

Term Information

Effective Term Summer 2023

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 2381
Course Title Race, Ethnicity & Gender in Spanish Speaking Film & TV
Transcript Abbreviation REGD Span Film&TV
Course Description This course will examine how cinema and television in Latin America, the US, and Spain reflect issues of race, ethnicity, and gender and reveal social attitudes and prejudices.
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, Lima, Mansfield, Marion, Newark, Wooster

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions Not open to students with credit for Comparative Studies 2381 or WGSST 2381
Electronically Enforced No

Cross-Listings

Cross-Listings Cross-listed in Comparative Studies and WGSST

Subject/CIP Code

Subject/CIP Code 30.2301
Subsidy Level General Studies Course
Intended Rank Sophomore, Junior, Senior

Requirement/Elective Designation

Race, Ethnicity and Gender Diversity

Course Details

Course goals or learning objectives/outcomes

- Recognize racial, ethnic, and gender constructs in Spanish-speaking cultures.
- Recognize how racial, ethnic, and gender stereotypes have been historically constructed in Spanish-speaking world.
- Explain how racial, ethnic, and gender perceptions and stereotypes can impact the individual and society through film and tv production.
- Compare and contrast the social positions of Afro and Indigenous Latin Americans in Latin America and Latino/a and African American communities in the US.
- Recognize the intersectionality of race, ethnicity, and gender based on the cultural representations of Afro and Indigenous Latin Americans in Latin America and Latino/a and African American communities in the US.
- Apply knowledge gained about racial, ethnic, and gender constructs in Spanish speaking countries and in the US to demonstrate critical self- reflection and critique of their social positions and identities.
- Identify and deconstruct the cultural construc of race, ethnicity and gender in films and television series of the Spanish-speaking world.

Content Topic List

- Cultural categories of race, ethnicity, and gender
- Cultural constructs: the experiences of Indigenous and Afro-Latin Americans depicted in Cuban, Peruvian, and Mexican films, among others, and of Latina women as represented in popular television in the US
- Spanish films and portrayal of African and Latin-American immigrants in Spain and their racialization and marginalization
- Cinematic concepts and technics: editing, photography, shots, and mise en scène, employed by film directors to create meaning.

Sought Concurrence

Yes

Attachments

- 2381 Crosslisted Race Gender and Ethnicity in Spanish-Speaking Film and TV2381.pdf: Syllabus
(Syllabus. Owner: Sanabria, Rachel A.)
- Rationale-Camacho Platero-Cinematic and TV representaion2381.pdf: Rationale
(Other Supporting Documentation. Owner: Sanabria, Rachel A.)
- Concurrence.pdf: Concurrence
(Concurrence. Owner: Sanabria, Rachel A.)

Comments

- SPPO does not plan to count this toward the major or minor programs. As a 2000-level course, it will count only toward the Foundations of the GE. *(by Sanabria, Rachel A. on 11/22/2022 11:54 AM)*
- If this course will be able to count in your major (even as an elective), please upload updated curriculum map for the major. *(by Vankeerbergen, Bernadette Chantal on 11/21/2022 10:33 AM)*

COURSE REQUEST
2381 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
11/30/2022

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Sanabria, Rachel A.	11/03/2022 10:59 AM	Submitted for Approval
Approved	Sanabria, Rachel A.	11/03/2022 10:59 AM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	11/21/2022 10:33 AM	College Approval
Submitted	Sanabria, Rachel A.	11/22/2022 11:54 AM	Submitted for Approval
Approved	Sanabria, Rachel A.	11/22/2022 11:54 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	11/30/2022 05:10 PM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	11/30/2022 05:10 PM	ASCCAO Approval



SYLLABUS

RACE, ETHNICITY AND GENDER IN SPANISH SPEAKING FILM AND TV.

COMPST 2381/ SPAN 2381/ WGSST 2381

Lecture, 3 credit hours

COURSE OVERVIEW

Instructor

Instructor: Dr. Luzmila Camacho Platero

Email address: camacho-platero.2@osu.edu

Phone number: 740-725-6370

Office hours: by appt.

Class Schedule: T / Th Time: TBA

Course description

This course will examine how cinema and television in Latin America, the US, and Spain reflect issues of race, ethnicity, and gender and reveal social attitudes and prejudices. Aided by critical reviews and articles, students will analyze social and cultural issues of “othering” in cinematic and television examples and will learn how the identities of diverse groups are constructed. The cultural categories of race, ethnicity, and gender will be introduced through scholarly readings that will frame the discussion and analysis of films and television series. By studying how identities exist as cultural constructs, the course will explore and compare the experiences of Indigenous and Afro-Latin Americans depicted in Cuban, Peruvian, and Mexican films, among others, and of Latina women as represented in popular television in the US. We will also discuss Spanish films which portray African and Latin-American immigrants in Spain and their racialization and marginalization. Students will also be introduced to cinematic concepts and technics, such as editing, photography, shots, and mise en scène, employed by film directors to create meaning.

