

Term Information

Effective Term Spring 2019

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 Latinx Cinema: Filmmaking, Production & Consumption
Transcript Abbreviation Latinx Cinema
Course Description Explores how films by and about Latinxs respond to the U.S. Latinx experience. Analyzes how representational strategies (in terms of race, sexuality, ethnicity, gender, and class) and the deployment of formal devices (such as narrative structure, lighting, cinematography, sound, editing, and mise-en-scène) give various shapes to Latinx experiences and identities.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
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 or 3450H, or 2nd year writing course and permission of instructor.
Exclusions
Electronically Enforced Yes

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

- Analyze depiction of race, sexuality, ethnicity, gender and class in Latinx films and how those depictions promote new perceptions of Latinxs.
- Utilize tools and concepts of Latinx cultural studies and film studies to analyze Latinx films.

Content Topic List

- Identity categories and latinidad
- Gendered narratives
- Latinx films and social consciousness
- Hemispheric Latinx identities and socio-economic critique
- Latinx docudrama
- Queering the Latinx familia
- Non-Latinx directors and their Latinx films

Sought Concurrence

Yes

Attachments

- LP SPAN 4582-FINAL[2].pdf: Syllabus
(Syllabus. Owner: Sanabria,Rachel A.)
- Concurrence Compiled.pdf: Concurrence Summary
(Concurrence. Owner: Sanabria,Rachel A.)
- LP Chair letter-to ASCC[1].pdf: Chair support letter
(Cover Letter. Owner: Sanabria,Rachel A.)
- 3-12-18 Revised Curriculum Map.xlsx: Map
(Other Supporting Documentation. Owner: Sanabria,Rachel A.)

Comments

- Please see 12-11-14 e-mail to J. Grinstead and R. Sanabria. *(by Vankeerbergen,Bernadette Chantal on 12/11/2014 09:07 AM)*
- 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
Revision Requested	Vankeerbergen,Bernadette Chantal	12/11/2014 09:07 AM	ASCCAO Approval
Submitted	Sanabria,Rachel A.	03/12/2018 03:48 PM	Submitted for Approval
Approved	Sanabria,Rachel A.	03/12/2018 03:49 PM	Unit Approval
Approved	Heysel,Garett Robert	03/12/2018 06:03 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Oldroyd,Shelby Quinn Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler	03/12/2018 06:03 PM	ASCCAO Approval



March 12, 2018

Dear Sir or Madam:

I am writing to express departmental support for the proposed course SPAN 4582 Latinx Cinema: Filmmaking, Production and Consumption. The course will complement and deepen our existing offerings in both film studies and Latinx studies and enhance our collaborations with other units.

At the moment, SPPO offers four courses on film –one at the GE level (SPAN 2380 Introduction to Latin American Film); two at the major/minor level in Spanish (SPAN 4580 Latin American Film; and SPAN 4581 Spanish Film); and one at the major/minor level in Portuguese (PORT 4597.02 Representing Identity in the Cinema of the Portuguese-Speaking World). The proposed SPAN 4582 will allow us to cover a content area (films made by and about Latinx peoples and communities) outside the scope of those courses.

The proposed course also will enhance our offerings in Latinx languages, literatures and cultures. We currently offer several undergraduate courses on those topics, including the following:

SPAN 2367S	The US Experience: Hispanics, Language and Literacy
SPAN 2389	Spanish in the US: Language as Social Action
SPAN 3413	Spanish for Heritage Speakers
SPAN 4416	Latino Urbanism and the Reinvention of the American City
SPAN 4557.10	Introduction to Latino Literature in the U.S.
SPAN 4557.20	Introduction to Other Latino Literature in the U.S.
SPAN 4689S	Translation and Interpreting in the Latino Community
SPAN 5389	US Latino Languages and Communities

The proposed SPAN 4582 will allow us to cover a form of cultural production (film) that is not the focus of any of those existing courses.

We have three faculty members (Drs. Aldama, Podalsky, Martinez Cruz) with the expertise in Film Studies and/or Latinx Studies who will be able to teach SPAN 4582.

