

Course Syllabus

CLS129-FMS130 Latinas/os in Media, Winter 2019

Lecture T, TH 2:30 -3:20 p.m. HH254

Prof. Catherine L. Benamou

Studio T 3:30-4:50 p.m., HH254

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Office hours TH 3:30-4:50 p.m. 2349 HG

Description: The aim of this course is to familiarize students with the historical highlights and some of the current and longstanding debates regarding the access of Latinxs to, and representation in, U.S. film, television, radio and print media. The approach is pan-Latinx in scope, intermedial and multiregional in focus, and it is oriented towards foregrounding the contributions of Latinx creative talent to U.S. audiovisual culture, as well as the advocacy of Latinx organizations on behalf of Latinx talent and underserved communities. During the first few weeks, we will review defining moments in the history of Latinx screen images and performances, emphasizing the impact of hemispheric and interethnic relations on Latinx media portrayals. We will also assemble a critical toolkit needed to analyze casting, audiovisual aesthetics, screen performances, and viewing practices as they relate to various paradigms and genres of representation. During the second phase, we will consider how television has evolved as a multilingual medium in tandem with the growth and diversification of the Latinx population across the United States. In our final section, we will consider how several factors – immigration policy, changes in Federal Communications Commission legislation, changing technologies of access and delivery, and transnational media ventures, have been working to reshape the Latinx consumer market and the impact of media on the sociopolitical future of Latinx communities. At every step, an effort will be made to situate audiovisual works within a broader sociopolitical and cultural context. Students will be asked to work on collaborative research projects over the course of the quarter. *Prerequisite* FMS85A. A basic understanding of Spanish is helpful, but not required.

Assigned textbooks:

LATINO IMAGES IN FILM: STEREOTYPES, SUBVERSION, AND RESISTANCE by Charles Ramírez Berg (University of Texas Press, 2002)

LATINO STATS: AMERICAN HISPANICS BY THE NUMBERS, by Ideliss Malavé and Esti Giordani, New Press (New York: The New Press, 2015)

CONTEMPORARY LATINA/O MEDIA: PRODUCTION, CIRCULATION, POLITICS, ed. Arlene D'Avila and Yeidy M. Rivero (NYU Press, 2014)

note: additional assigned and recommended readings will be posted to "Files"

ASSIGNMENTS & GRADING: course participation: 20%; stats exercise: 10%; media diaries: 20%; midterm: 20%; group project: 30%

PARTICIPATION GRADE: includes attendance, classroom discussion, group presentations of final projects, and reading presentations for extra credit.

ATTENDANCE POLICY: everyone is entitled to **one** unexcused absence; after that point, one half grade will be taken off of participation grade for each additional absence. If you must be absent for illness or some other reason, please notify the professor as soon as possible, and bring some form of documentation to class, if possible.

TARDINESS: if you arrive more 10 minutes late or leave class more than 10 minutes early *without a reasonable excuse*, you will be marked "absent."

CLASSROOM COURTESY: **Sleeping** is not allowed in class; if you fall asleep, you will be marked "absent." **Cellphones must be turned off** during all class sessions. Any **cellphone or ipod** used in class will result in an "absence;" use during an in-class assignment or exam and you will fail the assignment. Using a **laptop or tablet for purposes other than accessing the course website, assigned reading, or taking notes** will result in being marked "absent." Please be considerate of your fellow students, please **remove any personal refuse** upon leaving the classroom.

PLAGIARISM will not be tolerated under any circumstances; if it is determined that you have committed plagiarism in *any assignment*, *at minimum* it will lead to a **serious reduction** in your grade for this course . Please see for UCI policy. For a **definition of plagiarism** and a helpful tutorial, please see <http://plagiarism.arts.cornell.edu/tutorial/index.cfm> ([Links to an external site.](#))[Links to an external site.](#); for the **UCI principles of community**, please consult <http://www.dos.uci.edu/conduct/principlesofcommunity.php>

EMERGENCY PREPAREDNESS: in the event of an emergency, please consult the Humanities Hall sheet that has been uploaded to FILES. The captains for our floor are **Dwayne Pack** and **Arianne Schultheis** in the Humanities Studio down the hall.

