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 a multisection course?: ☐ No ☑ Yes; Is it governed by a common syllabus?

Carlos Velez-Ibañez
Chair/Director (Print or Type)
Date: 4/1/2012

Chair/Director (Signature)
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:

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.

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](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 Clowning 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)
Reading: Berg

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.
Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**ASU - [HU] CRITERIA**

**HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet either 1, 2, or 3 and at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria a CENTRAL AND SUBSTANTIAL PORTION of the course content.**

1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.

2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.

3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.

4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:
   a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.
   b. Concerns aesthetic systems and values, literary and visual arts.
   c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.
   d. Deepen awareness of the analysis of literature and the development of literary traditions.

**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design.
### ASU - [HU] CRITERIA

- Courses devoted primarily to developing skill in the use of a language — **However, language courses that emphasize cultural study and the study of literature can be allowed.**

- Courses which emphasize the acquisition of quantitative or experimental methods.

- Courses devoted primarily to teaching skills.
<table>
<thead>
<tr>
<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>
</tr>
</thead>
<tbody>
<tr>
<td>Concerns the comprehension and interpretation of visual texts (film) in historical and formal contexts</td>
<td>The course teaches students to consider and analyze film as a historical text that uses its own language to make its own set of meanings. We consider films produced for both artistic and commercial purposes in order to better understand the relationship between culture (high and low) and human existence.</td>
<td>Each week, students will analyze a series of images in historical context. Every class meeting will involve watching one film in entirety and viewing clips from others. Students will prepare for each screening by reading scholarship that contextualizes the films and/or provides a visual analysis. See syllabus schedule, p. X.</td>
</tr>
<tr>
<td>Concerns aesthetic systems and values</td>
<td>Students will be exposed to the aesthetic systems and values of both mainstream, Hollywood films and independent and avant-garde cinemas.</td>
<td>The syllabus includes films that stem from different modes of production (Hollywood/commercial, independent, avant-garde) in order to communicate the aesthetic and value systems of each. In particular, we will consider the structures of power, including race, that produce and are reflected by these systems. See syllabus schedule, p. X.</td>
</tr>
</tbody>
</table>