

## Term Information

Effective Term Summer 2024

## General Information

Course Bulletin Listing/Subject Area Ethnic Studies  
Fiscal Unit/Academic Org Center for Ethnic Studies - D0205  
College/Academic Group Arts and Sciences  
Level/Career Graduate, Undergraduate  
Course Number/Catalog 5890  
Course Title Special Topics in Ethnic Studies  
Transcript Abbreviation Topics-Ethnic Stds  
Course Description Study of various topics, themes, and problems in examining the culture, history and experiences of different racial and ethnic groups in the U.S., particularly people of color and other historically marginalized groups.  
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 Yes  
Allow Multiple Enrollments in Term Yes  
Max Credit Hours/Units Allowed 9  
Max Completions Allowed 3  
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  
Electronically Enforced Yes

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 05.0200  
Subsidy Level Baccalaureate Course

**Intended Rank**

Junior, Senior, Masters, Doctoral

## **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 are able to define race, ethnicity, and gender, and understand these both as malleable social formations (versus “natural” categories) and sites of distinct cultural expression in varied socio-historic contexts.
- Students are able to identify&discuss factors that contribute to shaping race, ethnicity, & gender as well as factors contributing to inequalities on those bases both historically&contemporaneously in varied disciplines & interdisciplinary locations.
- Students understand how the social and cultural formations of race, ethnicity, and gender matter at varied levels of society, and in cultural expression - literature, film, performance.
- Students can articulate how social formations of race, gender, ethnicity, might intersect with each other and/or with other social formations of sexuality and/or disability... (cont.)
- ..., and consider how this intersection matters in categories of disability, to produce or contribute to enduring social inequalities.
- Students explore possible solutions to the enduring inequalities of race, gender, ethnicity that are informed by their study and based on critical analysis of evidence generated by research (various methods for research acceptable).

### **Content Topic List**

- Ethnic Studies
- Latinx Studies
- Asian American Studies
- American Indian Studies
- Race/Racism
- intersectionality
- American diaspora
- migration history
- demographics

### **Sought Concurrence**

No

**Attachments**

- ETHNSTD 5890 Sample 1 - Latinx Performance and Popular Culture.docx: special topics sample syllabus #1  
*(Syllabus. Owner: Spitulski, Nicholas M)*
- ETHNSTD 5890 Sample 2 - Images of Natives in the Cinema and Popular Cultures-REV.docx: special topics sample syllabus #2  
*(Syllabus. Owner: Spitulski, Nicholas M)*
- Concurrence Request for SPPO-Themed Sample Syllabus - ETHNSTD 5890\_ Special Topics in Ethnic Studies.pdf: Sample 1 concurrence - SPPO(no response > 15 days)  
*(Concurrence. Owner: Spitulski, Nicholas M)*
- Ethnic Studies TFMA concurrence (ETHNSTD 5890).pdf: Sample 2 concurrence - Theatre  
*(Concurrence. Owner: Spitulski, Nicholas M)*

**Comments**

- Resubmitting with new/revised syllabi.

Resubmitting with concurrences 2/12/24. *(by Spitulski, Nicholas M on 02/12/2024 03:32 PM)*

- Given the topics of the 2 sample syllabi provided, please request concurrence from the Dept of SPPO for the first syllabus and concurrence from the Dept of TFMA for the second syllabus. Many thanks. *(by Vankeerbergen, Bernadette Chantal on 01/23/2024 09:56 AM)*

**Workflow Information**

| Status             | User(s)                                                                                                                                          | Date/Time           | Step                   |
|--------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|---------------------|------------------------|
| Submitted          | Spitulski, Nicholas M                                                                                                                            | 05/10/2023 11:23 AM | Submitted for Approval |
| Approved           | Kunimoto, Thalia Namiko Athena                                                                                                                   | 05/10/2023 05:02 PM | Unit Approval          |
| Revision Requested | Vankeerbergen, Bernadette Chantal                                                                                                                | 08/04/2023 05:06 PM | College Approval       |
| Submitted          | Spitulski, Nicholas M                                                                                                                            | 12/21/2023 03:40 PM | Submitted for Approval |
| Approved           | Kunimoto, Thalia Namiko Athena                                                                                                                   | 12/22/2023 02:17 PM | Unit Approval          |
| Revision Requested | Vankeerbergen, Bernadette Chantal                                                                                                                | 01/23/2024 09:56 AM | College Approval       |
| Submitted          | Spitulski, Nicholas M                                                                                                                            | 02/12/2024 03:32 PM | Submitted for Approval |
| Approved           | Kunimoto, Thalia Namiko Athena                                                                                                                   | 02/12/2024 04:28 PM | Unit Approval          |
| Approved           | Vankeerbergen, Bernadette Chantal                                                                                                                | 02/19/2024 05:00 PM | College Approval       |
| Pending Approval   | Jenkins, Mary Ellen Bigler<br>Hanlin, Deborah Kay<br>Hilty, Michael<br>Neff, Jennifer<br>Vankeerbergen, Bernadette Chantal<br>Steele, Rachel Lea | 02/19/2024 05:00 PM | ASCCAO Approval        |