We also believe that the proposed course will enhance our collaborations with other units. We sought and received (as evident in the accompanying documentation from Dr. Ryan Friedman, Director) concurrence from the Film Studies (FS) program, along with their pledge to include the new course within the Film Studies major/minor. At the moment, three of our courses (SPAN 2380, SPAN 4580, SPAN 4581) can count toward the FS major. However, only SPAN 2380 is taught in English. The inclusion of the proposed SPAN 4582 in the FS program will provide monolingual FS students with another way to familiarize themselves with alternate filmmaking traditions –i.e. films made by and about Latinxs.

We also have sought concurrence from the Latina/o Studies (LS) program, along with consideration that the SPAN 4582 be included in the LS minor. As evident in the accompanying documentation from Dr. Theresa Delgado, Director), the program's Faculty Council acknowledged that the proposed course does not overlap with existing courses. However, the Council asked us to revise the syllabus in order to make a decision about concurrence as well as potential inclusion in the minor. Having incorporated many



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of their suggestions to the syllabus, we sent them a revised version in early March. SPPO is hopeful that the Faculty Council of the LS program will provide formal concurrence for the proposed course and will agree to include the course in the LS minor.

That said, we believe that there is an important distinction between the question of concurrence (a process designed to promote collaboration between units, prevent overlap between units, and avoid enrollment declines in any given unit) and the issue of potential inclusion in an existing major or minor. SPPO believes that the LS Faculty Council already has acknowledged via email that our proposed course on Latinx Cinema does not overlap with any existing LS courses. For that reason, we are forwarding these materials to the Curriculum Committees at this time.

Sincerely,

Laura Podalsky
Chair and Professor

DEPARTMENT OF SPANISH AND PORTUGUESE
SPAN 4582:
Latinx* Cinema: Filmmaking, 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 Latinxs creatively texture four decades of social and historical change that inform the U.S. Latinx experience. We will explore and analyze issues of content (race, sexuality, ethnicity, gender, and class) as well as how films by and about Latinxs use formal devices (lighting, camera angle and lens, sound, editing, and mise-en-scène) to give various shapes to Latinx experiences and identities. We will also explore questions of production and consumption, including how Latinx films trigger different thoughts of and feelings toward Latinxs in static and staid ways as well as in new and innovative ways. We will ask: What makes a film Latinx? What are the ingredients that make up an essential Latinidad? Do some films by and about Latinx subjects and experience give shape to specific cultural and historical information that draw lines between audiences: Latinx versus Anglo, arthouse versus mainstream audiences? At what point do films by and about Latinxs operate on a deeper level of narrative prototypicality?

The course will variously consider: 1) the importance of the historical period as well as social and political contexts in the making, distribution, and consuming of Latinx films; 2) the specific techniques used (lensing, editing, lighting, costuming, casting, and the like) in giving shape to the everyday lives, unique traditions, and representations of the very varied ethnic makeup of Latinxs residing in the US; 3) the presence of those working before the camera such as the screenplay writers as well as those technicians working behind cameras; 4) Latinx ciné within a larger US and hemispheric American filmscape; 5) how Latinx films work within and radically resist non-Latinx art-house and mainstream cinema; 6) analysis of non-Latinx filmmakers such as Karyn Kusama, Larry Clark, and Cary Fukunaga who seek to complicate and enrich our understanding of the experiences of Latinx communities.

To this end, we will use the tools and concepts developed in film theory, especially those that identify shaping devices such as lighting, camera angle and lens, sound, editing, and mise-en-scène. We will also use the analytical tools developed in Latinx cultural studies to deepen our understanding of how Latinx identities and experiences are distilled and reconstructed in film.

***A note on the course title, *Latinx Ciné*.** I use the term Latinx for its LGBTQ inclusivity. I use the French Ciné as shorthand for readers to situate Latinx films within a tradition of filmmaking where there's a great willfulness exercised on the part of the creators; this stands in contrast with the factory-like system of Hollywood that churns out films for easy consumption and profits alone.