Course learning outcomes

By the end of this course, students should successfully be able to:

- Recognize racial, ethnic, and gender constructs in Spanish-speaking cultures.
- Recognize how racial, ethnic, and gender stereotypes have been historically constructed in Spanish-speaking world.
- Explain how racial, ethnic, and gender perceptions and stereotypes can impact the individual and society through film and tv production.
- Compare and contrast the social positions of Afro and Indigenous Latin Americans in Latin America and Latino/a and African American communities in the US.
- Recognize the intersectionality of race, ethnicity, and gender based on the cultural representations of Afro and Indigenous Latin Americans in Latin America and Latino/a and African American communities in the US.
- Apply knowledge gained about racial, ethnic, and gender constructs in Spanish speaking countries and in the US to demonstrate critical self- reflection and critique of their social positions and identities.
- Identify and deconstruct the cultural construc of race, ethnicity and gender in films and television series of the Spanish-speaking world.

GE FOUNDATIONS: RACE, ETHNICITY AND GENDER DIVERSITY

*Goal 1: successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.

By learning how identities are constructed cultically, by examining racial, ethnic, gender, and religious discourses and stereotypes of other cultures (Latin America and Spain), and by comparatively appraising how these categories function in the US and in Spanish speaking countries, students are able to evaluate how perceptions and constructs can impact individuals and society. For more detail information on how the course's goals meet the GE REGD's ELOs, please see below.

1.1 Describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.

Evaluate the position of racial, ethnic and gender minorities in Latin America and Spain and their relation to power. Identify key concepts and relate them to the life of Latinxs and African Americans in the US. Students will be evaluated on their skills to identify through weekly quizzes and film/media analysis cultural racial constructs in the media examples offered and to interpret them.

- 1.2 Explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues.

Recognize how identity (racial, ethnic and gender) and its construction by those in position of power impact lives of individuals who belong to marginalized groups in Latin America, Spain and the U.S. Students will identify social problems in these regions of study and reflect on the impact of these categories in people's lives. In discussion posts, students are asked to identify and explain how systems of power continue to impact lived experiences.

- 1.3 Analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences.

Students will analyze how belonging to two social categories, such as Afro-Latin American and women or Indigenous Latin American, women and Latina shape lived experiences. Are these groups integrated in their societies? How their access to social mobility is impacted due to their race, ethnicity, or gender identity?

This will be evaluated through group presentations and the final project. Students will be able to analyze how the intersection of categories including race, gender, and ethnicity shape lived experiences.

- 1.4 Evaluate social and ethical implications of studying race, gender, and ethnicity.

Students will study (and, afterwards, evaluate) how the categories of race, ethnicity and gender are constructed in Latin America and Spain, and they will reflect on parallel constructs in the U.S. This transnational perspective will guide students to learn how to think ethically and reflect on their role as political beings who can contribute to change. Issues such as what is politics and activism or how to change the political discourse to address human rights will be discussed. Assignments, such as discussion posts, group project, and final project, will ask students to relate the knowledge gained from the lectures and course materials to their own experiences and those of their friends and family members. These activities will allow students to evaluate social and ethical implications of studying race, gender, and ethnicity.

Goal 2: Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

2.1 Demonstrate critical self- reflection and critique of their social positions and identities.

Students will apply knowledge gained about racial, ethnic, and gender constructs in Latin America and Spain to reflect on their own social position and identity as US citizens. Group project will guide students to reflect on their own (and those of their friends and family) social positions.

2.2 Recognize how perceptions of difference shape one's own attitudes, beliefs, or behaviors.

Through the examination of identity studies framework and application of this theoretical framework to film and TV series examples, students will reflect on how the social construction of the Afro and Indigenous Latin Americans and African Americans in the US has shaped their own attitudes and behavior towards the other. Class discussions, discussion posts and final project offer students the opportunity to reflect on their own attitudes, beliefs, or behaviors.

2.3 Describe how the categories of race, gender, and ethnicity influence the lived experiences of others.

Students will be able to explain how the racialization and marginalization of minority communities in Latin America, Spain, and the U.S. affect experiences of Afro and Indigenous Latin Americans, women, and Latinxs in these countries. What is the space that these racial and ethnic groups occupy in their societies and what is the impact of their social position in their everyday life? Class discussions, discussion posts and final project will allow students to describe how these categories influence the experience of others.

HOW THIS COURSE WORKS

Mode of delivery: This course is 100% in-person.

- You can access to class material in Carmen. This course is divided into weekly modules. All materials are released at the beginning of the semester. Minor changes are possible during the semester.
- This is an in-person course, however, quizzes will be done online.
- Group projects will be presented during class time.
- Films will be watched outside class time. Only two films, which are not available online, will be watched during class time.

Credit hours and work expectations: This is a **3-credit-hour course**. According to Ohio State policy, students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example), in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

Attendance and participation requirements:

Because this is an in-person course, attendance is mandatory.

NO late homework will be accepted. Please refer to Carmen or your syllabus for due dates. If you need an extension, meet with me before or after class in my office. Make-up work will be permitted only when the instructor is presented with acceptable documentation.

Legitimate excused absences include the following: participation in a scheduled activity of an official University organization, verifiable confining illness, serious verifiable family emergencies, subpoenas, jury duty, and military service.

It is the student's responsibility to notify his/her instructor of any excused absence.

Work must be made up by the following class session.

Documentation for excused absences must be presented the day the student returns to class.

