

Cerro Coso College  
**Course Outline of Record Report**  
10/11/2021

## FILMC211 : Hispanic Cinema

### General Information

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Course Code (CB01) :	FILMC211
Course Title (CB02) :	Hispanic Cinema
Department:	English
Proposal Start:	Spring 2021
TOP Code (CB03) :	(0612.00) Film Studies (including combined film/video)
SAM Code (CB09) :	Non-occupational
Distance Education Approved:	No
Course Control Number (CB00) :	CCC000157784
Curriculum Committee Approval Date:	04/27/2018
Board of Trustees Approval Date:	Pending
External Review Approval Date:	Pending
Course Description:	This class studies Hispanic civilization and culture through films, videos and documentaries as well as varied readings. There is analysis, discussion, and written critique of selected films from Spain, Latin America, and the United States. The class covers a variety of cultural issues such as the art, music, history, and politics of the Hispanic world. There is an emphasis on issues of multiculturalism and diversity as illustrated by the films and readings on issues such as race, class, gender, and immigration. Films are subtitled; no knowledge of Spanish is required.
Submission Type:	Mandatory Revision  cross listing
Author:	No value

### Faculty Minimum Qualifications

Master Discipline Preferred:	<ul style="list-style-type: none"><li>• Film Studies</li></ul>
Alternate Master Discipline Preferred:	<ul style="list-style-type: none"><li>• Foreign Languages</li></ul>
Bachelors or Associates Discipline Preferred:	No value
Additional Bachelors or Associates Discipline Preferred:	No value

### Course Development Options

Basic Skills Status (CB08)

Course Special Class Status (CB13)

Grade Options

Course is not a basic skills course.

Course is not a special class.

No value

Allow Students to Gain Credit by Exam/Challenge

**Allowed Number of Retakes**  
0

**Course Prior To College Level (CB21)**  
Not applicable.

**Rationale For Credit By Exam/Challenge**  
No value

**Retake Policy Description**  
No value

Allow Students To Audit Course

**Course Support Course Status (CB26)**  
No value

## Associated Programs

Course is part of a program (CB24)

Associated Program	Award Type	Active
CC Liberal Arts: Arts & Humanities	A.A. Degree Major	Summer 2018 to Fall 2020
CSU General Education (CSU GE Breadth) (In Development)	Certificate of Achievement	Fall 2021
Intersegmental General Education Transfer Curriculum Certificate of Achievement (In Development)	Certificate of Achievement	Fall 2021
CSU General Education (CSU GE Breadth)	Certificate of Achievement	Fall 2020
Intersegmental General Education Transfer Curriculum Certificate of Achievement	Certificate of Achievement	Fall 2020
Liberal Arts: Arts & Humanities Associate in Arts Degree	A.A. Degree Major	Fall 2020
Liberal Arts: Arts & Humanities Associate in Arts Degree (In Development)	A.A. Degree Major	Spring 2022

## Transferability & Gen. Ed. Options

**Course General Education Status (CB25)**  
No value

**Transferability**

Transferable to both UC and CSU

**Transferability Status**

Approved

**Cerro Coso General Education Requirements**

Area	Categories	Status	Approval Date	Comparable Course
Area 2.4	Social & Behavioral Sciences Interdisciplinary Studies	Approved	No value	No Comparable Course defined.
Area 3.5	Humanities Ethnic Studies	Approved	No value	
Area 6	Diversity	Approved	No value	

**CSU General Education Certification**

Area	Categories	Status	Approval Date	Comparable Course
Area C.2	Arts & Humanities Humanities	Approved	No value	No Comparable Course defined.

**Intersegmental General Education Transfer Curriculum**

Area	Categories	Status	Approval Date	Comparable Course
Area 3.B	Arts & Humanities Humanities	Approved	No value	No Comparable Course defined.

**Units and Hours****Summary**

<b>Minimum Credit Units (CB07)</b>	3
<b>Maximum Credit Units (CB06)</b>	3
<b>Total Course In-Class (Contact) Hours</b>	54
<b>Total Course Out-of-Class Hours</b>	108
<b>Total Student Learning Hours</b>	162
<b>Faculty Load</b>	0

**Credit / Non-Credit Options****Course Credit Status (CB04)**

Credit - Degree Applicable

**Course Non Credit Category (CB22)**

Credit Course.

**Non-Credit Characteristic**

No Value

**Course Classification Status (CB11)**

Credit Course.

**Funding Agency Category (CB23)**

Not Applicable.

