.3.2.2 Courses whose registration could be affected:

none

4.3.2.3 Courses for which it is a requirement:
none

4.3.2.4 Courses that include part of this course's content:

U.S. History

4.3.2.4.1 Extent and nature of the relation
minimal

4.3.2.4.2 Distinctive characteristics that justify the existence of this course:

First of its kind in the UPR system

4.3.3 With other units of the UPR, specifying the possible equivalencies and co-validations, its credits and requirements (if this information is available):

not available

4.3.4 What courses would duplicate the credit hours earned by the student?

not know

4.4 Projected enrollment:

	1st year	2nd year
1st semester	_____	_____
2nd semester	<u>15-25</u>	_____
summer	_____	_____

4.5 Itemized list of estimated costs of the course:

4.5.1 Salaries for teaching and non-teaching personnel:

Standard salary for professor with minimum of Master's degree

4.5.2 Materials, equipment, remodeling and other:

none

5. Course history:

5.1 Enrollment of students in each section when the course has been taught experimentally, or if it is a revision, during the last three years:

	199_4-95	199_ -	199_
1st semester	_____	_____	_____
2nd semester	<u>32 est.</u>	_____	_____
summer	_____	_____	_____

5.2 Source of enrollment, by program and year the students are in:

Program	1st yr.	2nd	3rd	4th	5th
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

1. Cultural behaviors as mediated through language. Examines cultural differences between the students' own culture and other cultures in the United States and other countries. An equivalent for 3201 and 3202.

1.1 English

1.2 INGL 3265

1.3 THE ENGLISH LANGUAGE ACROSS CULTURES

1.4 One year of English; 4 or 5 on Advanced Placement

1.5 Fall semester, alternate years

1.6 3 credits

1.7 3 hours weekly

1.8 This is a course on language and culture. It will include learning about the cultural patterns as mediated through language and about cultural differences between the United States and other countries (including the students' own). It can be substituted for INGL 3201, 3202, and other middle level courses.

2. Compendium

2.1 Objectives

2.1.1 General

2.1.1.1 The students will increase their mastery of American English and will integrate it with the understanding of the cultural and linguistic behavior patterns of the people in the United States.

2.1.1.2 The students will learn about specific patterns of communication that often lead to misunderstandings across cultures.

2.1.2 Specific

2.1.2.1 The students will analyze the concept of "culture" and its mediation through language.

2.1.2.2 They will examine both the mainstream U.S. culture and the cultural diversity within the United States.

- 2.1.2.3 They will compare the U.S. culture to their native culture and to those of other countries.
- 2.1.2.4 They will increase their understanding and appreciation of their own cultural and linguistic heritage.
- 2.1.2.5 They will examine the consequences of cultural variety in general and will learn about cultural conflict and adjustment.
- 2.1.2.6 The students will explore the balance and the interdependence between verbal and non-verbal communication, its linguistic and cultural basis and motivation.

2.2 Topics covered (each 1-2 weeks):

- 2.2.1 Cross-Cultural Contact with Americans
- 2.2.2 US Culture versus Other Cultures
- 2.2.3 The Linguistic and Ethnic Diversity within US Culture itself
- 2.2.4 Cross-Cultural Conflict and Adjustment
- 2.2.5 Verbal Communication
- 2.2.6 Nonverbal Communication
- 2.2.7 Personal Relationships: Friends, Acquaintances, and Family
- 2.2.8 Education: Values and Expectations
- 2.2.9 Work: Practices, Attitudes, and Language
- 2.2.10 The Gender Difference and Language

2.3 Suggested method of evaluation:

Class participation	10%
Tests	10%
Oral Presentation	20%
A Short Paper	20%
Midterm	20%
Final	20%

2.4 Texts and materials:

Levine, Deena R., Mara B. Adelman. Beyond Language: Cross-Cultural Communication, 2nd ed. Englewood Cliffs, N. J.: Prentice Hall, 1993.

(Alternatively: Archer, Carol M. Living with Strangers in the U. S. A.: Communicating Beyond Culture. Englewood Cliffs, N. J.: Prentice Hall, 1991.)

The above will be supplemented with selections from Lewis, Tom and Robert Jungaman, eds. On Being Foreign: Culture Shock in Short Fictions An International Anthology. Yarmouth, Maine: Intercultural P, 1986.

