

Chicanos(as)/Latinos(as) and Popular Culture
CES 357
Spring 2013
Section 01
M, W, F 9:10 am to 10:00 am
CUE 219

Professor: Dr. Carmen R. Lugo-Lugo
Office: Wilson-Short Hall 116
Office Hours: M, W 10:15 am to 11:15 am and by appointment
Phone number: 335-2889
E-mail: clugo@wsu.edu

We think or act in certain ways, in response to texts, because of the meanings that the texts have for us, and the meanings that texts urge us to attribute to our experience.

—From *Rhetoric in Popular Culture*

[G]roups are increasingly being measured and valued with regard to their marketability, that is, for their value as consumers, and for their ability to become a targetable “niche” constituency for marketers, politicians, and privatization pundits.

—From *Latino Spin: Public Image and the Whitewashing of Race*

After two years of crushing successes everywhere he went, [Ricky] Martin returned to the island for a series of concerts in February 2000. According to eyewitness Barbara Walters, “The reception he received is closer to that of a patriotic war hero than a rock star. The twenty-eight-year-old has conquered the world and returned home.

—From *Boricua Pop: Puerto Ricans and the Latinization of American Culture*

[T]he very visibility of moral, beautiful, dignified, and productive Latina bodies—even those depictions that serve the political economic interest of others—creates a unique opening for meaningful conversations about the media, social justice, and ethnic and racial equality.

—From *Dangerous Curves: Latina Bodies in the Media*

COURSE DESCRIPTION:

Abiding by the premise that popular culture is embedded within and therefore an influencing part of the society from which it emerges, *Chicanos(as)/Latinos(as) and Popular Culture* (CES 357) uses a critical lens to look at the position of Chicanos, Chicanas, Latinos, and Latinas in historical and contemporary “texts” of US popular culture. With the understanding that popular culture is a massive shaping, political force, the course will navigate the difficult terrain of markers/labels, identities, and race relations as they are molded by and as they play out in this important area of our society. In order to understand contemporary constructions of Latinoness in the general society we must understand contemporary constructions of Latinoness in popular culture. Relatedly, we must look at the past and see how previous constructions have informed the way popular culture texts create, understand, and sell us a particular Latino experience (or “reality”). Looking at multiple texts including television, music, film, advertisement, and individual subjects (i.e., celebrities) among others, we will seek to understand and critically analyze

the messages we receive, the images we are given, and the stories popular culture tells us about Latinos.

COURSE GOALS AND OBJECTIVES:

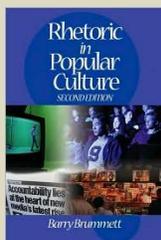
Generally, this course will provide students with the necessary tools to analyze rhetorical and popular constructions of Latinos in US society. At the end of the semester the student will demonstrate a solid grasp on the relationship between rhetoric, ideology, perceptions of Latinos, and the treatment they receive in society. Specifically, at the end of the course, students will be able to:

- ✓ Develop an understanding of the importance of popular culture texts in the everyday lives of racialized groups;
- ✓ Have a conversation about the relationship between popular culture texts and the creation and maintenance of ideas about racial(ized) groups in US;
- ✓ Identify the process by which popular culture creates and maintains conceptions of Latinos, which in turn lead to the (unequal) treatment of Latinos in US society.

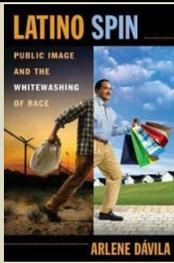
REQUIRED TEXTS:

Books: (Books are available at The Bookie, Crimson and Grey, and Online)

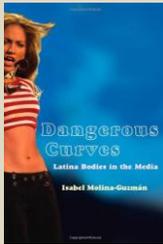
- ✓ Note: Having access to the books is crucial. In order to be able to succeed in this class, you need the books. **There is no way around it.** And, given the world of hyper-connectivity in which we live, “The Bookie ran out of books” or “I ordered the book but it hasn’t arrived yet” is not an excuse for not having your reading reflections ready when they are due. So here is the warning: you will lose points for every reading reflection you miss, regardless of circumstance (details on reading reflections below). Also, if you buy your books at The Bookie, you should know this: The Bookie will order the edition that is easiest for them to find and resell, not necessarily the one the professor wants and assigned. So make sure you are buying the correct edition (go by the year of publication and ISBN I provide).



Brummett, Barry. 2006. *Rhetoric in Popular Culture*. Thousand Oaks: Sage. ISBN: 141291437X. (This book will be referenced in the schedule as RPC).