 Cooperative Work Experience Education Status (CB10)

Variable Credit Course

### Weekly Student Hours

	In Class	Out of Class
Lecture Hours	3	6
Laboratory Hours	0	0
Activity Hours	0	0

### Course Student Hours

**Course Duration (Weeks)** 18

**Hours per unit divisor** 54

#### Course In-Class (Contact) Hours

Lecture 54

Laboratory 0

Activity 0

**Total** 54

#### Course Out-of-Class Hours

Lecture 108

Laboratory 0

Activity 0

**Total** 108

### Time Commitment Notes for Students

No value

### Faculty Load

**Extra Duties:** 0

**Faculty Load:** 0

### Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

### Pre-requisites, Co-requisites, Anti-requisites and Advisories

No Value

### Entrance Skills

Entrance Skills	Description
No value	No value



## Limitations on Enrollment

Limitations on Enrollment

Description

No value

No value

## Specifications

### Methods of Instruction

Methods of Instruction

Audiovisual

Rationale

Need to view films.

Methods of Instruction

Discussion

Rationale

Student involvement.

Methods of Instruction

Lecture

Rationale

To impart knowledge

Methods of Instruction

Outside reading

Rationale

Additional reading for research and homework.

Methods of Instruction

Written work

Rationale

Essay writing on films and themes.

### Assignments

**1. Reading an assigned article related to the concepts that will be covered in a certain segment or film and answering questions based on the student's understanding of the article. 2. Researching a historical event or figure and preparing comments on it. 3. Preparing for a debate on an issue such as immigration. 4. Reviewing a variety of mediums such as film, literature, magazine articles, current news reports, etc. for information on Hispanic culture and reporting on the findings.**

### Methods of Evaluation

### Rationale

Homework

Written reviews of films, articles, newspaper reports, etc. In addition to the regular textbook material, students could be required to prepare written reviews of other class-related materials as appropriate.

Tests

Quizzes and exams. Students may have short quizzes, for example, on a single chapter's worth of material, or longer exams such as a midterm.

Participation

Prepared Class Discussion Assignments. Students may be presented with leading questions for discussion based on the material from each section. They could be required to report on their findings, either orally in class or written comments in a threaded discussion group.

Research Paper

Research Papers. Students may be required to prepare several papers that will require further research into materials from each class segment. These could range from brief (one page) reports submitted as homework, to complete essays (3-5 pages) which form a major part of their grade.

**Equipment**

Room with ceiling mounted projector, screen and control panel for professor.

**Textbooks**

Author	Title	Publisher	Date	ISBN
Paul A. Schroeder Rodriguez	Latin American Cinema: A Comparative History	Univ. of Calif. Press	March 8, 2016	0520288637
Stephen M. Hart	Latin American Cinema	Reaktion Books	June 15, 2015	1780233655

**Other Instructional Materials**

No Value

**Materials Fee**

No value

**Learning Outcomes and Objectives**

**Course Objectives**

No value

**CSLOs**

Analyze a variety of the common material and non-material components of Hispanic culture such as humor, art, music, and the historical and political background of the Hispanic world as an influencing factor in the development of sociocultural commonalities. Expected SLO Performance: 70.0

Examine Hispanic culture in the United States, assessing cultural similarities and differences, the effects of assimilation on Hispanic culture, and issues such as immigration and pluralism. Expected SLO Performance: 70.0

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*English*  
 Liberal Arts: Arts & Humanities  
 AA Degree

Describe how people throughout the ages and in different cultures have responded to themselves and the world around them in artistic and cultural creation.

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*Social Science*  
 PLOs for CSU GE COA

Describe how people throughout the ages and in different cultures have responded to themselves and the world around them in artistic and cultural creation.

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*Social Science*  
IGETC PLOs

Describe how people throughout the ages and in different cultures have responded to themselves and the world around them in artistic and cultural creation.

**Examine sociocultural issues in diversity such as ethnic identity (mestizaje), gender roles in Hispanic society, and the underpinnings of social class structure in Latin America.** Expected SLO Performance: 70.0

*English*

Liberal Arts: Arts & Humanities AA Degree

Evaluate, create, or perform artistic and cultural constructions.

**Critically assess Hispanic cinema using film theories such as national cinema theory and auteurism.**

Expected SLO Performance: 70.0

*Social Science*  
PLOs for CSU GE COA

Evaluate the significance of artistic and cultural constructions.

*Social Science*  
IGETC PLOs

Evaluate the significance of artistic and cultural constructions.

## Outline

### Course Outline

#### A. Music; Art; Humor; Sex and Romance

1. The major areas of Hispanic music; how they inform cultural awareness and appreciation.
2. How music is used in film; i.e. soundtracks in a film about other cultural matters such as food (Tortilla Soup); or films mainly about music such as documentaries (Buenavista Social Club).
3. Different styles of humor; and similarities/differences with Hollywood films. Humor as a human commonality and cultural differences.
4. How issues such as sex; love and romance are viewed amongst different cultures and compared with the Hispanic world. How this cultural perspective affects film content and things such as ratings. Understanding a film such as *Y tu mamá: también* and how it is perceived in different cultures.