SCREENINGS: you are expected to view assigned media during scheduled viewing times; **if you must be absent** during studio then please **notify me via email** and please **view the media on reserve at MRC** at your earliest convenience. All media screened during studio will be available for viewing **on reserve** at the **MRC in Science Library** within 24 hours *after* the scheduled screening time. Some films will also be available online, please consult PAGES for the links. These materials will not be in the Library after Thursday *before* Tuesday class, when they are retrieved for class screening.

***Bolded films will be screened during studio. Other films will be screened as clips during lecture.**

MODULE 1: *Latinidad Today*

Media Diaries Begin Online

WEEK 1: THE LATINX DIASPORA – AN OVERVIEW OF THE FIELD

Readings: James Clifford, "Diasporas" **C**

Malavé and Giordani, "Introduction" and pp. 1-23

Guidotti-Hernández, "Affective Communities and Millennial Desires" **C**

Media:

***The Sixth Section*, dir. Alex Rivera (U.S./Mexico, 2003)**

***Grandma Has a Video Camera*, dir. Tânia Cypriano (U.S./Brazil, 2006)**

Greetings from Tucson (sitcom)

Maid in America, dir. Anayansi Prado (U.S./Guatemala, 2004)

Bajo la Misma Luna, dir. Patricia Riggen (Mexico/U.S., 2009)

Week 2: Pan-Latinidad & the Young Latina

****Stats exercise due on Thursday, 5 p.m.***

Readings: Moran, *Listening to Latina/o Youth* (excerpts) **C**

Courtney Brandon Donohue, "Importing and Translating Betty" **C**

Dávila and Rivero, "Introduction"

Recommended: Rincón and Martínez, "Colombianidades Export Market" in Dávila & Rivero

Media:

Yo Soy Betty, La Fea (RCN, 2001)

Ugly Betty, Season 1

Jane, the Virgin, Season 2

***Real Women Have Curves*, dir. Patricia Cardoso (U.S., 2002)**

Module Two: Hybrid Roots

Week 3: Latinxs in Translation & the Star Text, Part I

Readings: Ramírez Berg, "Introduction," Chapters 1 and 2

Media:

The Bronze Screen, UCLA Chicano Research Center

***El Gaucho*, dir. F. Richard Jones, 1927**

Drácula, dir. George Melford, 1931

The Girl from Mexico, dir. Leslie Goodwins, 1939

***The Mexican Spitfire's Baby*, dir. Leslie Goodwins, 1941**

Week 4: Good Neighbors and the Star Text, Part II

****Midterm Examination in Thursday Class****

Readings: Charles Ramírez Berg, Chapters 3 & 4

Frances Negrón-Muntaner, "The Gang's Not All Here" in Dávila and Rivero

Media:

Alô, Alô Carnaval (dir. Adhemar Gonzaga, Atlantida, Brazil, 1936)

***Weekend in Havana*, dir. Walter Lang (Twentieth Century Fox, 1941)**

***Carmen Miranda: Bananas Is My Business*, dir. Helena Solberg (Brazil/U.S., 1995)**

Latin Lovers, dir. Mervyn LeRoy (1953)

Module 3: The Birth of Latinx Media Industries

Week 5: Radioscapes, Media Industries part I

****Post media diaries at Canvas site for midterm review by Thursday, 5 p.m.****

Readings: Inés Casillas, "Acoustic Allies" (excerpt) *C*

Deborah Vargas, "Tex-Mex Conjunto Accordion Masculinity" *C*

Inés Casillas, "Lost in Translation" in Dávila and Rivero

Media:

Chulas Fronteras*, dir. Les Blank (U.S., 1976)

***Break of Dawn*, dir. Isaac Aronstein (U.S., 1988)**

Selena, dir. Gregory Nava (U.S./Mexico, 1997)

***Now en Español*, dir. Andrea Meller (U.S., 2014)**

***Note: this film will be shown at 6 p.m. in McCormick Screening Room as part of a special event with a guest speaker.**

Module 4: Media Narratives and Chronicles of Struggle

Week 6: Anglo-Directed Narratives of Struggle

Readings: Charles Ramírez-Berg, Chapter 5

Ellen R. Baker, "The Blacklist" *C*

Beltrán, "'A Fight for Dignity and Integrity'" *C*

Media:

