

Term Information

Effective Term Summer 2015

General Information

Course Bulletin Listing/Subject Area Spanish
Fiscal Unit/Academic Org Spanish & Portuguese - D0596
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 4582
Course Title Latino Cinema: Filmmaking, Production and Consumption
Transcript Abbreviation Latino Cinema
Course Description Explores how films by and about Latinos creatively texture four decades of social and historical change that inform the U.S. Latino experience. Focuses on issues of content and use of formal devices (lighting, camera angle and lens, sound, editing, & mise-en-scène) give various shapes to Latino experiences and identities. Taught in English.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 7 Week, 12 Week (May + Summer)
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites Prereq: A grade of C- or above in 3450 (450) or 3450H (450H).
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 16.0905
Subsidy Level Baccalaureate Course
Intended Rank Junior, Senior

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Students recognize and explain the role of race, sexuality, ethnicity, gender, and class as manifested in Latino films within the United States and Latin America
- Students analyze the roles of social diversity in Latino films and how these roles influence their own perceptions of diversity.
- Students explain and illustrate how production and consumption of Latino films trigger different thoughts of and feelings toward Latinos in static and staid ways.
- Students apply tools and concepts developed in film theory specifically those that identify shaping devices.
- Students differentiate and illustrate how advances in cognitive sciences can enrich our understanding of Latino films.

Content Topic List

- Gender/ sexuality
- Race
- National cinema
- Film Theory

Attachments

- Spa4582Latino Cine Syllabus.doc: syllabus

(Syllabus. Owner: Sanabria,Rachel A.)

Comments

- Do not enforce C- course pre-req in the system at the Registrar level. *(by Sanabria,Rachel A. on 11/25/2014 02:42 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Sanabria,Rachel A.	11/25/2014 02:42 PM	Submitted for Approval
Approved	Sanabria,Rachel A.	11/25/2014 02:43 PM	Unit Approval
Approved	Heysel,Garett Robert	11/25/2014 06:55 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	11/25/2014 06:55 PM	ASCCAO Approval

DEPARTMENT OF SPANISH AND PORTUGUESE
SPAN 4582 Latino Cinema: Film making, Production and Consumption

Prof. Frederick Aldama
Contact information: aldama.1@osu.edu
Office:
Office Hours:
Course location: TBD
Days / Time: TBD

Course Description:

In this course we will explore how films by and about Latinos creatively texture four decades of social and historical change that inform the U.S. Latino experience. We will explore issues of content (race, sexuality, ethnicity, gender, and class) as well as how films by and about Latinos use formal devices (lighting, camera angle and lens, sound, editing, and mise-en-scène) to give various shapes to Latino experiences and identities. We will also explore questions of production and consumption, including how Latino films trigger different thoughts of and feelings toward Latinos in static and staid ways as well as in new and innovative ways.

We will use the tools and concepts developed in film theory, especially those that identify shaping devices like those mentioned above. We will also consider how the advances in the cognitive sciences can enrich our understanding of how films by and about Latinos are built and how we consume these films as an audience.

Course Objectives/Learning Goals:

- Students recognize and explain the role of race, sexuality, ethnicity, gender, and class as manifested in Latino films within the United States and Latin America
- Students analyze the roles of social diversity in Latino films and how these roles influence their own perceptions of diversity.
- Students explain and illustrate how production and consumption of Latino films trigger different thoughts of and feelings toward Latinos in static and staid ways.
- Students apply tools and concepts developed in film theory specifically those that identify shaping devices.
- Students differentiate and illustrate how advances in cognitive sciences can enrich our understanding of Latino films.

Requirements:

- We will view and analyze the following films:
Cheech Marin: *Born in East L.A.* (1987); Edward James Olmos: *American Me* (1992); Allison Anders' *Mi Vida Loca* (1993); Gregory Nava: *Mi Familia* (1995); Miguel Arteta's *Star Maps* (1997); Ramón Menéndez *Stand and Deliver* (1999); Carlos Ávila *Price of Glory* (2000); Karyn Kusama's *Girlfight* (2000); Lourdes Portillo's *Señorita extraviada* (2001); Patricia Cardoso's *Real Women Have Curves* (2002); Sergio Arau's *A Day Without a Mexican* (2004); Larry Clark's *Wassup Rockers* (2005); Nava's *Bordertown* (2006); Alex Rivera: *Sleep Dealer*

(2008); Peter Bratt: *La Mission* (2009); Cary Fukunaga's *Sin Nombre/Without a Name* (2009); Robert Rodriguez: *Machete* (2010); Aurora Guerrero *Mosquita y Mari* (2012).