**ETHNSTD 5890**  
**Special Topics in Ethnic Studies: Latinx Performance and Popular Culture**  
**Spring 2024**

Instructor: Dr. Paloma Martínez-Cruz  
Email: martinez-cruz.2@osu.edu  
Hours of Instruction: 80 minutes / twice weekly  
Communities of Practice hours: 60 minutes / weekly average  
Location of Instruction: TBD  
Office: Hagerty Hall 283  
Instruction Schedule: TU & TH - Lecture

**Course Description**

This seminar focuses on Latinx performance and popular culture to learn about the live performances, unique traditions, and media depictions of various Latinx ethnic groups residing in the United States. The intent of this course is not only to sharpen critical thinking about the challenges and the prospects reflected by Latinx cultural production, but to hone the skills this needed for students to become more accountable actors, rather than merely a spectators, in the hemispheric American condition.

This seminar contributes to the Latin American Cultural and Literary Studies and Latinx Literatures, Cultures, and Languages by promoting inquiry organized around the salient Latinx themes of national inclusion, sites of rupture, and the notion of representation as resistance. The weekly organization emphasizes the analysis of texts and cultural artifacts from a critical perspective that locates the examined work within political, economic, and social trajectories.

**Objectives**

- Write critical essays on performance, popular culture, and mediatized Latinidad in the cultural context of the Americas
- Demonstrate awareness of the major socio-historic developments dealing with performance and popular culture in the hemispheric context
- Understand how everyday performativity alternately shapes, constrains, and transforms Latinx political prospects
- Apply consistent criteria to the analysis of cultural artifacts

**Required Texts**

Readings available on CarmenCanvas either in PDF format and/or through links provided on the course Carmen site and syllabus: <https://carmen.osu.edu/#>

**Accessibility of course technology**

This in-person course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- Carmen (Canvas) accessibility

## **Course Components and Grade Breakdown**

**ATTENDANCE, PARTICIPATION, PREPARATION** (15%) Includes attendance, active class work, and preparation for each class. No more than **three** unexcused absences are permitted per semester. If you miss more than **three** classes without prior communication with the instructor, you **will not** receive a passing grade for this course. The use of cell phones and other electronic devices are *strictly prohibited* in class. Cell phone use of any kind in class constitutes an unexcused absence for that class session.

**5 ANALYSIS ASSIGNMENTS** (20%) Focus questions will be handed in on the day designated by an asterisk\*. These questions will be typed, double- or 1.5-line spaced, and written and revised in Spanish. Typically, 3-5 sentence answers in short paragraph form will be sufficient to thoughtfully respond to the assigned focus questions. On days that there is NO asterisk\* by your readings, you are *still required* to respond to assigned questions in your personal notes in order to be prepared for class. A significant part of your preparation grade is based on your contributions to class discussions based on the assigned texts.

**DISCUSSION FACILITATOR** (15%) Each student will lead one 15 minute discussion of the assigned text, which should include independent research on background information on the day's readings and/or screenings and the preparation of questions to promote class discussion.

### **GROUP PRESENTATION**

Each group will create one live art installation on the theme of Latin American/Latinx revolution, apocalypse, or utopia, as defined in class. The installations will be mounted either in a public or non-public space, and documented by the group members. Groups will create an audio-visual presentation on the installations (rather than installing live art in the classroom) of **ten minutes** in length.

Not everyone group member needs to perform IN the live art installation. Different members of the group must take on diverse responsibilities, such as designing the installation spaces and live art, documenting the process, and organizing the classroom presentation. Students will write an in-class self-evaluation detailing how they contributed to the installations, how they contributed to the group's efforts, and the critical connections they were able to make between this project and the goals of the course.

**CRITICAL ESSAY** (20%) A final research paper (2400 words) will deal with a cultural artifact engaging performance and/or popular culture in Latinx cultural production.

