ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 2/8/12

1. ACADEMIC UNIT: School of Transborder Studies

2. COURSE PROPOSED:
   TCL 471 Latinos in Hollywood
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON:
   Name: Norma A. Valenzuela Phone: 4809659426
   Mail Code: 6303 E-Mail: norma.valenzuela@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

   Core Areas
   Literacy and Critical Inquiry—L □
   Mathematical Studies—MA □ CS □
   Humanities, Fine Arts and Design—HU □
   Social and Behavioral Sciences—SB □
   Natural Sciences—SQ □ SG □

   Awareness Areas
   Global Awareness—G □
   Historical Awareness—H □
   Cultural Diversity in the United States—C □

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

   CROSS-LISTED COURSES: □ No □ Yes; Please identify courses: FMS 471

   Is this an amultisection course?: □ No □ Yes; Is it governed by a common syllabus?

   Carlos Velez-Ibañez
   Chair/Director (Print or Type)

   Date: 4/14/2012

   Chair/Director (Signature)

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
TCL/FMS 471: Latinos in Hollywood
Course Description:

This course serves as an introduction to Latino imagery in Hollywood. The course is historical in approach and chronological in organization. It delves into the origins, evolution, and function of cinematic stereotypes, specifically identifying those that have been assigned to Latinos such as the “greaser,” the “Latin lover,” and the “clown.” Course materials will place these stereotypes into the broader social, political, and cultural context in which they were made. Students will gain a better understanding of the historical positioning of Latinos in American society as a result. We will explore the relationship between seminal events in Latino history (the Mexican Revolution, the deportation raids of the 1930s, the Bracero Program, and the Chicano Movement) and their representation in American film.

While the majority of the course will focus on Hollywood’s imagery, it will also explore the ways in which Latinos have represented themselves either inside or outside of Hollywood. As a result, we will occasionally look beyond Hollywood’s borders to Mexican cinema and beyond Hollywood’s mode of production in order to analyze independent films.
TCL/FMS 471: Latinos in Hollywood

Class Meetings:
*Prerequisites: none*

**Course Description:**

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**Required Texts:**


Course Packet

**Recommended Text:**

Timothy Corrigan, *A Short Guide to Writing About Film*

**Graded Work:** (All writing assignments should be double-spaced, Times New Roman 12pt font with standard margins and include a title and page numbers)
Clip ID Exams: These exams will be held in class on the days specified in the syllabus. They will test your ability to identify the films we have watched in class, the year of their release, and the name of the director. The first exam will include all films screened in class up until that point in the semester. The second exam will be cumulative for the entire semester.

Scene Analysis Essay: This essay is 3 pages in length and it will test your ability to break down a scene from a film and identify how the film makes meaning. More information will be given during the semester.

Final Paper: This paper will be 5-7 pages in length and will test your knowledge of course material, your research skills, and the quality of your analytical writing. It will require that you choose a film that we have not screened in class in order to analyze a specific scene that draws on primary and secondary research that you have conducted. More information will be given during the semester.

**Attendance Policy:**
This is a discussion class so attendance and participation are mandatory. The “participation” part of your grade includes attendance, punctuality, and frequent and thoughtful comments in class. I will take attendance promptly at the beginning of each class. Absences will only be excused with proof of illness.
Students should be prepared for each class, which includes completing the reading and having thoughtful comments prepared for class discussion. A crucial part of being prepared for the day’s discussion is bringing the reading with you to class.
Furthermore, I do not allow electronic devices to be used during class. If you need to take notes, do so with pen and paper.

**In-Class Screenings:**
We meet once each week and watch a film in its entirety in class. This format allows us to simulate a communal, moviegoing experience within the classroom. So that everyone in the class can view the film without interruption, I require that all cell phones, laptops, and other electronic devices be put away and out of sight. I will not tolerate the use of any of these devices. Failure to comply will adversely affect your participation grade.

**Academic Integrity:**
University Standards on Academic Integrity apply in this course. The ASU “Student Academic Integrity Policy” manual defines “Plagiarism” [as] using another's words, ideas, materials or work without properly acknowledging and documenting the source. Students are responsible for knowing the rules governing the use of another's work or materials and for acknowledging and documenting the source appropriately.” There are severe sanctions for cheating, plagiarizing and any other form of academic dishonesty. Visit http://provost.asu.edu/academicintegrity for a more thorough definition and explanation. Please see me with any questions or concerns about citing sources.