Course Objectives/Learning Goals:

- Students recognize, explain, and analyze the role of race, sexuality, ethnicity, gender, and class as manifested in Latinx films within the United States and Latin America.
- Students analyze the roles of social diversity in Latinx films and how these roles influence their own perceptions of diversity.
- Students analyze how Latinx films make new perceptions, thoughts, and feelings toward Latinxs.
- Students apply tools and concepts developed in film theory specifically those that identify shaping devices.
- Students use the concepts and analytic tools generated in Latinx cultural studies to analyze Latinx 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 are available for download via Carmen. All reading indicated on the syllabus is obligatory.**

Required Books

- Van Sijll. *Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know*. ISBN: 9781932907056

Assignments:

- Formal writing assignment. Write 3 research papers (5-7 pages each). Papers should be 5-7 pages and double-spaced with 1" left/right margins and Times font. These are *analytical* papers and *not* descriptive explorations. To this end, you are *required* to use the *theory* read for class to develop and substantiate your argument concerning the respective film(s). 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 a pre-approved Spanish/Portuguese, Film Studies, Latinx Studies, DISCO, or LASER event and provide a one-page critical response.

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 **Toward a Poetics of Latinx-Ciné**

Lecture I Discussion: Gregory Nava: *Mi Familia*
Articles: Charles Ramírez Berg's *Latinx Images in Film* Chapter 1 (pp. 13-37); Rosa Linda Fregoso's "Introduction: The Bronze Screen: Looking at Us Looking

Lecture II Discussion: Gregory Nava: *Mi Familia*
Articles: Daniel Pérez's "Mi Familia Rara: Why Paco Isn't Married"; Vansijll's "Shape Within the Frame"; Vansijll's "Space" & "Frame"

Week II **Identity Categories & Latinidad**

Lecture I Discussion: Cheech Marin: *Born in East L.A.*
Articles: Fregoso's "Humor as Subversive De-construction: Born in East L.A. (1987)"; Frances R. Aparicio's "Latinidad" (pp.113-116);
Mise-en-scene composition: rule of thirds and balance and compositional stress
<https://www.youtube.com/watch?v=itL2dDimoSg>

Lecture II 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); Noriega's "Imagined Borders" in *The Ethnic Eye* (pp. 3-21); Vansijll's Section 4: "Editing"

Week III **Gendered Survivance Narratives**

Lecture I 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); Vansijll's Section 5: "Time"

Lecture II 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 **Breaking Out of Restrictive Gender Roles**

Lecture I Discussion: Aurora Guerrero *Mosquita y Mari* (2012)
Articles: Clara Rodriguez's "Chapter 6: The Postmodern Era" in *Heroes, Lovers, and Others* (pp. 186-225); Vansijll's Section 10: "Camera Position"

Lecture II Discussion: Karyn Kusama's *Girlfight*
Articles: Kristina Lane "Just Another Girl outside the Neo-Indie" (pp. 193-209); Vansijll's Section 9: "Camera Lenses"

Paper I Due

- Week V Latinx Flicks as Raising Social Consciousness**
- Lecture I 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); Vansijll's Section 6: "Sound Effects"
- Lecture II Discussion: Robert Rodriguez's *Machete*
Articles: Ingle's "The Border Crossed Us: *Machete* and the Latinx Threat Narrative" in Aldama's *The Films of Robert Rodriguez* (pp. 157-174); Vansijll's Section 11: "Camera Motion"
- Week VI Hemispheric Latinx Identities**
- Lecture I Discussion: *Sin Nombre (Without a Name)*
Articles: Jesús Ángel González's New Frontiers for Post-Western Cinema: Frozen River, Sin Nombre, Winter's Bone"; Vansijll's Sections 16 & 17: "Locations"; "Natural Environment"
- Lecture II Discussion: *Sin Nombre (Without a Name)*
Articles: section from Aldama's *Mex-Ciné*
- Week VII Latinx Docudrama**
- Lecture I Discussion: Diego Luna's *Cesar Chavez*
Articles: Curtis Marez "Farm Workers in the Machine"
- Lecture II Discussion: Diego Luna's *Cesar Chavez*
Articles: Vansijll's Sections 14 & 15: "Props" & Wardrobe
- Week VIII Queering Familia**
- Lecture I Discussion: Miguel Arteta's *Star Maps*
Articles: Richard T. Rodriguez's "Introduction Staking Family Claims" in *Next of Kin*
- Lecture II Discussion: Miguel Arteta's *Star Maps*
Articles: Camilla Fojas's "Schizopolis: Border Cinema and the Global City (of Angels)"
- Week IX Borderlands and Femicide**
- Lecture I Discussion: Gregory Nava's *Bordertown*
Articles: Camilla Fojas's "Chapter Four Urban Frontiers" in *Border Bandits*