## **Grading Scale**

This course will use the standard College of Arts and Sciences grading scale.

|                        |                       |
|------------------------|-----------------------|
| <b>A = 93 or above</b> | <b>C+ = 77 – 79</b>   |
| <b>A- = 90 – 92</b>    | <b>C = 73 – 76</b>    |
| <b>B+ = 87 – 89</b>    | <b>C- = 70 – 72</b>   |
| <b>B = 83 – 86</b>     | <b>D = 60 – 69</b>    |
| <b>B- = 80 – 82</b>    | <b>E = 59 or less</b> |

### **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/>. Plagiarism, or using another person's words without proper citation, is absolutely not permitted in this class. For more information on plagiarism, consequences, and how to avoid it, consult the links under “Pages” on our course Canvas.

### **Disability Services**

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. 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. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

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It is Ohio State's policy to reasonably accommodate the sincerely held religious beliefs and practices of all students. The policy permits a student to be absent for up to three days each academic semester for reasons of faith or religious or spiritual belief.

Students planning to use religious beliefs or practices accommodations for course requirements must inform the instructor in writing no later than 14 days after the course begins. The instructor is then responsible for scheduling an alternative time and date for the course requirement, which may be before or after the original time and date of the course requirement. These alternative accommodations will remain confidential. It is the student's responsibility to ensure that all course assignments are completed.

### **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](http://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 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

### **Sexual Misconduct/Relationship Violence**

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](mailto:titleix@osu.edu).

**ETHNSTD 5890**  
**Latinx Performance and Popular Culture**  
**Spring 2024**

|               |                                                                                                                                                   |
|---------------|---------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Week 1</b> | <b>Introduction/Border Confessionals</b>                                                                                                          |
| Tuesday       | Introductions; key terms and goals of course                                                                                                      |
| Thursday      | Gómez-Peña, <i>Dangerous Border Crossers</i> , pp. 1-17 & pp. 29-49                                                                               |
| <b>Week 2</b> | <b>Latinx Gender &amp; Performance</b>                                                                                                            |
| Tuesday       | Judith Butler, <i>Gender Trouble</i> (1-34)                                                                                                       |
| Thursday      | Lawrence LaFountain-Stokes, "Queer Ricans"<br>Lawrence LaFountain-Stokes, "Cooking with Drag Queens"<br><b>ANALYSIS DUE*</b>                      |
| <b>Week 3</b> | <b>History, Geography &amp; Bad Words</b>                                                                                                         |
| Tuesday       | Caminero-Santangelo, Marta "On Latinidad"<br>María R. Scharrón-del Río & Alan A. Aja "The Case for Latinx: Why Intersectionality Is Not a Choice" |
| Thursday      | Viewing: George Lopez stand-up<br>Jennifer Alvarez Dickinson, "The Latino Comedy Project and Border Humor in Performance"                         |
| <b>Week 4</b> | <b>Zoot Suits and Chevys (WW II and anti-assimilationist tendencies)</b>                                                                          |
| Tuesday       | Anthony Macías, <i>Mexican American Mojo</i><br>Escuchar: "Amor" & "Pachuco Boogie"                                                               |
| Thursday      | Ben Chappell, "Custom Contestations: Lowriders and Urban Space"<br><b>ANALYSIS DUE*</b>                                                           |
| <b>Week 5</b> | <b>Radical Nationalism: Attitudes and Aesthetics</b>                                                                                              |
| Tuesday       | Corky Gonzalez, "Yo soy Joaquín"<br>Alurista, El plan espiritual de Aztlán<br>H. Bruce Franklin, <i>From the Movement toward Revolution</i>       |
| Thursday      | Viewing: Robert Rodriguez, <i>Machete</i>                                                                                                         |
| <b>Week 6</b> | <b>Latinx Futurities</b>                                                                                                                          |
| Tuesday       | Alex Rivera, <i>Sleep Dealer</i> (ODEE Secured Media Library)<br>Christopher González, "Latino Sci-Fi"                                            |
| Thursday      | Frederick Aldama, "Multimediated Latinos in the Twenty-First Century: An Introduction"<br><b>ANALYSIS DUE*</b>                                    |



