

FMS130/CHCLAT129/INTL ST179: Latina/o TV
Spring, 2016

Lecture: M, W 10:30-11:50 p.m.
Screenings: M 12:00-1:20 p.m.
Location: HH 254

Prof. Catherine L. Benamou
Office Hours: T 2:15-4:15 p.m.
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This course will provide an historical overview of U.S. Latina/o contributions to, and engagement with, television from the early fifties, with *I Love Lucy*, to the present (*Jane, the Virgin, Bordertown*, web tv, and experiments in bilingual television). Readings and screenings will be devoted to a consideration of casting, performance, genre, and characterization in contrast with the Latina/o experience in the film industry, as well as patterns of transmission and spectatorship related to changing demographics. Additionally, we will consider the power of the language line and processes of migration within televisual texts, and for the purpose of differentiating the styles and modes of delivery of Spanish-language, as contrasted with English-language television. Readings will draw from the professor's research and the scholarship of Mary Beltrán, Charles Ramírez Berg, Chon Noriega, Hector Amaya, Katynka Martínez, Kristin Moran, and Yeidy Rivero. Featured performers and producers include Desi Arnaz, Freddie Prinze, Eva Longoria, George López, John Leguizamo, Lupe Ontiveros, America Ferrara, Edward James Olmos, Dennis Leoni, and Gina Rodríguez. Students will acquire the skills necessary to engage in a collaborative research project to be presented in class.

Required texts:

Available at UCI Bookstore and On Reserve at Langson Library:

Mary Beltrán, *Latina/o Stars in U.S. Eyes* (University of Illinois Press, 2009)

Idelisse Malavé and Esti Giordani, *Latino Stars* (The New Press, 2015)

Kristin C. Moran, *Listening to Latina/o Youth* (Peter Lang, 2011)

Other readings available on reserve at Langson Library:

Chon A. Noriega, ed. *The Future of Latino Independent Media: A NALIP Sourcebook* (Chicano Studies Research Center, UCLA, 2000)

Chon A. Noriega, *Shot in America: Television, The State, and the Rise of Chicano Cinema* (University of Minnesota Press, 2000)

Charles Ramírez Berg, *Latino Images in Film: Stereotypes, Subversion, Resistance* (University of Texas Press, 2002)

Diana I. Ríos and Mari Castañeda, eds., *Soap Operas and Telenovelas in the Digital Age* (Peter Lang, 2011)

Available as electronic book on Antpac (portions assigned below):

Hector Amaya, *Citizenship Excess: Latinas/os, Media, and the Nation* (New York University Press, 2013) E184.S75

Arlene Dávila and Yeady Rivero, eds. *Contemporary Latina/o Media: Production, Circulation, Politics* (New York University Press, 2014) P94.5 .H58

Additional readings will be scanned and posted on EEE-Canvas.

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

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.

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 <http://senate.uci.edu/uci-academic-senate-manual/part-iii-appendices-of-the-irvine-division/appendix-viii-uci-academic-senate-policy-on-academic-integrity/> for UCI policy. For a **definition of plagiarism** and a helpful tutorial, please see <http://plagiarism.arts.cornell.edu/tutorial/index.cfm>; for the **UCI principles of community**, please consult <http://www.dos.uci.edu/conduct/principlesofcommunity.php>

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 Ayala Library** within 24 hours after the scheduled screening time. These materials will not be in the Library after Thursday *before* class, when they are retrieved for class screening.

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

****PLEASE SEE COURSE HANDOUTS FOR SPECIFIC ASSIGNMENT INSTRUCTIONS****

WEEK 1: Pioneer Performers, the “Place” of Latinas/os in U.S. Media
****MEDIA DIARIES BEGIN ONLINE****

3-28: Introduction to Course; Roots of Latin@ Participation in the U.S. Television Industry

CLIP: *Bananas Is My Business*, dir. Helena Solberg (1995)

Studio Media: *Scared Stiff*, dir. George Marshall (Paramount, 1953)

3-30: Introduction to Televisual Performance Analysis

CLIPS: *Pioneers of Television* (dir Steven Boettcher, PBS, 2008)
Ed Sullivan Show (season 1, CBS, 1948)

Reading: De Sipio, et. al., “Talking Back to Television” in Noriega, TFLM
Immanuel Wallerstein, “Latin@s: What’s In a Name?” *eee-Canvas*
Shari Roberts, “The Lady in the Tutti Frutti Hat” *eee-Canvas*

WEEK 2: Desilu and Latin@ TV Stardom, Part I

4-4: From Good Neighbors to Star Producers

CLIP: *Mi Familia*, dir. Gregory Nava (1995)

Studio Media: *I Love Lucy* (first and last seasons)

4-6: **STATS EXERCISE DUE ONLINE BY 5 p.m.**

Reading: Beltrán, Chapter 2
Charles Ramírez Berg, “Categorizing the Other” *eee-Canvas*
Arlene Dávila, “Don’t Panic, I’m Hispanic,” *eee-Canvas*

WEEK 3: Breaking Ground in the Televisual Public Sphere

4-11: Media Policy and Its Impact

CLIP: Dick Cavett Show (1968-1974)

Studio Media: *Realidades* (1975-77)
Chicana, dir. Silvia Morales (KCET, 1979)
Hola! LA (CBS, 2012-)
Vista LA (ABC, 2016)

4-13: Forging Community-Based Media for the Airwaves

Reading: Chon A. Noriega, *Shot in America*, Chapters 3,5, and 6
Hector Amaya, "Television/Televisión" *eee-Canvas*