Lecture II Discussion: Lourdes Portillo's *Señorita extraviada*
Articles: Rosa Linda Fregoso's "Toward a Planetary Civil Society" in *meXicana Encounters*

Week X Non-Latinx Directors & Their Latinx Stories

Lecture I Discussion: Allison Anders' *Mi Vida Loca*
Articles: Susan Dever's "Neomelodrama as Participatory Ethnography" in *Celluloid Nationalism*

Lecture II Discussion: Larry Clark's *Wassup Rockers*
Articles: Adrián Pérez Melgosa's "Capturing a Moving Identity" in *Cinema and Inter-American Relations*

Paper II Due

Week XI Braceros of Tomorrow: A Critique of Global Capitalism

Lecture I Discussion: Alex Rivera's *Sleep Dealer*; "A Robot Walks into a Bar".
Articles: Christopher González "Latinx Sci-Fi: Cognition and Narrative Design in Alex Rivera's *Sleep Dealer*"

Lecture II Discussion: Alex Rivera's *Sleep Dealer*
Article: Christopher González "Latinx Sci-Fi: Cognition and Narrative Design in Alex Rivera's *Sleep Dealer*"

Week XII Machismo in the Latinx Community

Lecture I Discussion: Peter Bratt: *La Mission*
Articles: Cristina Alcalde's "What It Means to be a Man?: Violence and Homophobia in Latinx Masculinities On and Off Screen"

Lecture II Discussion: Peter Bratt: *La Mission*
Articles: Cristina Alcalde's "What It Means to be a Man?: Violence and Homophobia in Latinx Masculinities On and Off Screen"

Week XIII Narcoeconomies and Violence of Sexual Transgression

Lecture I Discussion: Edward James Olmos: *American Me*
Articles: Aldama's "Penalizing Chicano/a Bodies in Edward James Olmos's *American Me*"

Lecture II Discussion: Edward James Olmos: *American Me*
Articles: Fregoso's "Conclusion: Eastside Story Re-visited"

p. 16 Relationship to other Courses/Curricula: Describe how the course relates to courses and curricula of other academic units. List academic units which may have an interest in or responsibility for portions of the course content.

How proposed course relates to existing courses

As far as we know, there are only two other courses that engage the topic of Latina/s and film: “The Immigration Controversy through Film” (INST4451, taught by Dr. Ines Valdez) and “Latina/o Literature, Film and Photography” (CMST4804, taught by Dr. Theresa Delgadillo). The International Studies course does not examine filmmaking per se, but rather utilizes films as a means to discuss immigration. For its part, the course in Comparative Studies has a wider scope, encompassing three different modalities of Latinx cultural production. We do not believe that there is overlap between the proposed course and those two existing courses.

Academic Units with related interests/responsibilities

In December 2017, Dr. Laura Podalsky (Chair of SPPO) contacted both the *Latina/o Studies program* and the *Film Studies program* to ask them to consider two separate issues: i) potential concurrence; and ii) potential inclusion of SPAN 4582 (Latinx Cinema) in their respective programs –i.e. the Latina/o Studies minor and the Film Studies major.

On January 3, Dr. Ryan Friedman (Director of Film Studies) wrote back noting Film Studies’ approval of both concurrence and inclusion in the FS major.

On January 2, Dr. Theresa Delgadillo (Director of Latina/o Studies) wrote back with some preliminary concerns, noting that the program’s Faculty Council would consider the two requests (concurrence and inclusion in the minor) in late January or early February. On February 5th, she wrote back to summarize the Faculty Council’s response, asking that we make some changes in the syllabus. On March 6, Dr. Podalsky emailed Dr. Delgadillo with a new version of the syllabus, with revisions that attempt to address the Faculty Council’s concerns. The email asked the Faculty Council to utilize the new syllabus to reconsider potential inclusion in the Latina/s Studies minor.

The email chains with Drs. Friedman and Delgadillo are appended to this application.

As noted in Dr. Podalsky’s last email to Dr. Delgadillo, SPPO is hopeful that Latina/o Studies will provide formal concurrence for the proposed course and will agree to include the course in the LS minor. That said, we believe that there is an important distinction between the question of concurrence (a process designed to promote collaboration between units, prevent overlap between units, and avoid enrollment declines in any given unit) and the issue of potential inclusion in an existing major or minor. SPPO believes that it has made efforts to address the suggestions and accommodate the concerns of LS.