|                |                                                                                                                                                                                                                                                              |
|----------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Week 7</b>  | <b>Restaurant Spanish and You (Cesar Chavez, CIW, farms-to-restaurants: the untold story)</b>                                                                                                                                                                |
| Tuesday        | Luz Calvo & Catriona Rueda Esquibel, <i>Decolonize Your Diet: Plant-Based Mexican-American Recipes for Health and Healing</i>                                                                                                                                |
| Thursday       | Paloma Martinez-Cruz, <i>Food Fight! Millennial Mestizaje meets the Culinary Marketplace</i>                                                                                                                                                                 |
| <b>Week 8</b>  | <b>Fiesta Time (Quinces, Día de los Muertos, compadrazgo )</b>                                                                                                                                                                                               |
| Tuesday        | Latin Music USA (PBS Documentary)<br><a href="http://www.pbs.org/wgbh/latinmusicusa/index.html#/en/wat/01/08">http://www.pbs.org/wgbh/latinmusicusa/index.html#/en/wat/01/08</a><br>Viewing: Lee Unkrich, <i>Coco</i>                                        |
| Thursday       | Regina Marchi, "Hybridity and Authenticity in US Day of the Dead Celebrations"                                                                                                                                                                               |
| <b>Week 9</b>  | <b>Culturally Catholic? (Religious &amp; Spiritual Practices)</b>                                                                                                                                                                                            |
| Tuesday        | Paloma Martinez-Cruz, <i>Women and Knowledge in Mesoamerica</i>                                                                                                                                                                                              |
| Thursday       | Felix Contreras, "How Santería Seeped Into Latin Music"<br><a href="https://www.npr.org/2015/01/07/375389153/how-santer-a-seeped-into-latin-music">https://www.npr.org/2015/01/07/375389153/how-santer-a-seeped-into-latin-music</a><br><b>ANALYSIS DUE*</b> |
| <b>Week 10</b> | <b>SPRING BREAK</b>                                                                                                                                                                                                                                          |
| <b>Week 11</b> | <b>Mucha Lucha: From the Wrestling Ring to the NFL</b>                                                                                                                                                                                                       |
| Tuesday        | Ellen M. Gil-Gómez, "Wrestling With Comic Genres and Genders<br>Luchadores as Signifiers in Sonambulo and Locas"                                                                                                                                             |
| Thursday       | Frederick Aldama and Christopher González, "From Scrimmage Lines to End Zones:<br>Latinos in the National Football League"                                                                                                                                   |
| <b>Week 12</b> | <b>Imaginaries of Resistance in Comics</b>                                                                                                                                                                                                                   |
| Tuesday        | Vicko Alvarez, "Rosita Gets Scared"                                                                                                                                                                                                                          |
| Thursday       | Eric García, <i>Drawing on Anger: Portraits in U.S. Hypocrisy</i>                                                                                                                                                                                            |
| <b>Week 13</b> | <b>So You Want to Be a Latina (feminist frameworks near you)</b>                                                                                                                                                                                             |
| Tuesday        | <i>Ugly Betty</i> , Season 1, Episode 2<br>Cherríe Moraga and Gloria Anzaldúa, <i>This Bridge Called My Back</i> "Introduction"                                                                                                                              |
| Thursday       | Renee Tajima-Peña, <i>No más bebés = No More Babies</i> (ODEE Secured Media Library Playlist)                                                                                                                                                                |
| <b>Week 14</b> | <b>Soundscapes of Resistance</b>                                                                                                                                                                                                                             |
| Tuesday        | <b>Taller de escritura #1</b><br><b>Intro, thesis &amp; bibliography due*</b>                                                                                                                                                                                |

Thursday Paloma Martinez-Cruz, "Mapping the Burrito Circuit: On How the Dirty Reggae of the Aggrolites Remains and Eastside Persuasion"  
Alice Bag, *Violence Girl*

**Week 15 Presentations & Conclusions**

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Tuesday Presentations: Latinx revolution, apocalypse, utopia

Thursday Presentations: Latinx revolution, apocalypse, utopia

**Final Essay: (Carmen Upload – Due the first day of exam week)**

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# Ethnic Studies 5890 – IMAGES OF NATIVES IN THE CINEMA AND POPULAR CULTURES

## **Autumn 2024**

T/TH or W/F, 80 min/session - Lecture

Location TBD

3 credit hours

Instructor: Elissa Washuta

Washuta.2@osu.edu

466 Denney Hall

Office Hours by appointment

Course website (Canvas): TBD

## **I. Course description**

More than five hundred years of image creation of the indigenous peoples of the Americas, a process initiated by European colonizers and spread throughout the world, has led to widespread distortions in the stories told about Native realities. In this course, we will explore representations of Native peoples in the cinema and popular cultures. Using social science texts and works of film criticism, we will examine feature films, documentaries, and other visual media and will explore the process of image creation. We will evaluate Hollywood images of Native peoples, other non-Native sources of Native representation, and decolonizing efforts from Native producers, artists, and communities. Critical attention will be given to the intersection of systems of nationhood, race/ethnicity, gender, and class within the context of image production.

