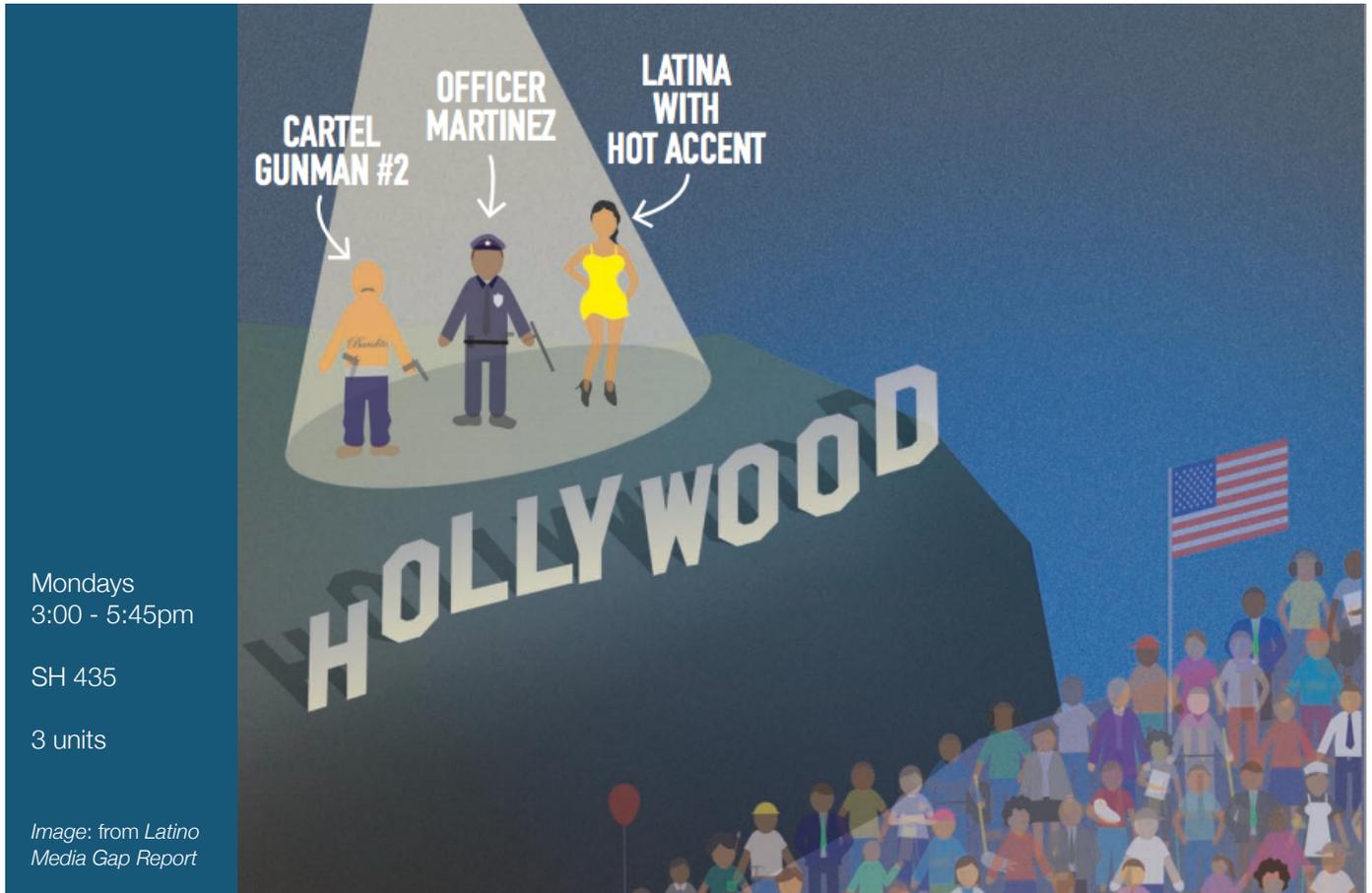


MAS 170 Hollywood's Image of Chicana/os

SJSU | Fall 2015



Mondays
3:00 - 5:45pm

SH 435

3 units

*Image: from Latino
Media Gap Report*

course overview

In this course, we will analyze representations of Chicana/os in Hollywood cinema, and discuss how Chicana/o actors and filmmakers have worked to challenge and disrupt mainstream stereotypes about our communities. Through this course, students will come to learn that film is much more than an art form and/or something we consume purely for entertainment purposes. It also is a political and cultural practice that reflects,

recirculates, and sometimes contests long-held beliefs about who Chicana/os are and where we belong in American society.