Davila, Arlene. 2008. *Latino Spin: Public Image and the Whitewashing of Race*. New York: New York University Press. ISBN: 9789814720073. (This book will be referenced in the schedule as LS).



Molina-Guzman, Isabel. 2010. *Dangerous Curves: Latina Bodies in the Media*. New York: New York University Press. ISBN: 0814757367. (This book will be referenced in the schedule as DC).



Negrón-Muntaner, Frances. 2004. *Boricua Pop: Puerto Ricans and the Latinization of American Culture*. New York: New York University Press. ISBN: 0814758185. (This book will be referenced in the schedule as BP).

Readings: (These are available on the course's Angel page. They are also available through the WSU library system):

Beltran, Mary C. 2005. "The New Hollywood Racelessness: Only the Fast, Furious, (and Multiracial) Will Survive." *Cinema Journal*. Vol. 44:2, pp. 50-67.

King, CR, Carmen R. Lugo-Lugo, and Mary K. Bloodsworth-Lugo. 2010. "Othered Latinidades." *Animating Difference*. Lanham: Rowman and Littlefield.

Lugo-Lugo, Carmen R. 2012. "Ricky Martin Ain't no Dixie Chick: Or How we Can Learn a Few Things about Citizenship and Invisibility from Popular Culture." *Centro Journal*. Vol.24:1, pp. 68-89.

Lugo-Lugo, Carmen R. and Mary K. Bloodsworth-Lugo. 2009. "Look out New World

Here We Come: Race, Racialization, and Sexuality in Four Children's Animated Films by Disney, Pixar, and Dreamworks." *Cultural Studies ⇔ Critical Methodologies*. Vol 9:2, pp. 166-178.

Quintero, Angel and Mariana Ortega Breña. 2007. "Migration, Ethnicity, and Interaction between the United States and Hispanic Caribbean Popular Culture." *Latin American Perspectives*. Vol. 34:1, pp. 83-93.

Rodriguez, Louie F. 2008. "Latino School Dropout and Popular Culture: Envisioning Solutions to a Prevasive Problem." *Journal of Latinos and Education*. Vol. 7:3, pp. 258-264.

COURSE REQUIREMENTS:

Class Attendance and Participation: Attendance in this class is **required** and **valuable**. Since class will consistently entail a lecture as well as a discussion, I will expect you to come to class having completed all the readings assigned for that day and to engage with the material in class. I will be looking for quality in your contributions to class discussion. It is also to your advantage to listen closely to the lecture and to respond thoughtfully and respectfully to the topic, to your professor, and to your peers. Taking notes during lectures and films is highly recommended, since I'll expect you to apply key concepts and terms discussed in them in your reading reflections.

You are allowed up to **three absences** (excused or otherwise). **Every additional absence will reduce your final attendance score by 10 points.** Only approved and documented university excuses will be accepted (for athletes, this means forms from the Athletic Dept. handed in **before** the absence; for serious illness or family emergency, this means a phone call to your instructor **before** class and followed up with a note from Student Health or your family doctor). Finally, disruptive behavior will make you lose points for participation. The following are examples of disruptive behavior: (1) arriving late to class and/or leaving early, (2) talking to classmates during lecture, (3) reading the newspaper, and (4) playing with your laptop computer, etc. If you engage in any of those behaviors during class (or in any other behavior that I deem disruptive), you will lose points from attendance and participation at my discretion and without any warning. Attendance and participation will be worth a total of **150 points**.

- ✓ **Note: I will take attendance every day. If you come to class after I am finished taking attendance, you will be marked as being absent.**

Reading Reflections: You are required to provide typed reflections (i.e., entries) of the readings assigned for each day (there is a total of 35 entries). Each entry should include two paragraphs: the first paragraph must include a summary of the reading, and the second paragraph must include a brief analysis. The analysis may be theoretical, social and/or political (i.e., avoid any personal "feelings" or "opinions" about the reading/author). In order to get full credit, each entry must be headed with the following information: (1) your first and last name, (2) date the entry is due (not the date you are writing the entry), (3) title of reading, (4) title of the book, (5) pages in the text where the reading is found, and (6) entry number (entries should be numbered consecutively, from 1 to 35, and the number of the entry in your reflection should correspond to the number of the reading in the

schedule). For instance, the first entry for January 14, should have the following information:

Name
01/14/13
Rhetoric and Popular Culture
Rhetoric in Popular Culture
pp. 3-24
Entry #1

