

Cerro Coso College
Course Outline of Record Report
10/07/2021

SPANC211 : Hispanic Cinema

General Information

Author:	<ul style="list-style-type: none">• Sarah King• Gonzalez-Cirre, Lucila• Heaton, Jon• Heaton, Maria
Course Code (CB01) :	SPANC211
Course Title (CB02) :	Hispanic Cinema
Department:	English
Proposal Start:	Spring 2021
TOP Code (CB03) :	(1105.00) Spanish
SAM Code (CB09) :	Non-occupational
Distance Education Approved:	No
Course Control Number (CB00) :	CCC000069927
Curriculum Committee Approval Date:	04/27/2018
Board of Trustees Approval Date:	04/14/2011
External Review Approval Date:	05/02/2011
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">• Film Studies
Alternate Master Discipline Preferred:	<ul style="list-style-type: none">• Foreign Languages
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.

Allow Students to Gain Credit by Exam/Challenge

Rationale For Credit By Exam/Challenge

No value

Course Support Course Status (CB26)

No value

Course is not a special class.

Allowed Number of Retakes

0

Retake Policy Description

No value

No value

Course Prior To College Level (CB21)

Not applicable.

Allow Students To Audit Course

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

Spanish Associate in Arts Degree for Transfer

A.A. Degree for Transfer

Fall 2020 to 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

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

Credit / Non-Credit Options

Course Credit Status (CB04)	Course Non Credit Category (CB22)	Non-Credit Characteristic
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Credit - Degree Applicable

Credit Course.

No Value

Course Classification Status (CB11)

Credit Course.

Variable Credit Course

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

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

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.

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.

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 (Buena Vista 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 *Apocalypto*.
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