## **II. Course objectives**

A major goal of this course will be to understand the impact of the imposition of images upon Native peoples. How do these images affect public perception of Native peoples, and how has this shift affected Native communities?

By the end of the course, students will be able to:

- Identify the elements of film that create meaning.
- Understand the process of deliberate decision-making that results in the formation of a film or novel.
- Analyze film scenes in writing using visual, auditory, narrative, and other components.
- Analyze films for their historical, social, and ideological content.
- Generate analytical writing synthesizing scene-based evaluation, assessment of contextual issues surrounding the work, and scholarly arguments.
- Perform outside research to assist with film analysis.

## **III. Text and Supplementary Materials**

Some of your assigned readings will be available in PDF form on Canvas. Films will be made available to you for viewing outside of class (method TBA).

You will also be required to obtain a copy of *Native Features: Indigenous Films from Around the World* by Houston Wood.

You will be expected to bring the day's readings with you to class, either in digital or hard copy, in a format that you can easily access.

#### **IV. Reciprocal Expectations**

As the course instructor, I have several expectations of you as a student in this class. I expect that you will attend all class sessions unless unusual circumstances prevent you from doing so, and I expect that you will arrive on time and stay for the duration of the class. I expect that you will give the class your full attention, and you will not use electronic devices in the classroom except for class-related activities such as note-taking or referring to course texts and/or Canvas. I expect that you will come to class prepared to discuss the assigned readings or viewing and will participate fully in class discussions. I expect that you will observe the "ground rules" we establish on the first day of class.

You may expect that I will be prepared to enthusiastically lead the class in discussions of the films and readings and will be prepared for each session. I will arrive at class on time each day and will stay for the duration of class. I will be available by appointment to meet with you. I will give the class my full attention while I am in the classroom. I will observe the "ground rules" we establish on the first day of class. I will use the classroom time for lectures using visual aids, class discussions, student presentations, and group activities. This syllabus may change, based on our progress throughout the course of the term. I welcome and appreciate your input and feedback at any point during the quarter.

#### **V. Policies and Procedures**

**Attendance:** Regular attendance is required. Your presence in class is necessary because it allows you to receive presented material, contribute to discussions, complete in-class activities, and engage in conversations with your classmates' presented work. If you must miss class because of a documented illness (doctor's note required) or athletic excuse (travel letter required), email me immediately. Not attending class, or coming late to class, always affects a student's ability to excel in a discussion-based class. If you anticipate that you must miss class during the quarter, please contact me. Because of the discussion- and presentation-based nature of this class, your presence will be an important part of your learning experience and grade.

We will be starting the class on time every session. Please do not be late. I expect you to stay for the entire class session.

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## VI. Assignments and Grading

### 1. Reading Response and Critical Analysis Journal (40%)

You are required to keep a journal with ten entries. Your journal entries must be 1½-2 pages in length, typed, double-spaced, and properly cited. All journals must be submitted via Canvas.

Your entries must include analysis of the films and/or readings for that week with proper references to these texts. You should feel free to include references to class discussions and your own research. Do not summarize the readings or films; your audience is your instructor, and you may assume that I have read the assigned readings and watched the films. Most important will be your in-depth analysis of what you read, view, and hear. Your response may be specific to the texts of that week, or you may synthesize information in response to a previous week's readings as well.

You will be required to submit these journal entries every two weeks so I can grade them and provide comments and suggestions for improvement. I will allow re-writes of two entries. You must contact me within a week of receiving your grade to request a re-write.

2. Presentation (15%): You will be responsible for a presentation of **20-25 minutes** on a date and topic of your choosing; topics must relate to the unit of the course within which your presentation date falls. Sign-ups will take place on Canvas. Your presentation **should not** be just a summary of your findings but should critically analyze key points, themes, or issues. You may certainly show film clips during your presentation, but you must plan to speak for 20 minutes, and please keep your clips short and well-chosen. Please include two questions for class discussion.

3. Final Essay (30%): For your final writing assignment, you will craft a clearly articulated and properly cited essay, 6-7 pages in length, submitted via Canvas. Your essay will be graded on content, clarity, grammar, organization, and your engagement your source material. More details will follow.