I will deduct 2 points for every missing, incorrect, or misplaced item in the heading. Each entry (which corresponds to each reading) should include its own heading and entry number (again, please note that entries are numbered consecutively from 1-35 in the schedule—make sure you always have the right entry number). Each reflection must not be more than a page long. **I will collect your reflections every day in class.** At the end of each week I will grade one random entry from the readings for that time period (note that you will usually have several entries per week, as there will be several readings assigned). Each graded entry will be worth 30 points for a total of **390 points** (13 entries) at the end of the semester. Although I will not read and grade the additional entries, I will “scan” them to make sure they are complete, and they will still be worth up to 5 points each for a total of **110 points** (22 entries) at the end of the semester. The maximum score for the reading reflections is **500 points.**

- ✓ What constitutes an entry (or reading reflection)? If you go to the schedule beginning on page 10, you will notice that I have assigned a number of readings for each day. Each reading is listed numerically and followed by the page numbers and the text where you will find it. Each one of those readings constitutes an entry and must have its own heading.
- ✓ The reading reflections will be collected in class. If you miss class one day and your entry is not with those of your classmates, you will lose your points for that day’s reading entries.
- ✓ I will not accept late reading reflections, nor will I accept reading reflections brought to my office, sent over e-mail, or left in my mail box. Check your printer for ink, your computer for bugs, and your brain for memory ahead of time. **Late entries are equivalent to no entries at all.** You may, however, turn in your entries early by bringing them to class on the day before they are due. **I will NOT accept entries on electronic mail or left in my office mailbox (regardless of whether they are early, on time, or late).**

Bottom line: (1) Turn in all your entries; and (2) Turn them in on time.

Final Essay Portfolio Project: Three weeks before the semester ends, I will hand out two questions. You will choose one and write a 6-8 page essay answering the question (not counting attachments, and not including the reference page), using the readings from the semester, and the notes you have taken from class discussion/lectures/films. Your essay should be typed, double-spaced, and the pages should be numbered. It should also, of course, include an introduction and a conclusion. A title (other than “Final Essay” or anything along those lines) is also necessary to get full credit. You will be expected to turn

in your paper on the assigned due date in class. Along with your essay, you will also turn in your class notes, collated by date (from first to last) in a folder. The essay portfolio project will be worth **350 points**.

COURSE POLICIES:

Cellular Phones and other Communication/Electronic Devices: Turn your cellular phones and electronic devices off before coming to class (that includes laptop computers—even if your computer lacks an internet connection, and any other electronic device utilized to communicate with the world outside our classroom). Of course, iPods and other gadgets used for entertainment are also prohibited. If, for a reason I cannot fathom at this point, you forget to neutralize your communication device, and it does go off during class, you will annoy the heck out of me, and will have the option of (1) turning it off immediately, or (2) handing it to me and letting me answer it. You will take full responsibility for what happens when/if you allow me to answer your phone. If your device goes off more than once during the semester, I will deduct points (at my discretion and without notifying you) from your attendance and participation points. I may also ask you to leave the classroom.

- ✓ If I catch you “texting” during class, in addition to taking points off, I will confiscate your phone and will make you stand in front of the entire class to share with your classmates why you were texting, who you were texting, and the content of your message. You will also lose points for attendance and participation (see explanation above). Finally, under those circumstances, I reserve the right to keep your phone in my office until one of two things happens: (1) you drop the class, or (2) the semester ends.
- ✓ But what if I want to take notes using my computer?—you may ask. Here is my standard answer: for over a century now, students have been able to take notes using a pad of paper and a pen or a pencil. This method has worked for generations of students, so it will work for you as well. Only students with a documented disability are exempted from this rule.

Academic Etiquette Policy: Class will begin promptly at 9:10 am. Arriving late and leaving early is not tolerable. Do not attempt to carry on private conversations with other students during lectures or discussions. Finally, toleration for diverse opinions voiced in class is essential, and I expect all students to treat each other respectfully. Name calling and other forms of verbal harassment will not be tolerated and will result in either the student being asked to leave the class or in receiving penalty points at my discretion.

Disability Accommodation: Reasonable accommodations are available for students with a documented disability. If you have a disability and may need accommodations to fully participate in this class, please visit the Access Center (Washington Building, Room 217). All accommodations **MUST** be approved through the Access Center.

Campus safety plan/emergency information: In the interest of campus safety and emergency procedures, please become familiar with the information available on the following WSU-provided websites:

- ✓ <http://safetyplan.wsu.edu> (Campus Safety Plan);
- ✓ <http://oem.wsu.edu/emergencies> (Emergency Management Website); and
- ✓ <http://alert.wsu.edu> (WSU Alert Site).