The following message appears on the "Student Health Services" page. *If you had a visit with a health care provider he/she can provide you with a visit verification form. If the provider cannot give the student a visit verification form, the student can use the **Absence Excuse Form (PDF)**.* This "Explanatory Statement for Absence from Class" is NOT acceptable documentation. You should use your **two "grace days"** to cover these and any other unexcused absences (work, family vacations, long weekends, undocumented illness, transportation problems, weddings, etc.).

- **Two day-a-week classes:** **After two unexcused absences** from a class that meets twice weekly, each additional undocumented absence will result in a **2-point reduction of your final grade per absence**. For instance, 5 unexcused absences (beyond the two "grace days" absences) will reduce your final grade by 10 points. That is, if your overall average is 95% and you have five unexcused absences, your final grade will be a 85%.
- **Chronic tardiness** to class will also reduce your grade. Being two days 15 minutes late or leaving class early will be considered an absence.

It is the student's responsibility to contact a classmate and inquire about class notes or any other information delivered by the instructor on that day.

COURSE MATERIALS AND TECHNOLOGIES

Textbooks

All readings and visual materials are available on your Carmen course or links to online sources are provided.

Course technology

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help>, and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** <http://ocio.osu.edu/selfservice>
- **Phone:** 614-688-HELP (4357)
- **Email:** 8help@osu.edu
- **TDD:** 614-688-8743

BASELINE TECHNICAL SKILLS

- Basic computer and web-browsing skills.
- Navigating Carmen: for questions about specific functionality, see the [Canvas Student Guide](#).
- A mobile device (smartphone or tablet) or landline to use for BuckeyePass authentication.

REQUIRED SOFTWARE

- **Microsoft Office 365:** All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Full instructions for downloading and installation can be found at go.osu.edu/office365help.
- **Nextflix and Prime Video:** Films not available in these two streaming platforms will be provided by the instructor. As explained above, all materials for this course will be posted on Carmen; nevertheless, students will have to subscribe to these two streaming platforms to be able to watch the films assigned in this course.

CARMEN ACCESS

You will need to use **BuckeyePass** multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the **BuckeyePass - Adding a Device** help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click “Enter a Passcode” and then click the “Text me new codes” button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the **Duo Mobile application** to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357 (HELP) and the IT support staff will work out a solution with you.

GRADING AND FACULTY RESPONSE

How your grade is calculated

Detailed instructions on all assignments are provided on Carmen.

ASSIGNMENT CATEGORY	PERCENTAGE
Quizzes (8 x 5%)	40%
Class discussion	10%
Film/media analysis (2 x 10% each)	20%
Group Project (3 x 5% each)	15%
Final project	15%
Total	100%

See course schedule below for due dates.

QUIZZES

There will be **eight quizzes** in the semester, which will cover the course materials (readings, lectures, and films). Each quiz will consist of multiple-choice, true-and-false, and fill-in-the-blank questions. **Students are allowed to consult their class notes**. Accessing material posted on Carmen is not permitted; however, students can summarize their articles in their notebook. Even though this is an in-person class, **quizzes will be done on Carmen**. Your instructor will bring to class hard copies in case a student has difficulties opening Carmen or has forgotten her/his computer.

CLASS DISCUSSION

Participation is an important aspect of this course. It will be evaluated expected to their engagement in class or group discussions and their answers to the instructor's questions. To participate successfully, students must watch the films and read the course materials carefully and in advance, so they show evidence of preparation, critical reflection, and creative thinking.

Evaluation criteria

- Participates voluntarily, regularly, and shows preparation: 100% – 80%
- Participates occasionally and shows preparation: 70% – 50%
- Participates only when asked and shows preparation: 40% – 10%
- Never participates and unprepared when called on: 0%

FILM/MEDIA ANALYSIS

Aided by the Power Points on film/visual media photography, editing, and mise-en-scène posted on the Carmen course (and discussed in class), students will examine how images can create meaning and can be culturally received.

Analyze a 2-3' clip of your choice from the films and media examples studied so far and identify the stereotypical constructs on the basis of race, ethnicity, and gender. In your analysis (300-400 words), provide the following details:

- Point out at least two visual aspects of the clip (form its photography, shots editing, and mise-en-scène) and how these aspects contribute to the construction of the stereotype you deconstruct.
- Comment if the stereotype you are analyzing is understood the same way in your country as it is in the clip.

GROUP PROJECT PRESENTATIONS

There will be three group project presentations in the semester:

Presentation #1: Students will explore how films address the issues of race, ethnicity, and gender. Analysis of conflict, characters, and theme will be the focus of this presentation.

Presentation #2: Students will explore how films address the issues of race, ethnicity, and gender. Analysis of conflict, characters, and theme will be the focus of this presentation.

Presentation #3: Each student will independently interview 2-3 friends and/or family members and ask their interviewees if they can name a few stereotypes that pertain to racial, ethnic, and gender identities. Working collaboratively, with the other members of the group, each group will prepare a short 3-slide Power Point comparing/contrasting stereotypes they have heard from their friends/family about Latino/a cultural construct in the US.

FINAL PROJECT

In a well-written and crafted essay (including introduction, an argument with examples from the course materials, and a conclusion; 1350-1500 words), please address one of the following prompts. Make sure to cite at least 3 sources from the course materials.