Recommended: Dolores Inés Casillas, "Mixed Signals" *eee-Canvas*

WEEK 4: Latin@s on Prime Time, from "Barrio" Shows to the Crime-Detective Series **MEDIA DIARY CHECKPOINT, SHARE WITH PROFESSOR**

4-18: Masculine Protagonism in Interethnic TV series: Freddie Prinze

Studio Media: *Chico and the Man* (1974-78)
Miami Vice (1984-1990)

4-20: Masculine Protagonism in Multiethnic TV series: Edward James Olmos

Reading: Beltrán, Chapters 4 & 5
Chon A. Noriega, *Shot in America*, Chapter 4
Greg Oguss, "Whose Barrio Is It? Chico and the Man and the Integrated Ghetto Shows of the 1970s" *eee-Canvas*

Recommended: Charles Ramírez Berg, "Stereotypes in Film" *eee-Canvas*

WEEK 5: The Latin@ Family Sitcom into the New Millennium

4-25: "Americanizing" the Latin@ Family for TV?

Studio Media: *¿Qué Pasa U.S. A.?* (PBS, 1977-1980)
George López Show (2000-2007)
Greetings from Tucson (2002-2003)

4-27: **MIDTERM EXAMINATION IN CLASS**

Reading: Moran, Chapters 1,2, 5 and Appendix A
Yeidy Rivero, "Interpreting Cubanness, Americanness, and the Sitcom" *eee-Canvas*
Recommended: Yeidy Rivero, "*Mi familia: A Black Puerto Rican Televisual Family*" *eee-Canvas*

WEEK 6: Bi-lingual and Spanish-Language Drama

5-2: The Trajectories of Latina/o Created Series, Network to Cable

CLIP: *American Family*, dir. Gregory Nava (PBS, 2002-2004)

Studio Media: *Resurrection Boulevard*, dir. Dennis Leoni (Showtime, 2001-2002)

5-4: SL Drama, Made in LA

CLIPS: *Al Filo de la Ley* (Plural/Univisión, 2005) and *Bajo el Mismo Cielo* (Telemundo, 2015)

Reading: Mike Hale, “False Starts Before Cable’s Golden Age” *eee-Canvas*
Catherine Benamou, “Televisual Melodrama in an Era of Transnational Migration”
eee-Canvas

WEEK 7: TRANSNATIONAL REMAKES – **RESEARCH PRESENTATIONS BEGIN**

5-9: *Ugly Betty* from Colombia to New York, *via* Mexico

CLIPS: *Yo Soy Betty, La Fea* (RCN, Colombia, 1999-2001), *La Fea Más Bella* (Televisa/Univisión, 2008-2009)

Studio Media: *Ugly Betty*, created by Silvio Horta and Fernando Gaitán (ABC, 2006, 2010)

5-11: The New Latina/o Sitcom, Part I

CLIP: *Jane the Virgin*, created by Jennie Snyder Urman (CW, 2014-2016)

Reading: Courtney Brandon Donoghue, “Importing and Translating Betty,” *eee-Canvas*

WEEK 8: THE LATINIZATION OF ANGLOPHONE TV

5-16: Latina Subjectivity on Prime-Time and Daytime TV

CLIP: *Modern Family*, created by Steven Levitan & Christopher Lloyd (ABC, 2009-2016)

Studio Media: *Desperate Housewives*, created by Marc Cherry (2004, 2012), *I Love Jenni*, created by Jenni Rivera (Mun2, 2011-13)

5-18: The New Latina/o Sitcom, Part II

CLIP: *Telenovela*, created by Jessica Goldstein, Robert Harling, and Chrissy Pietrosh (NBC, 2015-16)

Reading: Beltrán, Chapter 7

Ilene S. Goldman, “Amor in the Afternoon: Latino Lovers on ABC Daytime Soap Operas” *eee-Canvas*

WEEK 9: LATINO STAND-UP, COASTAL IDENTITIES

5-23: John Leguizamo’s Nuevaorquino Intervention

CLIP: *House of Buggin'* (Fox, 1995), *Sexaholic...A Love Story*, dir. Spike Lee (HBO, 2002)

Studio Media: *John Leguizamo's Ghetto Klown*, dir. Fisher Stevens (HBO, 2014)

5-25: The George López Phenomenon, From Sitcom to Late Night

CLIP: *It's Not Me, It's You*, dir. Troy Miller (HBO, 2012)

Reading: Bambi Haggins, *Laughing Mad*, excerpt

WEEK 10: WEB TV/EMERGING DOCUMENTARY DISCOURSE

5-30: NO CLASS OR STUDIO IN OBSERVANCE OF MEMORIAL DAY - PLEASE VIEW STUDIO MEDIA ONLINE

Studio Media: *East Los High (2013-15)*

6-1: Factors Favoring Web TV/Recent PBS documentaries

CLIPS: *Now en Español*, dir. Andrea Meller (PBS, 2015)
No Más Bebés, dir. Renee Tajima-Peña (PBS, 2016)

Reading: Kim M. Leduff and Robin Cecala, "From the Water Cooler to the World Wide Web" *eee-Canvas*

RESEARCH GROUPS (PLEASE CHOOSE 1):

- A) TV Stardom
- B) Media Policy & the Latin@ TV Image
- C) Latin@ Audience
- D) Spanish-Language News & Public Affairs Reporting
- E) Transnational *telenovelas*
- F) The "Latinization" of U.S. TV Genres

****MEDIA DIARIES & FINAL PROJECTS DUE IN COURSE DROPBOX MONDAY, JUNE 6TH AT 12:30 p.m., NO EXCEPTIONS WITHOUT PROVEN EMERGENCY****