Through in-class film screenings, readings, activities, and discussions, students will learn how to evaluate and interpret moving images, symbols, and narratives as texts that are making powerful statements about Chicana/o cultures, families, labor issues, gender, and sexuality.

instructor info

Dr. Magdalena L. Barrera, Associate Professor, Mexican American Studies

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office hours: Mondays 10:00-11:45am; Tuesdays 2:00-4:00pm; and by appointment

required readings

All of the required readings can be found in our course reader, which is available for purchase from [San Jose Copies](#) (109 E Santa Clara St; 408-297-6698). **You must purchase a reader for this class and bring it with you to each class session.** Please order and pick it up ASAP, as readings in it are due by the second week of class. San Jose Copies business hours are 9:00am to 6:00pm Monday through Friday, and 10:00am – 5:00pm on Saturdays. The cost of the reader is ~\$25.00.

All films will be screened and discussed in class. If you miss the screening, you will have to track down the missed film on your own via Netflix, Amazon, or YouTube (as available, most likely for a fee). Do not risk streaming from a pirated site; if you choose to ignore this advice, do not blame the professor for computer viruses that may result.

course promises and expectations

This course will enable you to

- ▶ Expand your knowledge of Chicana/o films, actors, and performances;
- ▶ Understand how Mexican Americans have been stereotyped in American cinema;
- ▶ Develop your ability to critically analyze films; and
- ▶ Understand what makes Chicana/o cinema a cultural, political, and aesthetic practice.

This course will fulfill these promises only if you promise the following in return:

To attend class and be an attentive participant.

It is your responsibility to actively engage in our discussions. Please respect the learning experience of others: Laptops, cell phones and other electronic devices must be turned off and stowed away for the duration of our meeting.

Please do your best to arrive on time. Of course, we all experience a day in which we miss the bus, the car won't start, the babysitter is late, etc. Habitual lateness, however, will have a negative impact on your overall participation grade.

To read the assigned materials. The assigned readings provide us with a common background so that we can proceed together to new understandings. If you do not keep up with and/or do not complete the readings, you will have little chance of doing well in this class.

To complete the required assignments on time.

The writing assignments offer you the opportunity to articulate in your own words your engagement with our materials and themes, not to mention also to strengthen your writing skills. You will gain the most if you submit your work on time. Please note that assignments submitted late will receive only half-credit; those submitted more than one week late will not be accepted at all.

To communicate with me. If you have any questions or concerns about the readings and assignments, please let me know. This is particularly important if you experience a family or medical emergency that interferes with your performance in the course or prevents you from attending class. On a more positive note, if you have suggestions for course-related materials that you would like to share or a topic that you would like to hear more about, I would like to hear that, too.

assignments and grades

All assignments are to be individually written. They must have one-inch margins all around; be printed in a standard font (i.e., 11 or 12pt Times New Roman); include citations in MLA style; and be numbered on every page. Assignments will receive a letter grade.

Please note: You will receive detailed instructions for each written assignment well in advance of its due date. The following is only a general description.

1. Class Participation (17%)

This course is based on in-class film screenings, followed by discussion of our readings. On occasion, I may provide a brief lecture in order to contextualize our films and readings; however, the class will rely most heavily on student-driven discussions. As such, your educational experience will be a communal one: you will get out of it what you put into it. Please arrive on time, having read and reflected on the assigned text(s) and thoughtfully prepared for discussion. Please remember to treat your classmates with respect; respond thoughtfully to their comments and ideas; and share the stage. ***Because this class meets just once per week, it is absolutely crucial that you attend each class meeting.*** If you miss a session, it is your responsibility to track down and view the featured film.