### 4. Participation (15%):

This class relies on collaborative discourse in order to create an environment in which all participants have a stake in the creation of knowledge. For this reason, being prepared to participate in discussions is a course requirement. Staying current with the Reading Response and Critical Analysis Journals will help prepare you for class discussions. It will also be important to bring your copy of the readings to class every day. Since we will be engaged in discussions of the texts we read, if you don't have them with you, you will be limited in your ability to discuss them.

Prepare for discussions by bringing questions, approaching the work with a sense of curiosity. You are encouraged to bring your own analysis to the texts, even if it means that your interpretation differs from

those of the instructor or classmates, as long as all claims are grounded in evidence. While your classmates are presenting, take notes, offer comments, and ask questions. If you feel that speaking up in class will be a challenge for you, please talk to me so that we can figure out a way for you to participate in class.

You will receive a daily score for your participation in that class.

**Full 5 points:** You arrive on time, remain for the entire class period, give the class your full attention (no use of electronic devices for purposes other than note-taking and related activities), actively listen to peers and instructor, and make meaningful contributions to the class discussion.

**Actions that can lead to point deductions:**

- Limited or no contributions to class discussions
- Inattentiveness to discussions, lectures, and films
- Talking during films and while others are speaking
- Use of phone or other electronic device for unapproved purposes unrelated to the class
- Arriving late or leaving early without prior approval

**Grading Scale:** This course will use the standard College of Arts and Sciences grading scale.

|                        |                       |
|------------------------|-----------------------|
| <b>A = 93 or above</b> | <b>C+ = 77 – 79</b>   |
| <b>A- = 90 – 92</b>    | <b>C = 73 – 76</b>    |
| <b>B+ = 87 – 89</b>    | <b>C- = 70 – 72</b>   |
| <b>B = 83 – 86</b>     | <b>D = 60 – 69</b>    |
| <b>B- = 80 – 82</b>    | <b>E = 59 or less</b> |

## VII. Course outline

*This schedule is subject to change.*

*All readings and screenings are to be completed by the date listed on the syllabus.*

### PART 1: SILENTS AND WESTERNS

Tuesday August 20: Introduction, view selections of *Reel Injun*

Thursday August 22: How to watch and write about films

- Timothy Corrigan, *A Short Guide to Writing about Film*, Chapter 1: Writing about the Movies; Chapter 2: Beginning to Think, Preparing to Watch, and Starting to Write

Tuesday August 27: Westerns in film and television;

- Beverly R. Singer, *Wiping the War Paint Off the Lens*, Chapter 2: The War-Painted Years
- Angela Aleiss, *Making the White Man's Indian: Native Americans and Hollywood Movies*, Chapter 2: A Cultural Division; Chapter 4: War and Its Indian Allies

Thursday August 29: Discuss silent films and *Stagecoach* (96 min)

- Robert F. Berkhofer, Jr., *The White Man's Indian*, Part 3: Imagery in Literature, Art, and Philosophy: The *Indian* in White Imagination and Ideology

Tuesday September 3: *Broken Arrow* (93 min)

**Journals due**

- Frank Manchel, “Cultural Confusion: *Broken Arrow* (1950)”
- Dean Rader, Film review of *Broken Arrow* from *Seeing Red*

Thursday September 5: Student presentations

## **PART 2: NINETIES MULTICULTURALISM**

Tuesday September 10: Overview of 1990s film representations

- Ernest Stromberg, “Out of the Cupboard and Up With the “Smoke Signals”: Cinematic Representations of American Indians in the ‘Nineties”

Thursday September 12: Cultural appropriation

- Bruce Ziff and Pratima V. Rao, “Introduction to Cultural Appropriation: A Framework for Analysis”

Tuesday September 17: *Thunderheart* (119 min)

- Paul M. Robertson, Film review of *Thunderheart* from *Seeing Red*
- Sam Pack, “The Best of Both Worlds: Otherness, Appropriation, and Identity in *Thunderheart*”

Thursday September 19: Violence against Indigenous women: representations and realities

- Audra Simpson, “The State Is a Man: Theresa Spence, Loretta Saunders and the Gender of Settler Sovereignty”

Tuesday September 24: *Pocahontas* (81 min)

### **Journals due**

- Leigh H. Edwards, “The United Colors of ‘Pocahontas’: Synthetic Miscegenation and Disney’s Multiculturalism”