Academic Integrity Policy: In all instances, you must do your own work. Otherwise, you are being dishonest. There is no excuse for plagiarism, or for not doing your own work. In simple terms, plagiarism is the act of using another person's words or work without giving them credit for it. Relatedly, academic dishonesty involves not doing the work you are supposed to do on your own and claim you did. If you do not understand the seriousness of plagiarism and/or academic dishonesty, and the importance of avoiding those behaviors, I would recommend that you read *WSU's Academic Integrity Policy* (WSU Student Handbook, WAC 504-26-202—Acts of Dishonesty and WAC 504-26-010--Definitions). Plagiarism and academic dishonesty, whether intentional or unintentional, may result in a grade of "F" for the assignment in question, or a grade of "F" for the entire course, at my discretion. If I discover you have plagiarized your work or have incurred in any other form of academic dishonesty or “cheating,” I will discuss the situation with you first and then with the Chair of the Department of Critical Culture, Gender, and Race Studies. I will then alert the Office of Student Standards and Accountability, which may result in a conduct hearing and university sanctions against you. If you are at any time unclear about what constitutes plagiarism, cheating, or academic dishonesty, contact me and I will clarify it for you.

A Few Points about Earning your Grade: As you may have been able to gather from the detailed syllabus I have provided for you, the only thing you can do to get a passing grade in the class is complete the work assigned in the syllabus on time and without excuses. In order to pass the class (i.e., obtaining at least a C-) you need to do two fundamental things: (1) follow the syllabus, and (2) do the assigned work **well**. In order to do better (i.e., obtaining at least a B), you need to follow the syllabus and do the assigned work **very well**. And in order to receive an excellent grade in this class (i.e., at least an A-) you need to follow the syllabus and **excel in your work**. Thus, only the quality of your work will guarantee your grade. What does this mean? I am basically warning you that the level of effort you put into the class, may not correspond to the quality of your work (which is what ultimately matters in obtaining a grade). That is, sometimes a person's best effort grants him/her a C. I will, then, tolerate no drama at the end of the semester about how (1) you worked really hard in this class and therefore deserve a better grade; or (2) you “wanted an A in this class” and are actually getting a C- and can I do something to help you “improve your grade.” My standard response to the first point is that effort is not necessarily correlated to a “better grade,” and my response to the request embedded in the second point will always be: “sorry, but you had an entire semester to work on improving your grade.” Thus, always bear in mind that the grade you obtain in this class will depend entirely on (1) having followed the syllabus to the letter, and equally important, (2) the quality of your work.

A Note on Grammar and Writing: This is a 300 level course, which means that at this point in your academic career, you must be able to articulate ideas well. In order to do that effectively, you must be able to write coherently and demonstrate a certain level of technical mastery. With that in mind, here are a few goofs that will make you lose points in the written work assigned for this class (i.e., Reading Reflections, Angel Assignments, Research Question, Annotated Bibliography, and Final paper):

- ✓ Calling the authors by their first name. Always use their full name or their last name, and **never** their first name alone.
- ✓ Misuse of the following words:
 - affect/effect
 - dominate/dominant
 - for/four
 - its/it's
 - quite/quiet
 - there/they're/their
 - then/than
 - to/too/two
 - weather/whether
 - woman/women
 - your/you're
- ✓ Made up words like irregardless (it's irrespective or regardless) or supposedly (it's supposedly); misspelled words like ethnicities (spelled ethnicities) or privileged (spelled privilege); and incongruent pairing of words like "should of" (it's should've or should have).
- ✓ Each one of these offenses (or offenses like them) will make you lose 2 points every time they appear in your work.

In order to streamline grading, I have designed a key for corrections. I am including it here to let you know why you had points taken off. When I return your papers after being graded, they will have codes instead of corrections, here is the key to decipher what I am telling you:

- ✓ Awk →Awkward sentence structure
- ✓ IH →Incomplete/inaccurate Heading (for reading reflections)
- ✓ SP →Spelled wrong
- ✓ Huh? →I have no idea what you are trying to say
- ✓ WW →Wrong word
- ✓ IS →Incomplete Sentence
- ✓ IT →Incomplete Thought
- ✓ ISum →Incomplete Summary (for reading reflections)
- ✓ Ram →Rambling, beside the point, not relevant to point/topic/reading in question
- ✓ PS →2 points as specified in syllabus (goofs in previous check point)