- 1) How are ethnic and racial differences constructed and perceived in Spanish-speaking countries and the US. Compare the disconnect between state ideology and its implementation, offering examples from the course materials on Spanish speaking countries and US policies of inclusion and equality and their effectiveness.
 - a. Use examples from scholarship we discussed as well as primary sources (film and TV series).
 - b. When crafting your argument focus on answering questions: WHAT did we read/watch and discuss that can help your argument? WHAT were the contextual reasons for such different and, at the same time, similar experiences? WHY were these ethnic and racial differences constructed? And HOW do film/media depict such experiences?

- 2) How are racial and gender differences constructed and perceived in Spanish-speaking countries and the US. Compare the disconnect between state ideology and its implementation, offering examples from the course materials on Spanish speaking countries and US policies of inclusion and equality and their effectiveness.
 - a. Use examples from scholarship we discussed as well as primary sources (film and TV series).

- b. When crafting your argument focus on answering questions: WHAT did we read/watch and discuss that can help your argument? WHAT were the contextual reasons for such different and at the same time similar experiences? WHY were these racial and gender differences constructed? And HOW do film/media depict such experiences?

Resources:

- All materials from the course.
- “How to Write an Essay” guide will be provided.

Grading scale

93–100: A
 90–92.9: A-
 87–89.9: B+
 83–86.9: B
 80–82.9: B-
 77–79.9: C+
 73–76.9: C
 70 –72.9: C-
 67 –69.9: D+
 60 –66.9: D
 Below 60: E

Faculty feedback and response time

I am providing the following list to give you an idea of my intended availability throughout the course. Remember that you can call **614-688-HELP** at any time if you have a technical problem.

Grading and feedback: For large weekly assignments, expect feedback within **7 days**.

Email Correspondence:

E-mail is the only way of communication between instructor and students. Please, **check your email regularly**. E-mails are answered in a timely fashion. However, students should keep in mind that 24 hours period for reply is most usual. It is unreasonable to expect an immediate answer (for instance, a morning reply to an e-mail sent at 2AM the same night). An e-mail sent on the weekends should be attended to on Monday.

OTHER COURSE POLICIES

Discussion, assignments, and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please **remember to be respectful and thoughtful**.

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. A more conversational tone is fine for non-academic topics.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm can be misunderstood.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. (For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link).
- **Backing up your work:** Consider backing up your work in a word processor. Always keep all corrected and graded papers till final grades are posted.

Academic integrity policy

- **Written assignments:** Your written assignments (film analysis and presentations) should be your own original work. In formal assignments, you should follow the MLA style to cite the ideas and words of your research sources. Please share your comments in well-written and clearly articulated sentences and make sure you use the right punctuation and capitalization.
- **Reusing past work:** In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, **please discuss the situation with me**.
- **Falsifying research or results:** All research you will conduct in this course is intended to be a learning experience. You should never feel tempted to make your results or your library research look more successful than it was. See university academic integrity policy.
- **Collaboration and informal peer-review:** The course includes opportunities for exchange of ideas with your classmates. While study groups and peer-review of major written projects is encouraged, remember that comparing answers on a quiz or assignment is not permitted. If you're unsure about a particular situation, please feel free just to ask ahead of time.

OHIO STATE'S ACADEMIC INTEGRITY POLICY

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University's *Code of Student Conduct*, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's *Code of Student Conduct* is never considered an excuse for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

If I suspect that a student has committed academic misconduct in this course, I am obligated by University Rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- The Committee on Academic Misconduct web pages ([COAM Home](#))
- *Ten Suggestions for Preserving Academic Integrity* ([Ten Suggestions](#))
- *Eight Cardinal Rules of Academic Integrity* (www.northwestern.edu/uacc/8cards.htm)

Copyright disclaimer

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Statement on Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu.

OSU Marion Title IX Coordinator, Shawn Jackson (jackson368@osu.edu).

Your mental health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org

At OSU Marion you can call the Office of Counseling & Wellness at 740-725-6349 or contact Leslie Beary (beary.4@osu.edu).

ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services.

ODS is located in 128 Maynard Hall and can be reached by phone at **740-725-6247** or via email at **marionds@osu.edu**. After registering with ODS, make arrangements with me as soon as possible to discuss your accommodations so they may be implemented in a timely fashion. If you need a room with ODS to take your exam, make your reservation at least 4 days in advance.

CLASS ETIQUETTE

Eating, using your phones or impolite demeanor is not allowed in the classroom. Unless you feel ill, please avoid leaving the classroom during class time.

COURSE SCHEDULE

I reserve the right to change the schedule below, if pedagogical goals or health conditions warrant, so we can achieve our learning outcomes.

Each class session consists of a short lecture/presentation, class discussion, and other group activities.