***Salt of the Earth*, dir. Herbert Biberman (1954)**

West-Side Story, dir. Jerome Robbins & Robert Wise, 1961

The Milagro Beanfield War, dir. Robert Redford (1988)

Week 7: Chicana Cinema & Television

Begin Forming Research Groups Online

Readings: Rosa Linda Fregoso, "Confronting the Many-Headed Demon of Oppression" **C**

Chon Noriega, "Training the Activists to Shoot Straight" **C**

Beltrán, "The Face of the Decade" **C**

Rosa Linda Fregoso "Actos of Imaginative Re-Discovery," and "Intertextuality and Cultural Identity in *Zoot Suit* (1981) and *La Bamba* (1987)" **C**

Jillian Báez, "Latina/o Audiences as Citizens" in Dávila and Rivero

Recommended: Xavier, "Politics and Chicano Culture: Luis Valdez and *El Teatro Campesino*" **C**

Media:

Yo Soy Joaquín, dir. Luis Valdez (1968)

***Chicana*, dir. Sylvia Morales (1979)**

Witness to Change, dir. Jesús Salvador Treviño (2010)

***Zoot Suit*, dir. Luis Valdez (1981)**

Module 5: From the Margins to the Center

Week 8: Cinema and Media of the Borderlands

Readings: Rosa Linda Fregoso, "The Poetics of Transformation in the Works of Lourdes Portillo" **C**

Camilla Fojas, "Urban Frontiers" **C**

Catherine Benamou, "*Con Amor, Tequila, y Gasolina: Lola la Trailera and Cine Fronterizo*" **C**

Hector Amaya, "The Dark Side of Transnationalism" in Dávila and Rivero

Recommended: Leduff and Cecala, "From the Water Cooler to the World Wide Web" **C**

Media:

The Ballad of Gregorio Cortez, dir. Robert Young (U.S., 1985)

Lola la Trailera, dir. Raúl Fernández (Mexico, 1985)

Children in No Man's Land, dir. Anayansi Prado (Mexico/U.S., 2008)

Señorita Extraviada, dir. Lourdes Portillo (Mexico, 2002)

***El Norte*, dir. Gregory Nava (Mexico/U.S., 1984)**

***Maquilópolis: City of Factories*, dir. Sergio de la Torre and Vicky Funari (Mexico, 2006)**

Week 9: Indigeneities

Group Research Presentations Begin

Readings: Charles Ramírez Berg, "The Indian Question" **C**

Erica Wortham, "Inventing Vídeo Indígena" **C**

Media:

***Ni de Aquí, Ni de Allá*, dir. Fernando Cortés (Mexico, 1988)**

!Ay, María, Qué Puntería! (sitcom, Televisa, Mexico, 1999)

***Days of the Dead*, dir. Lourdes Portillo and Susana Muñoz (1985)**

Sleep Dealer, dir. Alex Rivera (Mexico/U.S., 2008)

Si Tu Supieras, María Isabel (telenovela, Televisa, Mexico, 1997)

Week 10: Urban Identities

Readings: Elizabeth M. Aranda, Sallie Hughes and Elena Sabogal, "Translocal Placemaking and Belonging" **C**

Arlene Dávila, "El Barrio es de Todos" **C**

Victor M. Valle and Rodolfo D. Torres, "'Policing Race:' The Media's Representation of the Los Angeles Riots" **C**

Ana M. López, "Greater Cuba" **C**

Recommended:* Lillian Jiménez, "Moving from the Margin to the Center" **C*

Media: *Después del Terremoto*, dir. Lourdes Portillo (U.S., 1979)

Grounds, dir. Dolissa Medina (U.S., 2001)

The Heart of Loisaida, dir. Bienvenida Matias and Marci Reaven (U.S., 1979)

***Carmelita Tropicana: Your Kunst is my Waffen* dir. Ela Troyano (U.S., 1994)**

El Super, dir. León Ichaso and Orlando Jiménez Leal (U.S., 1979)

The Salt Mines, dir. Susan Aiken and Carlos Aparicio (U.S., 1995)

***Cross-Over Dreams*, dir. León Ichaso (U.S., 1985)**

*****Final research reports and media diaries due no later than 12:30 p.m. March 18th - no exceptions without a proven medical or family emergency*****