- **Complete film viewing prior to day of discussion.** They are available for streaming via the Streaming Media Library: <https://drm.osu.edu/media/Media/List>
- **Complete respective reading assignments in advance of the specified day of lecture. Articles and chapters are available for download via Carmen. All reading indicated on the syllabus is obligatory.**

Assignments:

- Formal writing assignment. Write three short papers (5 pages each). Papers should be double-spaced with 1" left/right margins and Times font. Late papers will not be accepted.
Grade: 50%
- One-page journal responses. 1-page typed; double space, 1" margins; Font: Times. Due the first day of lecture on the respective film. Place in Carmen dropbox. You will write one journal response per week, excepting the week when papers are due. Entries offer you the opportunity to explore in an informal manner your response to the *theory* read and *films* viewed.
Grade: 35%
- Attendance and participation in class: Answering questions; discussing assigned reading, art, films, cultural events; active listening during discussion; initiating discussion topics; attentive viewing of films
Grade: 15%
- **Extra credit:** Attend LASER Event write up one-page response on a LASER event. For event listings go to: <http://www.laser.osu.edu>

Grading scale

100 – 93	A
92 – 90	A-
89 – 88	B+
87 – 83	B
82 – 80	B-
79 – 78	C+
77 – 73	C
72 – 70	C-
69 – 68	D+
67 – 65	D
64.9 – 0	E

Academic Misconduct:

"It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases

of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>."

"Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901;<http://www.ods.ohio-state.edu/>."

Electronic devices: Please bring pen and paper to take notes. The use of laptops and personal electronic devices including cellular phones and iPods, iPads, tablets, and so on, is not permitted.

Schedule:

Week I Foundations

Lecture I

“Latino-Ciné Poetics”

Discussion: Gregory Nava: *Mi Familia*

Articles: Charles Ramírez Berg’s *Latino Images in Film*
Chapter 1 (pp. 13-37)

Lecture II

“Urbanization of Latinos”

Discussion: Gregory Nava: *Mi Familia*

Articles: Shklovsky’s “Semantics of Cinema” (pp. 111-113);
Siegfried Kracauer “Basic Concepts” (pp. 7-118).

Week II

The Ever Elusive *Latinidad*

Lecture I

“Policing Identity Categories”

Discussion: Cheech Marin: *Born in East L.A*

Articles: Chon Noriega’s “Imagined Borders” in *The Ethnic Eye* (pp. 3-21).

Lecture II

“Satire as Sociopolitical Critique”

Discussion: Sergio Arau’s *A Day Without a Mexican*

Articles: Armida De la Garza’s “Mockumentary as Post-nationalist National Identity in *A Day without a Mexican* by Sergio Arau” (pp. 119-131).

Week III

Latinos in Time and Place

Lecture I

“*Reel* vs. Real Latinos”

Clips: James Cameron’s *Avatar* and David Ayer’s *Harsh Times*

Discussion: Patricia Cardoso’s *Real Women Have Curves*

Articles: Isabel Molina-Guzmán’s “Mapping the Place of Latinas in the U.S. Media” in *Dangerous Curves* (pp. 1-49)

Lecture II

“Exploited and Empowered”

Discussion: Patricia Cardoso’s *Real Women Have Curves*

Articles: Isabel Molina-Guzmán’s “Mapping the Place of Latinas in the U.S. Media” in *Dangerous Curves* (pp. 1-49)

Week IV

Latina USA

Lecture I

“Melodrama as Social Critique”

Discussion: Aurora Guerrero *Mosquita y Mari* (2012)

Articles: Clara Rodríguez’s “Chapter 6: The Postmodern Era” in *Heroes, Lovers, and Others* (pp. 186-225)

Lecture II

“Latina’s Strike Back”

Discussion: Karyn Kusama's *Girlfight*
Articles: Kristina Lane "Just Another Girl outside the Neo-Indie" (pp. 193-209)

- Week V**
Lecture I **Social Awareness and the Popcorn Flick**
 "Comic and Serious Palimpsests"
Discussion: Robert Rodriguez's *Machete*.
Articles: "Foreword: A Teaser before the Show by Charles Ramírez Berg" in Aldama's *The Cinema of Robert Rodriguez* (pp. ix-xii)
- Lecture II "Beautiful and Ugly"
Discussion: Robert Rodriguez's *Machete*
Articles: Ingle's "The Border Crossed Us: *Machete* and the Latino Threat Narrative" in Aldama's *The Films of Robert Rodriguez* (pp. 157-174)
- Week VI**
Lecture I **Border Crossings**
 "Prey and Preyed Upon"
Discussion: *Sin Nombre (Without a Name)*
Articles: Aldama's *Mex-Ciné* (pp. 85-89; pp. 121-123).
- Lecture II "Transnation"
Discussion: *Sin Nombre (Without a Name)*
Articles: Aldama's *Mex-Ciné* (pp. 48-51; pp. 61-75)