WEEK 1		QUIZZES AND SUBMISSIONS
Tuesday	Introduction Hall: <i>Race, the Floating Signifier</i> (YouTube)	
Thursday	Reading: Wade's <i>Race and Ethnicity in Latin America</i> . Chap. 1: "The meaning of 'Race' and 'Ethnicity'" pp. 4-23 Davis, Evans & Lorber (Eds.): <i>The SAGE Handbook of Gender and Women's Studies</i> . Chap. 5: "Gendered Cultures" by Griffin, pp. 73-91	Quiz 1
WEEK 2		

<p>Tuesday</p> <p>Thursday</p>	<p>Davis, Evans & Lorber (Eds.): <i>The SAGE Handbook of Gender and Women's Studies</i>. Chap. 6: "The crisis in Masculinity" by Morgan, pp. 109-124</p> <p>LATIN AMERICA</p> <p>Reading: Wade's <i>Race and Ethnicity in Latin America</i>. Chap. 2: "Black and Indigenous People in Latin America" pp. 24-40</p> <p>Reading: Wades' <i>Race and Sex in Latin America</i>: Chap. 2: "Explaining the articulation of Race and Sex" pp. 15-60</p>	<p>Quiz 2</p>
<p>WEEK 3</p> <p>Tuesday</p> <p>Thursday</p>	<p>Film: <i>Raíces de mi corazón</i> (2001) Group work and class discussion</p> <p>Reading: Watson's "Teaching Afro-Latin American Culture through Film: <i>Raíces de mi corazón</i> and Cuba's <i>Guerrita de los Negros</i>" pp. 71-80.</p>	<p>Quiz 3</p>
<p>WEEK 4</p> <p>Tuesday</p> <p>Thursday</p>	<p>Film: <i>Roma</i> (2018) Group work and discussion</p> <p>Reading: Cerrillo Garnica's "<i>Roma</i>, a portrait of Mexican Segregational Society" pp.25-34 (1)</p>	<p>Quiz 4</p>
<p>WEEK 5</p> <p>Tuesday</p> <p>Thursday</p>	<p>Group presentations 1 (see instructions in Carmen)</p> <p>Introduction to film concepts and technics:</p>	

	editing, photography, shots, and mise en scene.	
WEEK 6		
Tuesday	Film: <i>Madeinusa</i> Group work and discussion	
Thursday	Reading: Palaversich's "Cultural Dyslexia and the Politics of Cross-cultural Excursion in Claudia Llosa's <i>Madeinusa</i> " pp. 489-503 Class discussion	Film Analysis 1 (see instructions in Carmen)
WEEK 7	UNITED STATES	
Tuesday	Reading: <i>The Oxford Handbook of Latino Studies</i> . Chap. 1: "North-South, East-West: Topographies of Latinidad" by Stavans, pp. 3-11	
Thursday	Reading: <i>The Oxford Handbook of Latino Studies</i> . Chap. 2: "Latinos/as and Race" by Torres-Saillant, pp. 12-61	Quiz 5
WEEK 8		
Tuesday	TV series: <i>Jane, the Virgen</i> Reading: Galarza's <i>American Jane?: Jane the Virgen's Political Imagination of Gendered and Transnational Latino/a Citizenship</i> , Chap. 5.a, pp. 43-63	
Thursday	Reading: Galarza's <i>American Jane?: Jane the Virgen's Political Imagination of Gendered and Transnational Latino/a Citizenship</i> , Chap. 5.b, pp. 64-85	
WEEK 9		
	TV series: <i>Ugly Betty</i> Group work and discussion	

Tuesday	Reading: Katzew's "Shut up! Representation of the Latino/a body in <i>Ugly Betty</i> and their educational implications" pp. 300-320	TV series analysis (see instructions in Carmen)
Thursday		
WEEK 10		
Tuesday	Group presentations 2 (see instructions in Carmen)	
Thursday	SPAIN Reading: Flesler's "New Racism, Intercultural Romance, and Immigration Question in Spanish Contemporary Cinema" pp. 103-118(16) Group work and discussion	Quiz 6
WEEK 11		
Tuesday	Film: <i>Flores de otro mundo</i> (1991) Group work and class discussion	
Thursday	Reading: Guillén's "Exoticization and Sexualization of the Caribbean Migrants" pp. 63-78 Class discussion	Quiz 7
WEEK 12		
Tuesday	Film: <i>Princesas</i> (2015) Group work and class discussion	
Thursday	Reading: Murray's "The politics of looking in Fernando León de Aranoa's <i>Princesas</i> (2005)" pp. 241-53	Quiz 8
WEEK 13		
Tuesday	Film: <i>El traje</i> (2002) Group work and class discussion	
Thursday	Reading: Ballesteros's "Foreign and racial	

	masculinities in contemporary Spanish film” pp. 169-185	
WEEK 14		
Tuesday	Group presentation 3 (see instructions in Carmen)	
Thursday	Group presentation 3 (see instructions in Carmen)	Film analysis 2 (see instructions in Carmen)
WEEK 15		
Tuesday	Review and Conclusions	
Thursday	Review and Conclusions	

FILMOGRAPHY (Tentative)

LATIN AMERICA

- *Raíces de mi corazón* (2001) – Gloria Rolando – Cuba
- *Roma* (2018) – Alfonso Cuarón – Mexico (Netflix)
- *Madeinusa* (2003) – Claudia Llosa – Peru (Prime Video)

UNITED STATES

- *Jane, the virgin* (US) & *Juana, la virgen* – Venezuela (Netflix)
- *Ugly Betty* (US) & *Yo soy Betty, la fea* – Colombia (Prime Video)

SPAIN

- *Flores de otro mundo* (1991) – Iciar Bollain
- *Princesas* (2005) - Fernando León de Aranoa (Prime Video)
- *El traje* (2002) – Alberto Rodríguez

BIBLIOGRAPHY (Tentative)

INTRODUCTION:

- **Kathy Davis, Mary Evans & Judith Lorber (Eds.):** *Handbook of Gender and Women’s Studies*. SAGE Publications Ltd, 2006. Chap. 3: The shadow and the substance: The sex and gender debate, Chap. 5: “Gendered Cultures”, and Chap. 11: Gender in a Global World.