2.5 Learning Resources

Adelman, Mara B. "Cross-Cultural Adjustment: A Theoretical Perspective on Social Support." Intercultural Journal of International Relations. 12: 183-204, 1988.

Adler, Peter. "Culture Shock and the Cross-Cultural Learning Experience." Readings in Intercultural Communication, Vol II. Ed. David S. Hoopes. Pittsburgh, PA: Regional Council for International Education of the University of Pittsburgh, 1979.

Archer, Carol M. "Beyond Culture Bumps." Culture Bound. Ed. Joyce M. Valdes. Cambridge, England, and New York: Cambridge UP, 1986.

_____. Living with Strangers in the U. S. A.: Communications Beyond Culture. Englewood Cliffs, N. J.: Prentice Hall, 1991.

Barnak, Paula, Henry Holmes, and Stephen Guild. Intercultural Sourcebook. Eds. David S. Hoopes and Paul Ventura. LaGrange Park, IL: Intercultural Network, 132-140, 1979.

Bamlund, Dean C. Interpersonal Communications Survey and Studio. Boston, MA: Houghton Mifflin Co., 1968.

Bellah, Robert N., et al. Habits of the Heart* Individualism and Commitment in American Life. New York: Harper and Row, 1985.

Benedict, Ruth. Paitems of Culture. Boston: Houghton Mifflin Co., 1934.

Birdwhistle, Ray. "The Language of the Body." Human Communication: Theoretical Exl2loration. Ed. Albert Silverstein. Lawrence Erlbaum Assoc., 1974.

Brislin, Richard W. Cross-Cultural Encounters: Face-to-Face Interaction. New York: Pergamon Press, 1981.

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3 . Justification for the Creation of the Course and How Responds to Departmental and Institutional Objectives

- 3.1 This course is intended to fulfill a second year, 3 credit English requirement. It responds to both department and college objectives in the ways enumerated below:
- 3.2 Currently the Department does not offer a middle level cultural-linguistic course.
- 3.3 The course is in full agreement with the new Departmental Proposal to offer the students more choice within the required courses list.
- 3.4 The course is in full agreement with the new Departmental Proposal in its emphasis on cultural, ethnic, and gender studies.

3.5 The course stresses the interdependence that exists between the verbal and non-verbal communication. The students will study English using the materials that illustrate this interdependence. It is highly recommended to learn the target language (in this case American English) together with the cultural patterns connected with that language.

3.6 After the contrastive cultural and linguistic study offered by the course the students will be in a better position to know and evaluate their own Puerto Rican heritage.

4. Analytical Information

4.1	Type of Class	Size	Personnel	Hours	P/w	Credits
	Reading/Discussion	25-30	1	3		3

4.2 Resources Needed

4.2.1 Space

Classroom: regular requirements.

4.2.2 Equipment and materials

TV monitor and a VCR (all available)

4.2.3 Personnel

4.2.3.1 Minimally an M.A., Ph.D. preferred, in linguistics with preparation in cultural and-ethnic studies, feminist theory, sociology or sociolinguistics.

4.2-3.2 No support personnel needed.

4.2-3.3 7 professors in the English Department can currently teach this course.

4.3 Relationship to other courses

4.3.1 Presently, there are no other courses in the Department which cover the above field.

4.3-1.1 Courses that can substitute it: none.

- 4.3.1.2 This course can substitute for other middle level courses, such as INGL 3201, 3202.
- 4.3-1.3 The course fulfills the English majors' middle level requirement and linguistic requirement, but it does not serve as a pre-requisite for any specific course.
- 4.3.1.4 No other courses include any part of this course's content.

4.4 Projection of matriculation

	first year	second year
first semester	25	25
second semester	25	25

4.5 Estimated costs

- 4.5.1 Salaries
\$ 1,875-3,411 p/m
- 4.5.2 Materials, equipment, etc. \$200 for books \$150 for videos
\$100 for periodicals

5. Course History

5.1 Matriculation in each semester offered experimentally

first semester 91-92 22 est.
second semester 89-90 25 est.

5.2 Source of matriculation by program, etc. N/A

5.3 Dept. CC approval 2-23-95

Dept. approval 3-9-95

Approved CGI May 14, 1996