Thursday September 26: The effects of representations

- Leavitt et al, “‘Frozen in Time’: The Impact of Native American Media Representations on Identity and Self-Understanding”
- Fryberg et al, “Of warrior chiefs and Indian princesses: The psychological consequences of American Indian mascots”

Tuesday October 1: *Dances with Wolves* (181 minutes)

Thursday October 3: Student presentations

## **PART 3: INDIGENOUS FILM AND SELF-REPRESENTATION**

Tuesday October 8: *Smoke Signals* (89 min)

*Native Features: Indigenous Films from Around the World*

- Chapter 4: Some Challenges of Indigenous Films
- Chapter 5: Uses and Abuses of Indigenous Films
- Chapter 6: Dimensions of Difference in Indigenous Films



Thursday October 10: No class, Autumn Break

Tuesday October 15: Indigenous writers and filmmakers

- Luana Ross and Daniel Hart, Editors' Introduction, *Wicazo Sa*
- *Native Features: Indigenous Films from Around the World*, 107-134
- Chapter 7: Indigenous Films before 2000
- Chapter 8: Indigenous Films after 2000

Thursday October 17: *The Doe Boy* (85 min)

- Carol Edelman Warrior, "The Measure of a Cherokee Man: Blood Identity and Masculinity in Randy Redroad's *The Doe Boy*"

Tuesday October 22: Issues of identity

- Hilary N. Weaver, "Indigenous Identity: What Is It, and Who Really Has It?"
- Kimberly TallBear, "DNA, Blood, and Racializing the Tribe"

Thursday October 24: Student presentations

#### **PART 4: PERSISTING REPRESENTATION ISSUES**

Tuesday October 29: *Twilight: New Moon* (130 min)

##### **Journals due**

- Natalie Wilson, "Civilized Vampires Versus Savage Werewolves: Race and Ethnicity in the Twilight Series"
- Kristian Jensen, "Noble Werewolves or Native Shape-Shifters?"
- Judith Leggatt and Kristin Burnett, "Biting Bella: Treaty Negotiation, Quileute History, and Why 'Team Jacob' is Doomed to Lose"

Thursday October 31: Still photography in Indian Country, by and of Native peoples

- Duane Champagne and Carole Goldberg, "Changing the Subject: Individual versus Collective Interests in Indian Country Research"

Tuesday November 5: *Children of the Plains* (41 min), the photography of Aaron Huey

- "'Children of the Plains' Was Little More than 'Poverty Porn'" **(ON CANVAS)**
- "Between Pageantry and Poverty: Representing Ourselves" **(ON CANVAS)**
- "Native American Demographics—United States, 2008"
- Jennie Joe, "American Indian and Alaska Native Health"
- Philip A. May, "The Epidemiology of Alcohol Abuse among American Indians"

Thursday November 7: Native peoples in broadcast documentary

- Orin Starn, "Here Come the Anthros (Again): The Strange Marriage of Anthropology and Native America"

#### **PART 5: VISUAL SOVEREIGNTY**

Tuesday November 12: Visual sovereignty

- Michelle H. Raheja, *Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film*, Epilogue

Thursday November 14: *On the Ice* (96 min)

**Journals due**

- FUTURES: 'On the Ice' Director Andrew Okpeaha MacLean Talks about.... **(ON CANVAS)**
- *On the Ice* official website – explore **(LINK ON CANVAS)**
- A Seal Hunt, a Secret and a Strained Bond **(ON CANVAS)**
- A.V. CLUB: On the Ice Review **(ON CANVAS)**
- HUFFINGTON POST: On the Ice Review **(ON CANVAS)**

Tuesday November 19: *Four Sheets to the Wind* (81 min)

- Lee Schweninger, *Imagic Moments: Indigenous North American Film*, Ch. 13: "People Come Around in Circles: Harjo's *Four Sheets to the Wind*"

Thursday November 21: *Reservation Dogs*

- Radheyen Simonpillai, "Farewell to groundbreaking *Reservation Dogs*: 'Nothing else out there like it'"
- James Poniewozik, "'Reservation Dogs' Was a Coming-of-All-Ages Masterpiece"

Tuesday November 26: *Spirit Rangers*

- Revisit readings for September 26 (Leavitt, Fryberg)
- Elaine Low, "How the All-Native Writers' Room for Netflix's 'Spirit Rangers' Was Assembled"

Thursday November 28: No class, Thanksgiving holiday

Tuesday December 3: Wrap-up, student presentations

**Last journals due via Canvas on Friday, December 6, 4:30 p.m.**

**From:** [Spitulski, Nick](#)  
**To:** [Romero, Eugenia](#); [Sanabria, Rachel](#)  
**Cc:** [Kunimoto, Namiko](#)  
**Subject:** Concurrence Request for SPPO-Themed Sample Syllabus - ETHNSTD 5890: Special Topics in Ethnic Studies  
**Date:** Tuesday, January 23, 2024 12:32:00 PM  
**Attachments:** [image001.png](#)  
[ETHNSTD 5890 Sample 1 - Latinx Performance and Popular Culture.docx](#)

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Greetings Eugenia and Rachel!