Bottom Line: Mind your grammar

Last but Not Least (or the “How is that my problem” clause): I am a pretty busy person, and as a professor, my role in this class is to teach you about Social Justice and to generally prepare you for the professional world. I feel the need to warn you, then, that often times I will have a standard response to many of your requests or “conflicts.” The response will usually be a variation of: “How is that my problem?” For instance, if you tell me that your parents are going on a vacation to Cabo San Lucas during the week your final paper is due, and they want you to come along (and already bought your tickets), I will ask you: How is that my problem? Similarly, if your best friend is getting married in California and you want to go to the wedding a day you are supposed to be taking an Angel Assignment: How in the world is that my problem? Or, if your roommate/friend needs a ride to the Spokane airport and you decide to take him/her and miss class: not my problem! Thus, before you raise any issue with me, understand that your personal matters should

bear no effect on me or on how this class is conducted. It is your responsibility to conform to and abide by the schedule and the syllabus. Ultimately, you need to consider that if you decide to bask under the Mexican sun, or eat wedding cake in “sunny California,” or go to Spokane during class time, the activity will come with a cost to your grade. It is ultimately up to you to make your own decisions, but decisions, even in college, have consequences attached to them. Keep that in mind.



SPRING 2013 SCHEDULE

NOTE 1: Though I will try to remain as faithful as possible to this schedule, I reserve the right to make changes. These will be announced in advance.

NOTE 2: This schedule tells you the dates by which you need to have the material read and your reading reflections done.

MON JAN 07: **First Day**

WED JAN 09: **Latinos in the US**
Read No readings assigned for this day.

FRI JAN 11: **Latinos and Popular Culture**
Read No readings assigned for this day.

MON JAN 14: **The Power of Rhetoric**
Read 1. Rhetoric and Popular Culture (pp. 3-24) in RPC.

WED JAN 16: **Rhetoric, Meanings, and Popular Culture**
Read 2. Popular Meanings of Culture (pp. 25-40) in RPC.

FRI JAN 18: **Theories on Rhetoric and Popular Culture**
Read 3. New Theories (pp. 63-89) in RPC.

MON JAN 21: **Dr. Martin Luther King Jr. Holiday**

WED JAN 23: **Critical Analyses of Popular Culture**
Read 4. Rhetorical Methods in Critical Studies (pp. 90-114) in RPC.

FRI JAN 25: **Examining The "Text"**
Read 5. The Fourth Continuum (pp. 114-147) in RPC.

MON JAN 28: **Rhetorical Criticism**
Read 6. Varieties of Rhetorical Criticism (pp. 148-170) in RPC.

WED JAN 30: **Rhetorical Criticism (cont.)**
Read 7. Feminist Criticism (pp. 171-214) in RPC.

FRI FEB 01: **Race, Rhetoric, and Popular Culture**
Read 8. Paradoxes of Personalization (pp. 217-243) in RPC.

- MON FEB 04: **The Mainstreaming of Latinos**
Read 9. Introduction (pp. 1-21) in LS.
- WED FEB 06: **Implications for a Latino Middle Class**
Read 10. Here comes the Latino Middle Class (pp. 25-45) in LS.
- FRI FEB 08: **Latinos, Popular Culture, and Politics**
Read 11. Latinos: The New Republicans (pp. 46-70) in LS.

- MON FEB 11: **Latinos as Consumers**
Read 12. The Hispanic Consumer (pp. 71-94) in LS.
- WED FEB 13: **The Mainstreaming of Latinos II**
Read 13. From Barrio to Mainstream (pp. 119-137) in LS.
- FRI FEB 15: **Latinos and the Consequences of being Mainstreamed**
Read 14. Conclusion (pp. 161-172) in LS.

- MON FEB 18: **PRESIDENT'S DAY HOLIDAY**
- WED FEB 20: **Latinas in US Media**
Read 15. Introduction (pp. 1-22) in DC.
- FRI FEB 22: **Cubans and Perceptions of Latinos in the US**
Read 16. Saving Elian (pp. 23-49) in DC.

- MON FEB 25: **Jennifer Lopez: The Popular Culture Phenomenon**
Read 17. Disciplining J.Lo (pp. 51-86) in DC.
- WED FEB 27: **Jennifer Lopez: The Popular Culture Phenomenon (cont.)**
Read 18. Jennifer's Butt (pp. 228-246) in BP.
- FRI MAR 01: **Jennifer Lopez: The Popular Culture Phenomenon (cont.)**
Film: *Maid in Manhattan*

- MON MAR 04: **Mexican American Women and US Popular Culture**
Read 19. Becoming Frida (pp. 87-117) in DC.