- **Wade, Peter.** *Race and Ethnicity in Latin America*. Pluto Press, 2010 Chap. 1: “The meaning of ‘Race’ and ‘Ethnicity’” pp. 4-23.
- **Ilan Stavans.** *The Oxford Handbook of Latino Studies*. Oxford U. Press, March 17, 2020. Chap. 1: “North-South, East-West: Topographies of Latinidad” pp. 3-11 and Chap 2: “Latino/a Race” pp. 12-61.
- **Hall, Stuart:** *Race, the Floating Signifier* (YouTube).

REPRESENTATION OF RACE, ETHNICITY AND GENDER IN LATIN AMERICA’S CINEMA:

- **Watson, Sonja.** “Teaching Afro-Latin American Culture through Film: *Raíces de mi corazón* and Cuba’s *Guerrita de los Negros*.” *Hispania*, Vo 96, N. 1 (Marzo 2013), pp. 71-80.
- **Cerrillo Garnica, Omar.** “Roma, a portrait of Mexican Segregational Society.” In *Art Style: Art and Culture International Magazine*: 1 pp.25-34 (1).
- **Palaversich, Diana.** “Cultural Dyslexia and the Politics of Cross-cultural Excursion in Claudia Llosa’s *Madeinusa*.” *Bulletin of Hispanic Studies* (2013), 90, (4), 489-503.
- **Wade, Peter.** *Race and Sex in Latin America*. Pluto Press, 2010. Chap. 2: “Black and Indigenous People in Latin America” pp. 22-40 and Chap. 2: “Explaining the articulation of Race and Sex” pp. 15-60 and Chap. 4: “Making nations through race and sex” (recommended).

REPRESENTATION OF LATINX WOMEN CHARACTERS IN US TELEVISION

- **Stavans, Ilan.** *The Oxford Handbook of Latino Studies*. Oxford U. Press, 2020. Chap. 1: Roots, Identities, and Connections and Chap. 2: Latina/o and Race.
- **Galarza, Litzzy:** *American Jane?: Jane the Virgin’s Political Imagination of Gendered and Transnational Latino/a Citizenship*. Doctoral Dissertation, 2020. Ch. 5, pp. 43-85.
- **Katzew, A.** “Shut up! Representation of the Latino/a body in *Ugly Betty* and their educational implications”. *Latino Studies*, 9 (2-3), 300-320.
- **Aldama, Frederik.** *Reel Latinxs: Representation in US Film and TV (Latinx Pop Culture)*. University of Arizona Press, 2019. Chap. 1: Reel Markers of Latinidad and Chap. 5: Let’s Talk Gender and Sexuality. Recommended reading.

REPRESENTATION OF RACE AND GENDER IN SPAIN’S CINEMA:

- **Guillén Marín, Clara.** “Female Migrant Identities, Rural Space, and Consensus in *Folres de otro mundo*” in *Migrants in Contemporary Spanish Film*. Routledge, 2017. Pp. 63-78
- **Murray, Michelle:** “The politics of looking in Fernando León de Aranoa’s *Princesas* (2005)” *Studies in Spanish and Latin American Cinema*, Vo. 11, N. 3,1 September 2014, pp. 241-53.
- **Flesler, Daniela.** “New Racism, Intercultural Romance, and Immigration Question in Spanish Contemporary Cinema.” *Studies in Hispanic Cinemas (new title: Studies in Spanish and Latin American Cinemas)*. Vo. 1, No. 2 (2004): pp. 103-118(16), Intellect.
- **Ballesteros, Isolina.** “Foreign and racial masculinities in contemporary Spanish film.” *Studies in Hispanic Cinemas (new title: Studies in Spanish & Latin American Cinemas)*, Vo. 3, N. 3, November 2007, pp. 169-185.

Subject: Re: Seeking concurrence for cross listed course
Date: Friday, September 30, 2022 at 12:27:36 PM Eastern Daylight Time
From: Westlake, E.J.
To: Romero, Eugenia
CC: Arceno, Mark Anthony, Shank, Barry, Stotlar, Jackson, Sanabria, Rachel
Attachments: image002.png, image001.png, Outlook-eh51bnv3.jpg

We concur!

E.J. Westlake

(she/her or they/them)

Professor and Chair

Department of Theatre, Film, and Media Arts

614-247-8776



THE OHIO STATE UNIVERSITY

From: Romero, Eugenia <romero.25@osu.edu>
Sent: Friday, September 30, 2022 11:49 AM
To: Westlake, E.J. <westlake.35@osu.edu>
Cc: Arceno, Mark Anthony <arceno.1@osu.edu>; Shank, Barry <shank.46@osu.edu>; Stotlar, Jackson <stotlar.1@osu.edu>; Sanabria, Rachel <sanabria.3@osu.edu>
Subject: Re: Seeking concurrence for cross listed course

Hello E.J.