Paper I Due

- Week VII**
Lecture I **Global Latino Filmmaking**
 "Local . . . Global Audience"
Discussion: Diego Luna's *Cesar Chavez*
Articles: Aldama's *Mex-Ciné* (pp. 107-120)
- Lecture II "A Secular Messianism"
Discussion: Diego Luna's *Cesar Chavez*
Articles: Aldama's *Mex-Ciné* (pp. 120-134)
- Week VIII**
Lecture I **Capitalism, Sociopathology, and Sexuality,**
 "Capacious Queers"
Discussion: Miguel Arteta's *Star Maps*
Articles: Richard T. Rodriguez's "Introduction Staking Family Claims" in *Next of Kin* (1-19)

Lecture II “Empathy and Ethics”
Discussion: Miguel Arteta’s *Star Maps*
Articles: Camilla Fojas’s “Schizopolis: Border Cinema and the Global City (of Angels)” (pp. 7-31)

Week IX Fortress USA

Lecture I “Reel Borderlands”
Discussion: Gregory Nava’s *Bordertown*
Articles: Camilla Fojas’s “Chapter Four Urban Frontiers” in *Border Bandits* (pp. 145-181)

Lecture II “Real Borderlands. . .Femicide”
Discussion: Lourdes Portillo’s *Señorita extraviada*
Articles: Rosa Linda Fregoso’s “Toward a Planetary Civil Society” in *meXicana Encounters* (pp. 1-29).

Week X What makes a Film Latino?

Lecture I “Latinas Breaking the Frame”
Discussion: Allison Anders’ *Mi Vida Loca*
Articles: Susan Dever’s “Neomelodrama as Participatory Ethnography” in *Celluloid Nationalism* (pp. 125-166)

Lecture II “Today’s Pan-Latino Youth”
Discussion: Larry Clark’s *Wassup Rockers*
Articles: Adrián Pérez Melgosa’s “Capturing a Moving Identity” in *Cinema and Inter-American Relations* (pp. 143-180)

Paper II Due

Week XI Virtual Crossings

Lecture I “Braceros of Tomorrow”
Clips: Ridley Scott’s *Blade Runner*
Discussion: Alex Rivera’s *Sleep Dealer*
Articles: Christopher González “Latino Sci-Fi: Cognition and Narrative Design in Alex Rivera’s *Sleep Dealer*” (pp. 211-223)

Lecture II “Commodification of Past, Present, and Future?”
Discussion: Alex Rivera’s *Sleep Dealer*

Article: Christopher González “Latino Sci-Fi: Cognition and Narrative Design in Alex Rivera’s *Sleep Dealer*” (pp. 211-223)

Week XII Love, Greed, Violence. . . and the Community

Lecture I “Wasted Youth”

Discussion: Peter Bratt: *La Mission*

Articles: Cristina Alcalde’s “What It Means to be a Man?: Violence and Homophobia in Latino Masculinities On and Off Screen” (pp. 537-553)

Lecture II “Today’s Olvidados/Forgotten Ones”

Discussion: Peter Bratt: *La Mission*

Articles: Cristina Alcalde’s “What It Means to be a Man?: Violence and Homophobia in Latino Masculinities On and Off Screen” (pp. 537-553)

Week XIII Narcoeconomies and Violence of Sexual Transgression

Lecture I “Pinta Cultura”

Discussion: Edward James Olmos: *American Me*

Articles: Aldama’s *Brown on Brown* Introduction (1-24)

Lecture II “Incarceral Identities”

Discussion: Edward James Olmos: *American Me*

Articles: Aldama’s “Edward J. Olmos’s Postcolonial Penalizings of the Film-Image Repertoire” in *Brown on Brown* (174-198)

Week XIV Bending the Borderlands

Lecture I “Flicks and More”

Discussion: *From Dusk Till Dawn*

Articles: Frederick Luis Aldama, Sam Saldívar, Christopher González, Sue J. Kim, and Camilla Fojas: “Five Amigos Crisscross Borders on a Road Trip with Rodriguez” in Aldama’s *The Films of Robert Rodriguez* (pp. 197-224)

Lecture II “Rasquache Transnation”

Discussion: *From Dusk Till Dawn*

Articles: Stavans’s “Tarantino & Rodriguez: A Paradigm” in Aldama’s *The Films of Robert Rodriguez* (193-197)

Week XV

**Work on Final Papers
Paper III Due**