I hope the new year is going well for both of you so far!

I write today as I received a bounce-back from ASC of a special topics request I had submitted some weeks back on behalf of Ethnic Studies. I hadn't realized that ASC would be looking for concurrences on the sample syllabi we had submitted for the course, since they may or may not ultimately be courses offered under the number, but apparently they are!

I attach the relevant syllabus in this case, which Paloma had relayed to us for submission. Would you please review and let us know of any follow-up questions or concerns you may have, or if concurrence is granted? In line with ASC practice, we will assume concurrence if there are no follow-ups by Wednesday, February 7.

Many thanks!

Nick

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**Nick Spitulski**

Administrative Coordinator

[Humanities Institute](#)

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

Phone: 614-688-0277

**From:** [Piper, Paige](#)  
**To:** [Spitulski, Nick](#)  
**Cc:** [Kunimoto, Namiko](#)  
**Subject:** Ethnic Studies TFMA concurrence (ETHNSTD 5890)  
**Date:** Friday, January 26, 2024 3:06:54 PM

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Hello Nick,

Please see below for the department of Theatre, Film, and Media Arts' concurrence for **ETHNSTD 5890**. Two formal responses are below: one from TFMA chair E.J. Westlake; the other is a detailed response from Prof. Erica Levin, TFMA's area head for Film Studies.

We simply ask that language outlined in Prof. Levin's response is added to the syllabus for any version of this course that may include film or cinema as part of the course content or title. Please see Prof. Levin's response below, and feel free to reach out with any questions or concerns!

Thanks,  
Paige



**Paige M. Piper, Ph.D.**

Academic Program Coordinator | Film and Media Arts programs  
Internship Coordinator | Theatre and Film

**The Ohio State University**

College of Arts and Sciences  
Department of Theatre, Film, and Media Arts  
1932 College Rd., Columbus, OH 43210  
[piper.92@osu.edu](mailto:piper.92@osu.edu) | [theatreandfilm@osu.edu](mailto:theatreandfilm@osu.edu)

Pronouns: she/her/hers | Honorific: Dr.

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**From:** Westlake, E.J. <[westlake.35@osu.edu](mailto:westlake.35@osu.edu)>  
**Sent:** Friday, January 26, 2024 2:51 PM  
**To:** Levin, Erica <[levin.1996@osu.edu](mailto:levin.1996@osu.edu)>; Piper, Paige <[piper.92@osu.edu](mailto:piper.92@osu.edu)>  
**Subject:** Re: Ethnic Studies concurrence request ETHNSTD 5890 umbrella

Thank you for your work on this.

I offer my official approval.

**E.J. Westlake**

(she/her or they/them)  
Professor and Chair  
**Department of Theatre, Film, and Media Arts**  
Theatre and Film Building  
1932 College Road  
Columbus, OH 43210

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**From:** Levin, Erica <[levin.1996@osu.edu](mailto:levin.1996@osu.edu)>  
**Sent:** Friday, January 26, 2024 2:46 PM  
**To:** Piper, Paige <[piper.92@osu.edu](mailto:piper.92@osu.edu)>

**Cc:** Westlake, E.J. <westlake.35@osu.edu>

**Subject:** Re: Ethnic Studies concurrence request ETHNSTD 5890

The Department of Theatre, Film, and Media Arts, on behalf of the Film Studies Area, is happy to offer concurrence for ETHNSTD 5890, as well as the sample syllabus for "Ethnic Studies 5890 - Images of Natives in the Cinema and Popular Cultures."

We would like to request that for any version of this course that includes **title, topic, or theme of "cinema," "film," or film and media studies related content**, the instructor of record include a notation on their syllabus that states something to the effect of: ***"This course does not contribute to the Film Studies major or minor requirements."*** This will avoid any confusion by students in the film studies major or minor and clarify that despite film-related title and/or content of the course, it does not contribute to FILMSTD-BA or FILMSTD-MIN degree requirements.

Many thanks,  
Erica