Subject: FW: approval of new course for inclusion in FS major
Date: Tuesday, March 6, 2018 at 1:08:25 PM Eastern Standard Time
From: Podalsky, Laura
To: Sanabria, Rachel

Laura Podalsky
Chair/Professor
Dept. of Spanish and Portuguese
The Ohio State University
298 Hagerty Hall
1775 College Rd.
Columbus OH 43210

From: Friedman, Ryan
Sent: Wednesday, January 03, 2018 12:49 PM
To: Friedman, Ryan
Subject: RE: approval of new course for inclusion in FS major

Thank you all for your responses to my question. The feedback I got was unanimously positive and enthusiastic both for concurrence and the course's counting toward the FS major.

All best,
Ryan

The Ohio State University

Ryan Jay Friedman
Director, Film Studies Program
Associate Professor of English
150 Hagerty Hall
1775 College Road
Columbus, OH 43210

From: Friedman, Ryan
Sent: Tuesday, January 02, 2018 12:45 PM
To: Friedman, Ryan
Subject: approval of new course for inclusion in FS major

Dear Film Studies Program Core Faculty,

I hope this finds you well and having a pleasant start to the new year. I'm forwarding a request for concurrence for a new course in Latinx cinema (sample syllabus attached), from one of our members, Laura Podalsky, Chair of the Department of Spanish and Portuguese. She also asks the voting members of the IFSC to consider whether or not this course should count as an elective toward the Film Studies major. The concurrence request is very straightforward, as the course doesn't overlap with anything that the program currently offers. What do you think about including it in the major?

Thanks,
Ryan

The Ohio State University

Ryan Jay Friedman

Director, Film Studies Program
Associate Professor of English
150 Hagerty Hall
1775 College Road
Columbus, OH 43210

From: Podalsky, Laura
Sent: Thursday, December 21, 2017 3:35 PM
To: Friedman, Ryan
Cc: Swift, Matthew
Subject: Request for concurrence

Dear Ryan:

As Chair of Spanish and Portuguese, I am writing to request that the Interdisciplinary Film Studies Committee (IFSC) provide a letter of concurrence for our proposed SPAN 4582 course: Latinx Cinema: Filmmaking, Production and Consumption. I also would like to request that the IFSC review the course for potential inclusion in the Film Studies major; it has already been approved for inclusion in the Spanish major.

Latinx Cinema is a new course that broadens SPPO's existing offerings in film studies focused on Latin America, the Portuguese-speaking world, and Spain. The course also will enhance our programmatic offerings in Latinx languages, literatures and cultures. The course will be taught in English. I have attached the syllabus; please let me know if you need other materials.

Sincerely,

Laura

Laura Podalsky
Chair/Professor
Dept. of Spanish and Portuguese
The Ohio State University
298 Hagerty Hall
1775 College Rd.
Columbus OH 43210

Subject: FW: Request for concurrence
Date: Tuesday, March 6, 2018 at 12:29:17 PM Eastern Standard Time
From: Podalsky, Laura
To: Sanabria, Rachel
Attachments: SPAN 4582-FINAL.pdf

Dear Rachel,

Here is the email chain between SPPO and Latina/o Studies.

I'd like to go ahead and file the syllabus and any attendant paperwork.

Sincerely,
Laura

Laura Podalsky
Chair/Professor
Dept. of Spanish and Portuguese
The Ohio State University
298 Hagerty Hall
1775 College Rd.
Columbus OH 43210

From: Podalsky, Laura
Sent: Tuesday, March 06, 2018 12:28 PM
To: Delgadillo, Theresa
Cc: Latina/-o Studies Program
Subject: RE: Request for concurrence

Dear Theresa,

Please see the attached for our revised syllabus for the Latinx Cinema course. It incorporates several of the suggestions made by the Latina/s Studies' Faculty Council --namely, a) providing a lengthier description of the writing assignments to clarify that they should be critical analyses and involve research; b) adjusting some of the readings; and c) providing clearer sub-headings for individual weeks to demonstrate more explicitly how the course explores race, ethnicity, gender and sexuality (as outlined in the course goals).