For more information, see the Student Handbook, p. 13. Please see me with any questions or concerns about citing sources.
Grade Breakdown:
Attendance/Participation 30%
Clip ID Exam #1 10%
Clip ID Exam #2 10%
Scene Analysis Essay 20%
Final Paper 30%

Schedule

Week 1. Earliest Images
   Excerpts: Martyrs of the Alamo; Memorias de un mexicano; Flags of our fathers
   Screening: And Starring Pancho Villa as Himself (Bruce Beresford, 2003)

Week 2. “Anything But Mexican”: Hollywood in the 1920s
   Excerpts: Ramona, Evangeline, The Sheik
   Screening: The Pagan (W.S. Van Dyke, 1929)
   Reading: Berg, “A Crash Course on Hollywood’s Latino Imagery” and “On Stereotypes”

Week 3. “Fiesta Means Fun in Any Language”: Latinos in the 1930s
   Excerpts: Stagecoach (1939); “Olvera Street” short; Allá en el Rancho Grande and Tropic Holiday
   Screening: Flying Down to Rio (Thornton Freeland, 1933)
   Reading: Joanne Hershfield, Dolores Del Rio

Week 4. The Good Neighbor Policy and World War II
   Excerpts: Fiesta; Tropic Holiday
   Screening: The Three Caballeros (1943) or Walt and El Grupo
   Reading: J.B. Kaufman, South of the Border with Disney: Walt Disney and the Good Neighbor Program, 1941-1948

Week 5. Female Clowing during World War II: Lupe Velez and Carmen Miranda
   Excerpts: Mexican Spitfire; Down Argentina Way
   Screening: Springtime in the Rockies (Irving Cummings, 1942)
   Reading: Ana Lopez, “Are All Latins From Manhattan?”

Week 6. *** Handout Scene Analysis Essay Assignment ***
Mexicans and the Western
   Excerpts: Stagecoach; The Searchers
   Screening: Fort Apache (John Ford, 1948)
Week 7. Writing About Film Workshop
Reading: Timothy Corrigan, *A Short Guide to Writing About Film*

Week 8. *** Clip ID Exam #1 *** Scene Analysis Essay Due
HUAC in Hollywood and Mexican Social Problem Films
Excerpts: Why Braceros?
Screening: *The Salt of the Earth* (Herbert J. Biberman, 1954)

Week 9. Postwar Social Problem Films, continued
Excerpts: The Ring; West Side Story
Screening: *Giant* (George Stevens, 1956)
Reading: Berg

Week 10. The Chicano Movement in Hollywood
Excerpts: *La Bamba* (Luis Valdez, 1987)
Screening: *Zoot Suit* (Luis Valdez, 1981)
Reading: Berg, “An Interview with Luis Valdez”

Week 11. The Latina Body: J. Lo and Selena
Excerpts: *Corpus: A Home Movie for Selena* (Lourdes Portillo, 1999)
Screening: *Selena* (Gregory Nava, 1997)

Week 12. Aliens in Hollywood:
Excerpts: Uneasy Neighbors (Paul Espinosa, 1989); Bladerunner (Ridley Scott, 1982)
Screening: Born in East LA (1987)
Reading: “Traversing Borders with Paul Espinosa” (Daniel Bernardi, 2007); “Indigenism, (IN)visibility” (John T. Caldwell, 2007)

Week 13. Independents on the Border:
Excerpts: Lone Star (1996)
Screening: Bread and Roses (Ken Loach, 2000)
Reading: White Saviors

Week 14. *** Clip ID Exam #2 ***
Contemporary Latinos in Hollywood: Robert Rodriguez and Mexploitation
Excerpts: El Mariachi; Machete
Screening: A Better Life (Chris Weitz, 2011)
Reading: Primary source articles

Week 15. Final Paper Conferences. Schedule TBA.

Final Papers Due May 5th. Submit via email.
Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups of American Indians, Hispanic Americans, African Americans, and Asian Americans—all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.
## ASU--[C] CRITERIA

### CULTURAL DIVERSITY IN THE UNITED STATES

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<td>1. A Cultural Diversity course must meet the following general criteria:</td>
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<td>The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.</td>
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<td>Course description and syllabus</td>
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2. A Cultural Diversity course must then meet at least one of the following specific criteria:

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<td></td>
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<td>a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.</td>
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<td>b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.</td>
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<td>c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States.</td>
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*Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc.

**Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Hispanics, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.
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<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
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<td>Example-See 2b. Compares 2 U.S. cultures</td>
<td>Example-Compares Latino &amp; African American Music</td>
<td>Example-See Syllabus Pg. 5</td>
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<td>2A: a study of culture-specific elements, cultural experiences, and cultural contributions</td>
<td>The course focuses on the experiences and representations of Latinos in Hollywood, independent, and avant-garde cinemas in the U.S.</td>
<td>The course examines the history of representation and contributions of Latinos in American film. Each week, we will analyze specific stereotypes and the forms of resistance that Latinos have waged against them. See syllabus schedule</td>
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