2. Office Hour Visit (3%)

Due Date: October 19

Meeting one-on-one with faculty is an important college skill. You should see this as an opportunity to check in on your performance, clear up any questions or concerns you may have about the readings or assignments, share your thoughts on how the class is going, etc.

3. Media Gap Reflection (15%)

Due Dates: September 14

In the initial weeks of the semester, we will discuss longstanding stereotypes of Latina/os in Hollywood and read a report about contemporary representations in

popular media. In a 4-5 page paper, you will reflect on what you have learned and analyze one of your favorite contemporary films or TV shows in terms of how it represents Latina/os (or fails to do so).

4. Film Reflections (10% each; 50% total)

Due Dates: September 28, October 26, November 23

You will write several brief (2-3 page) film reflections that demonstrate a critical analysis of each thematic segment of our course. Your analysis is about how the films in each segment perpetuate or challenge stereotypes of Chicana/os. You can focus on a particular scene or character from one of the films, quote from the readings, and/or raise and explore an interesting question. Use the setting (time, place, social and historical context), story (plot, point of view), major characters and actors (gender, ethnicity, class, morality, roles, stereotype), and film elements (cinematography, editing, sound, mise-en-scene) to inform your critique. Make sure you reference at least one of the accompanying readings in our course segment. A minimum of 500 words per entry is required. Grading will be based on the average length of entries, coverage of course material as assigned, specific address of material, and quality of reflection.

5. Final Essay (15%)

Due Date: December 11

You will write a final 7-8 page (double-spaced) essay that reflects on the films we view this semester and seeks to answer the question, “If you were to create a Chicana/o film, what would it be about, and why?” As with all of our assignments, we will discuss the parameters of this essay well before the due date and brainstorm ideas together, so do not be concerned if this description seems rather open-ended. Outside research is not a requirement for this essay, but you are welcome to do so.

official policies

Preparing for Class

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of forty-five hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities. Other course structures will have equivalent workload expectations as described in the syllabus.

Academic Integrity

Your own commitment to learning, as evidenced by your enrollment at San Jose State University, and the University's Integrity Policy require you to be honest in all your academic coursework. Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include in your assignment any material you have submitted or plan to submit for another class, please note that SJSU's Academic Policy F06-1 requires approval of instructors.

Faculty members are required to report all infractions to the Office of Student Conduct and Ethical Development. The website for Student Conduct and Ethical Development is available at http://www.sa.sjsu.edu/judicial_affairs/index.html.

SJSU Writing Center

The Writing Center in Clark Hall 126 offers tutoring services to San Jose State students in all courses. Writing Specialists assist in all areas of the writing process, including grammar, organization, paragraph development, coherence, syntax, and documentation styles. For more information, visit the Writing Center (<http://www.sjsu.edu/writingcenter>) or call 924-2308.

A Note about Plagiarism

Plagiarism is a serious offense and will not be tolerated. All references must be cited. Penalties for plagiarism range from an "F" in the course to

expulsion from SJSU. Students suspected of plagiarism will be asked to demonstrate that the work submitted is original and may be reported to the Office of Judicial Affairs for disciplinary action. You can find further information and even take a tutorial about plagiarism at (<http://tutorials.sjlibrary.org/tutorial/plagiarism/index.htm>).

On Recording Lectures and Publicly Sharing Course Materials

Common courtesy and professional behavior dictate that you notify someone when you are recording him or her. You must request via email our permission to make audio or video recordings in this class, no later than one week prior to the date of the lecture you wish to record. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructors; you have not been given any rights to reproduce or distribute the material. Moreover, in this course, the active participation of students or guests will be on the recording, which means that permission of those students or guests should be obtained as well.

Course material developed by the instructors is their intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent."