We look forward to hearing from the Faculty Council about whether or not the course might be included in the Latina/s Studies minor.

We also will be submitting this syllabus to the College's curriculum committee. We hope that the Latina/o Studies program will provide concurrence.

Sincerely,
Laura

Laura Podalsky
Chair/Professor
Dept. of Spanish and Portuguese
The Ohio State University
298 Hagerty Hall
1775 College Rd.
Columbus OH 43210

From: Delgadillo, Theresa
Sent: Friday, February 09, 2018 3:15 PM

To: Podalsky, Laura
Cc: Latina/-o Studies Program
Subject: RE: Request for concurrence

Laura,

Many thanks. The first part of the message explained that we don't have a course that directly competes with the proposed offering, therefore, we do not object to his course offering, with the caveats explained in the second half of the paragraph regarding the current structure of the course. Those caveats also apply to counting it as a Latina/o Studies Minor course, and we look forward to seeing a final version of the syllabus.

All best,
Theresa

Theresa Delgadillo
Professor, Department of Comparative Studies
Graduate Studies Chair for Comparative Studies
Director, Latina/o Studies Program
Editor, [Latinx Talk](#)
Author of *Latina Lives in Milwaukee* (2015) and *Spiritual Mestizaje: Religion, Gender, Race, and Nation in Contemporary Chicana Narrative* (2011)

From: Podalsky, Laura
Sent: Friday, February 09, 2018 10:40 AM
To: Delgadillo, Theresa
Cc: Latina/-o Studies Program
Subject: RE: Request for concurrence

Dear Theresa,

Thanks so much for your detailed response and for the comments by the Latino/a Studies Faculty Council.

I will forward the Council's suggestions about potential revisions to the syllabus to the appropriate SPPO faculty members (Drs. Aldama, Martinez-Cruz and myself), along with your request to cross-list the course with a similar course in CompStudies.

I also wanted to ask for a clarification. Aside from the issues of whether or not the course should be included in the Latina/o Studies minor, what was the Council's decision about concurrence?

Sincerely,
Laura

Laura Podalsky
Chair/Professor
Dept. of Spanish and Portuguese
The Ohio State University
298 Hagerty Hall
1775 College Rd.
Columbus OH 43210

From: Delgadillo, Theresa
Sent: Tuesday, February 06, 2018 3:55 PM
To: Podalsky, Laura
Cc: Latina/-o Studies Program
Subject: Re: Request for concurrence

Dear Laura,

The Faculty Council met yesterday and considered your request for concurrence, and your request to include this course in the Latina/o Studies Minor curriculum.

Regarding the proposal for a 4000-level course in Latina/o Film Studies to be taught in English in the Spanish Department, we noted that we currently have two courses with which this potentially competes. The first is IS 4451 taught by Assistant Professor Ines Valdez on “The Immigration Controversy Through Film” and the second is one version of the Comparative Studies/English 4804 Latina/o Literature and Visual Culture class which focuses on Latina/o Literature, Film, and Photography and is taught by me. We feel that the proposed course is sufficiently distinct from these two courses to work. The Faculty Council understands that this is to be a course shared by Aldama, yourself, and Martinez-Cruz. The Faculty Council expressed concern that A) the course include research, or at minimum critical analysis in the writing assignments, which are currently open to simple responses to films B) too many weeks of the proposed general syllabi focuses on the work of one faculty member – making this a course on Cognitive Approaches to Film, which would, indeed, be a unique course and something you may want to consider C) the sub-headings and readings do not frequently match the stated goal of exploring race, ethnicity, and gender so how these categories of analysis will be taught and engaged might be spelled out more clearly in the proposal. We think it’s likely that the College Curriculum committee will also flag these things, but we’d like to see revisions in A, B, and C to have course count for the Latina/o Studies Minor.

I would like to request that we cross-list this course with my home department so that I might also teach it at some point in the future. Since, I previously agreed to cross-list both the undergrad and grad Intro course to accommodate your new hires, and I do research and team film, I hope you will agree. The last point is on another English class in the Spanish Department. You explained that Spanish majors can take only a limited number of courses in English, so I am wondering whether you are giving any thought to the effect on other course offerings that the proliferation of courses in English in your Department might have? Are you also considering cross-listing with Departments that can bring in students for the course?

Thank you,

Theresa