I'm following up on this request for concurrence for this new course for SPPO, CompStds and WGSS. We appreciate your help in moving this forward.

Best,

Eugenia



THE OHIO STATE UNIVERSITY

Dr. Eugenia R. Romero, PhD

Vice-Chair & Director of Undergraduate Studies

Associate Professor of Iberian Studies

Department of Spanish and Portuguese

244 Hagerty Hall, 1775 College Rd., Columbus, OH 43210

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Pronouns: she/her/hers

From: Romero, Eugenia <romero.25@osu.edu>
Date: Friday, September 23, 2022 at 10:58 AM
To: Westlake, E.J. <westlake.35@osu.edu>
Cc: Arceno, Mark Anthony <arceno.1@osu.edu>, Shank, Barry <shank.46@osu.edu>, Stotlar, Jackson

<stotlar.1@osu.edu>, Sanabria, Rachel <sanabria.3@osu.edu>

Subject: Seeking concurrence for cross listed course

Dear E.J.

Hope all is well. I'm the Director of Undergraduate Studies for the Department of Spanish and Portuguese, and I'm writing to seek concurrence for a course entitled *RACE, ETHNICITY AND GENDER IN SPANISH SPEAKING FILM AND TV*. This is a cross-listed course with Comp Studies and Women's Gender and Sexuality Studies for the Race, Ethnicity and Gender Diversity GE. I'm including the syllabus and the rationale for the course.

We thank you in advance for your support.

Best,

Eugenia



THE OHIO STATE UNIVERSITY

Dr. Eugenia R. Romero, PhD

Vice-Chair & Director of Undergraduate Studies

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GE Foundation Courses

Overview

Courses that are accepted into the General Education (GE) Foundations provide introductory or foundational coverage of the subject of that category. Additionally, each course must meet a set of Expected Learning Outcomes (ELO). Courses may be accepted into more than one Foundation, but ELOs for each Foundation must be met. It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course.

This form contains sections outlining the ELOs of each Foundation category. You can navigate between them using the Bookmarks function in Acrobat. Please enter text in the boxes to describe how your class meets the ELOs of the Foundation(s) to which it applies. Because this document will be used in the course review and approval process, you should use language that is clear and concise and that colleagues outside of your discipline will be able to follow. Please be as specific as possible, listing concrete activities, specific theories, names of scholars, titles of textbooks etc. Your answers will be evaluated in conjunction with the syllabus submitted for the course.

Accessibility

If you have a disability and have trouble accessing this document or need to receive the document in another format, please reach out to Meg Daly at daly.66@osu.edu or call 614-247-8412.

GE Rationale: Foundations: Race, Ethnicity, and Gender Diversity (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** the expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Race, Ethnicity, and Gender Diversity, please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational for the study of Race, Ethnicity and Gender Diversity.

Cinematic and TV Representation of Race, Ethnicity and Gender in Spanish Speaking Countries and the US will examine how cinema and television in Latin America, the US, and Spain reflect issues of race, ethnicity, and gender and reveal social attitudes and prejudices. This course does not require previous study of race, ethnicity, and gender theories. The cultural categories of race, ethnicity, and gender will be introduced through accessible scholarly readings that will frame the discussion of films and television series. The secondary readings will guide students to appraise the artistic representations and the life experience of the other and themselves. Students will also learn how identities of diverse groups are constructed in art production. By studying how identities exist as cultural constructs, the course will explore and compare the experiences of Indigenous and Afro-Latin Americans depicted in Cuban, Peruvian, and Mexican films, among others, and of Latina women as represented in popular television in the US. We will also discuss Spanish films which portray African and Latin-American immigrants in Spain and their racialization and marginalization. At the end of the course, students will be able to recognize the fundamental cultural constructs of race, ethnicity, and gender, as they apply not only to others studied in the course and mentioned above but to compare how such constructs relate to their own experiences.

B. Specific Goals of Race, Ethnicity, and Gender Diversity

GOAL 1: Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.

Expected Learning Outcome 1.1: Successful students are able to describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

This ELO is tied to the course goal of describing and evaluating the position of racial, ethnic and gender minorities in Latin America, the US, and Spain and their relation to power.

The reading of *Race and Gender in Latin America*. Pluto Press, 2010 Chap. 1: "The meaning of 'Race' and 'Ethnicity,'" Davids's, Evans's, Lorber's chapter 3: "The shadow and the substance: The sex and gender debate" in *The Handbook of Gender and Women's Studies*, and Stavans's *The Oxford Handbook of Latino Studies* (Chap. 1, 1: "North-South, East-West: Topographies of Latinidad" and Chap. 2: "Latino/a and Race") will provide the framework to carry class discussions and will help students to identify key concepts which they will apply to evaluate the position of racial, ethnic and gender minorities in Latin America, the US, and Spain. For instance, these readings will aid students to describe the representation of class, gender, and ethnicity in Cuarón's *Roma*, to mention just one of the films that will be watched during the semester. Students will be evaluated on their skills to describe social positions and their representation through quizzes, film/TV series analysis of cultural racial, ethnic, and gender constructs and through class presentations.