#### B. Politics and History

1. How social forces and events formulate cultural identity and codify belief systems about concerns such as who we are and where we have come from.
2. A brief history of the Spanish-speaking world; mainly covering larger geographical areas (Spain; Latin America) and the larger; significant events; i.e. conquest/discovery/encounter; Native American cultures; the mixture of races: (mestizaje); the importation of other racial/ethnic groups such as African slaves and Asian laborers.
3. How these historical events are covered in film; from documentaries such as *The Conquest of America* to films that are fictionalized historical accounts such as *Apocalypso*.
4. How political events can affect and change a whole culture. I.e. *los desaparecidos* and the aftermath in films such as *The Official Story*; or films about political events which crossed national borders and could apply to many Hispanic countries such as *Men with Guns*.
5. Differences amongst various film genres and national origins pertaining to these issues. I.e. *Rojo amanecer* compared to a Hollywood film about these concerns such as *Missing* or *Under Fire*.

#### C. Sociocultural issues such as race; class and gender

1. How are issues of racial and ethnic identity dealt with in film; i.e. *In The Time of the Butterflies*.
2. How did social classes form in the Hispanic world; how are they perpetuated and what is their impact on the culture and society. How are they perceived; i.e. in a film such as *The Motorcycle Diaries*.
3. How are gender roles and gender issues presented in Hispanic films. For example; homosexuality in *A mi madre le gustan las mujeres*; traditional roles of patriarchy and films that break those archetypes; e.g. *Real Women Have Curves*; and films about the non-traditional gender models.
4. Differences amongst various film genres and national origins pertaining to these issues.

#### D. Other important sociocultural issues

1. Film and literary genres originating from the Hispanic world; i.e. magical realism as seen in *Como agua para chocolate* or *El laberinto del Fauno*.
2. The use of stereotype to characterize Hispanic culture; e.g. *Romancing the Stone*.
3. The perception and realities of drug culture in Latin America; e.g. *Maria Full of Grace*.

#### E. Hispanic culture in the United States.

1. Assimilation as seen in films such as *My Family/Mi familia*
2. Identity struggles (race; ethnicity; gender; etc.) as seen in films such as *Real Women Have Curves*.
3. Pluralism as seen in films such as *Tortilla Soup*.

4. The effects of immigration; as seen in films such as A Day Without a Mexican.
  5. How films from different national origins view issues such as immigration; i.e. Spanglish compared to El Norte; and how film industry related matters affect film quality (sound; light; picture; distribution; etc.)
- F. Film Theories and critical approaches
1. National cinema theory. Spanish cinema; Latin American cinema; Hollywood as a participant in Hispanic cinema.
  2. Auteurism. Overview of auteur theory. Hispanic cinema as influenced by auteur directors and actors such as Almodó; Arau; Stone; Bardem; Banderas; etc.
  3. Cultural studies theory. Film as popular art or cultural artifact. The function of movies within popular culture and the influence of popular culture on film.
  4. Ideological film theory. The use of film to communicate beliefs and ideological meaning as a product of social; political; economic; religious; philosophical; psychological or sexual forces.
  5. Analyzing films to uncover explicit; implicit and ideological meaning.
  6. Explanation and examination of films utilizing fundamental film analysis methods such as narrative; mise-en-scene; cinematography; sound; etc.

## OLD Delivery Methods and Distance Education

**Delivery Method:** Please list all that apply -Face to face -Online (purely online no face-to-face contact) -Online with some required face-to-face meetings ("Hybrid") -Online course with on ground testing -iTV – Interactive video = Face to face course with significant required activities in a distance modality -Other

No Value

**Rigor Statement:** Assignments and evaluations should be of the same rigor as those used in the on-ground course. If they are not the same as those noted in the COR on the Methods of Evaluation and out-of-class assignments pages, indicate what the differences are and why they are being used. For instance, if labs, field trips, or site visits are required in the face to face section of this course, how will these requirements be met with the same rigor in the Distance Education section?

No Value

**Effective Student-Instructor Contact:** Good practice requires both asynchronous and synchronous contact for effective contact. List the methods expected of all instructors teaching the course. -Learning Management System -Discussion Forums -Message -Other Contact -Chat/Instant Messaging -E-mail -Face-to-face meeting(s) -Newsgroup/Discussion Board -Proctored Exam -Telephone -iTV -Interactive Video -Other (specify)

No Value

**Software and Equipment:** What additional software or hardware, if any, is required for this course purely because of its delivery mode? How is technical support to be provided?

No Value

**Accessibility:** Section 508 of the Rehabilitation Act requires access to the Federal government's electronic and information technology. The law covers all types of electronic and information technology in the Federal sector and is not limited to assistive technologies used by people with disabilities. It applies to all Federal agencies when they develop, procure, maintain, or use such technology. Federal agencies must ensure that this technology is accessible to employees and the public to the extent it does not pose an "undue burden". I am using -iTV—Interactive Video only -Learning management system -Publisher course with learning management system interface.

No Value

**Class Size:** Good practice is that section size should be no greater in distance ed modes than in regular face-to-face versions of the course. Will the recommended section size be lower than in on-ground sections? If so, explain why.

No Value