Campus Policy in Compliance with the Americans with Disability Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with either one of us as soon as possible, or see us during office hours. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the [AEC](#) (Accessible Education Center) to establish a record of their disability.

course schedule

(Subject to change with fair notice)

date	theme and film	readings and assignments
Week 1	8/24 Welcome and Introductions	
Week 2	8/31 Latina/o Stereotypes in Hollywood <i>The Bronze Screen</i>	<ul style="list-style-type: none"> Ramirez Berg, "A Crash Course on Hollywood's Latino Imagery"
Week 3	9/7 No class—Memorial Day Holiday	<ul style="list-style-type: none"> <i>The Latino Media Gap Report</i> (link online)
Week 4	9/14 I. Mainstream Successes <i>La Bamba</i> (1987)	<ul style="list-style-type: none"> Ramirez Berg, "Stereotypes in Film" Barrera, "Story Structure in Latino Feature Films" <p>> Due: Media Gap Reflection</p>
	9/15 Extra-Credit Opportunity: Screening of <i>The Head of Joaquin Murrieta</i> , followed by Q&A with Chicano filmmaker John Valadez at 6:00pm in MLK 225	
Week 5	9/21 <i>Stand and Deliver</i> (1988)	<ul style="list-style-type: none"> Rosen, "Case Study: Stand and Deliver" Beltran, "The Face of the 'Decade'"
Week 6	9/28 II. Ganxploitation <i>Boulevard Nights</i> (1979)	<ul style="list-style-type: none"> Fregoso, "The Mother Motif in <i>La Bamba</i> and <i>Boulevard Nights</i>" <p>> Due: Reflection I</p>
Week 7	10/5 <i>Mi Vida Loca</i> (1994)	<ul style="list-style-type: none"> Gordon, "Allison Anders" Fregoso, "Homegirls, <i>Cholas</i>, and <i>Pachucas</i> in Cinema"
Week 8	10/12 III. Labor Struggles <i>Bread and Roses</i> (2000)	<ul style="list-style-type: none"> Segura, "Chicanas and Triple Oppression in the Labor Force" Milkman, "Introduction" to <i>L.A. Story</i>
Week 9	10/19 <i>Cesar Chavez</i> (2014)	<ul style="list-style-type: none"> Del Barco, "In <i>Cesar Chavez</i>, a Reluctant Hero Fights for 'La Causa'" Flores, "The Neglected Heroines of <i>Cesar Chavez</i>" Gonzalez, "Cesar Chavez Film Faces Criticism For Not Being Chicano Enough" Garcia, "What the New Cesar Chavez Film Gets Wrong About the Labor Activist" <p>> Due: Office Hour Meeting</p>
Week 10	10/26 IV. Generational Differences <i>Real Women Have Curves</i> (2002)	<ul style="list-style-type: none"> Baez, "Towards a <i>Latinidad Feminista</i>" <p>> Due: Reflections II and III</p>

course schedule (con't)

date		theme and film	readings
Week 11	11/2	<i>A Better Life</i> (2011)	<ul style="list-style-type: none"> Flores, "Citizens vs. Citizenry" Dargis, "Drifting Apart, Struggling Together"
Week 12	11/9	V. Love and Desire <i>Quinceañera</i> (2006)	<ul style="list-style-type: none"> Davalos, "<i>La Quinceañera</i>: Making Gender and Ethnic Identities"
Week 13	11/16	<i>Mosquita y Mari</i> (2012)	<ul style="list-style-type: none"> "Articles and Reviews" section of <i>Mosquita y Mari</i> classroom guide Erazo, "Aurora Guerrero on Making <i>Mosquita y Mari</i>"
Week 14	11/23	VI. Triumph of the Underdogs <i>Spare Parts</i> (2015)	<ul style="list-style-type: none"> Davis, "La Vida Robot" Hassenger, "<i>Spare Parts</i> rushes its novel spin on inspirational-teacher conventions" Salazar, "<i>Spare Parts</i> Movie Review: Underdeveloped Latino Stereotypes" <p>➤ Due: Reflections IV and V</p>
Week 15	11/30	<i>McFarland USA</i> (2015)	<ul style="list-style-type: none"> Willmore, "5 Guesses As To Why Kevin Costner Is The Star Of A Movie About Latino Runners" Perez, "Dances with Mexicans" Garcia, "In Defense of White Savior Movies" Ambro, "<i>McFarland USA</i> Succeeds"
Week 16	12/7	Course wrap up and end-semester party	
Finals	12/11		➤ Due: Final Essay turned in (at my office) by 5:00pm