Expected Learning Outcome 1.2: Successful students are able to explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

This ELO is tied to the course goal of recognizing how racial, ethnic and gender identities and their construction by those in position of power impact lives of individuals who belong to marginalized groups in Spanish speaking countries and the US. Students will also analyze how the political discourse of different societies and cultures has constructed categories of race, ethnicity and gender through history. Reading Wade's *Gender in Latin America*, Chap. 3: "Race and Sex in Colonial Latin America", Katzew's "Shut up! Representation of the Latino/a body in *Ugly Betty* and their educational implications" or Murray's "The politics of looking in Fernando Leon de Aranoa's *Princesas*" and watching the films and TV series discussed in these readings, students will learn to identify and reflect on the impact of construction of gender category in women's lives. Students will reflect on the objectification of women and how contemporary male dominated cinema and TV industry defines women's beauty and impacts them.

Expected Learning Outcome 1.3: Successful students are able to analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

This ELO is tied to the class goal of how belonging to two social categories, such as Afro-Latin American and women or Indigenous Latin American and women shape lived experiences. Are these groups integrated in their societies? How their access to social mobility is impacted due to their race, ethnicity, and gender identity?

Through the theoretical framework of Wade's *Race and Ethnicity in Latin America*, Chap. 1: "The meaning of Race and Ethnicity" and Wade's *Race and Sex in Latin America*, Chap. 2: "Explaining the articulation of Race and Sex" and Chap. 4: "Making nations through race and sex", students will hold class discussions and analyze the intersection of race, ethnicity, and gender in the creation of societies and the development of individuals. Students will reflect on the questions posed above in connection to the lives of women in Latin American and Spain.

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications of studying race, gender, and ethnicity. Please link this ELO to the course goals and topics and indicate *specific* activities/ assignments through which it will be met. (50-700 words)

This ELO is tied to the course goal of studying and evaluating how the categories of race, ethnicity and gender are constructed in Latin America and Spain. Students will also reflect on parallel constructs in the US. This transnational perspective will guide students to learn how to think ethically and reflect on their role as political beings who can contribute to change. Issues such as what is politics and activism or how to change the political discourse to address human rights will be discussed. Assignments, such as class discussions, group projects, and final project, will ask students to relate the knowledge gained from the lectures and course materials to their own experiences and those of their friends and family members. These activities accompanied by theoretical material mentioned previously and other such as Watson's "Teaching Afro-Latin American culture through Film" and Aldama's "Let's talk about Gender and Sexuality" will allow students to evaluate social and ethical implications of studying race, gender, and ethnicity.

GOAL 2: Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

Expected Learning Outcome 2.1: Successful students are able to demonstrate critical self- reflection and critique of their social positions and identities. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

This ELO is tied to the course's general theme but, more specifically, to the goal that asks students to apply knowledge gained about racial, ethnic, and gender constructs in Latin America and Spain and to reflect on their own social position and identity as US citizens. Through the semester students will be encouraged to recognize their social positions and their own identities and how they have conditioned them as members of society. Through secondary readings, artistic representations, class assignments, and, specifically, their final project, students will be asked 1) to explain how gender, racial and ethnic differences are constructed in Spanish speaking countries, 2) to evaluate how minority members of these societies understand themselves and articulate their social positions and racial, ethnic, and gender identities, and 3) to reflect on US policies of inclusion and equality and their effectiveness.

Expected Learning Outcome 2.2: Successful students are able to recognize how perceptions of difference shape one's own attitudes, beliefs, or behaviors. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

These ELO is tied to the goal that examines identity studies framework and applies this theoretical framework to film and TV series examples. Students will be asked to reflect on how the social construction of the Afro and Indigenous Latin Americans (and African Americans) in the US has shaped their own attitudes and behavior towards the other. The readings of Davis's, Evans's and Lorber's Chap. 11: "Gender in a Global World" or Litzy's "American Jane?: Jane the Virgin's Political Imagination of Gendered and Transnational Latino/a Citizenship" will provide the framework to hold constructive class discussions, create presentations and a final project that will offer students the opportunity to reflect on their own attitudes, beliefs, or behaviors towards the other and how they have evolved through the semester.

Expected Learning Outcome 2.3: Successful students are able to describe how the categories of race, gender, and ethnicity influence the lived experiences of others. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

This ELO is tied to the course goal of explaining how the racialization and marginalization of minority communities in Latin America, Spain, and the US affect experiences of Afro and Indigenous Latin Americans, women, and Latinx in these countries. What is the space that these racial and ethnic groups occupy in their societies and what is the impact of their social positions on their everyday life? Through cultural production artists expose societies' challenges and failures, as well as invite the public to appreciate the aesthetic quality of their art. Films such as *Princesas* (Princesses), *Raíces de mi corazón* (Roots of my heart), *Roma* (Rome), *Madeinusa*, *Flores de otro mundo* (Flowers of another world), and *El traje* (The suit), and TV productions, such as *Jane*, *The Virgin*, and *Ugly Betty* contextualized by theoretical framework of gender, race and ethnic identities, will aid students to understand the categories of race, ethnicity, and gender, as well as to describe how these categories influence the experiences not only of fictional characters but also of Afro and Indigenous Latin Americans in their respective societies and in other societies (Spain and the US) where they are minorities. Class discussions and the final project will allow students to reflect and describe how these categories impact the experience of others.