WED MAR 06: **Latinas in the US Popular Imaginary**
Read 20. "Ugly" America Dreams the American Dream (pp. 119-150) in DC.

FRI MAR 08: **Latinas in the US Popular Imaginary (cont.)**
Read 21. Maid in Hollywood (pp. 151-174) in DC.

MON MAR 11: **SPRING VACATION**

WED MAR 13: **SPRING VACATION**

FRI MAR 15: **SPRING VACATION**

MON MAR 18: **Latinas in the US Popular Imaginary (cont.)**
Read 22. Conclusion (pp. 175-181) in DC.

WED MAR 20: **Puerto Ricans and US Popular Culture**
Read 23. Preface (pp. xi-xviii) in BP.

FRI MAR 22: **Puerto Ricans and US Popular Culture (cont.)**
Read 24. Weighing in Theory (pp. 3-32) in BP.

MON MAR 25: **Puerto Ricans: The Case of West Side Story**
Read 25. Feeling Pretty (pp. 58-84) in BP.

WED MAR 27: **Puerto Ricans: The Case of Madonna**
Read 26. Flagging Madonna (pp. 145-176) in BP.

FRI MAR 29: **Puerto Ricans: The Case of Barbie**
Read 27. Barbie's Hair (pp. 206-227) in BP.

MON APR 01: **Puerto Ricans: The Case of Ricky Martin**
Read 28. Ricky's Hips (pp. 247-271) in BP.

WED APR 03: **Puerto Ricans: The Case of Ricky Martin (cont.)**
Read 29. Ricky Martin Ain't no Dixie Chick (Angel reading)

FRI APR 05: **US Popular Culture and Puerto Rico**
Read 30. Postscript (pp. 273-278) in BP.

MON APR 08: **Latinos and Animated Films**
 Read 31. Look Out New World Here we Come (Angel reading)
 Note: Questions for final essay will be handed out today

WED APR 10: **Latinos and Animated Films (cont.)**
 Read 32. Other(ed) Latinidades (Angel reading)

FRI APR 12: **Latinos and Animated Films (cont.)**
 Film *The Road to El Dorado*

MON APR 15: **Changes in Representation of Latinos in Film?**
 Read 33. The New Hollywood Racelessness (Angel reading)

WED APR 17: **Latinos, Popular Culture, and Transnationalism**
 Read 34. Migration, Ethnicity, and Interactions (Angel reading)

FRI APR 19: **Popular Culture as a Vehicle of Change?**
 Read 35. Latino School Dropout and Popular Culture (Angel reading)

MON APR 22: **Meetings with Professor**

WED APR 24: **Final Business**
 Note: Final Project Due

FRI APR 26: **No Class**

KEEP TRACK OF YOUR CLASS GRADE POINTS BELOW**READING REFLECTIONS (500 PTS)**

#1	_____	#8	_____
#2	_____	#9	_____
#3	_____	#10	_____
#4	_____	#11	_____
#5	_____	#12	_____
#6	_____	#13	_____
#7	_____		

Total for REFLECTION Entries

FINAL ESSAY PORTFOLIO PROJECT (350 PTS)

ATTENDANCE (150 PTS)

ATTENDANCE POLICY: SUBTRACT 10 POINTS/CLASS AFTER 2 ABSENCES:

Total points accumulated

FINAL GRADING SCALE

A	950 points and above	C+	770-799 (77-79%)
A-	900-949 (90-94%)	C	740-769 (74-76%)
B+	870-899 (87-89%)	C-	700-739 (70-73%)
B	840-869 (84-86%)	D+	670-699 (67-69%)
B-	800-839 (80-83%)	D	600-669 (60-63%)
		F	599 and below

ATTACHMENT I
 Grading Criteria for Final Project
 (Due on Wednesday, April 24, 2013)
 CES 357:01
 Spring 2013

Name _____ **Points** _____ /**350**

- _____ **40** Paper presents a compelling, well-articulated thesis while answering question.
- _____ **175** Paper includes class notes collated by date (from earliest to latest).
- _____ **80** Paper presents an **articulate and coherent discussion** of the selected topic. It should present an informed, coherent, analytical, and sophisticated paper about the ways in which the topic relates to Latinos in popular culture.
- _____ **25** Paper includes a "Works Cited" or "References" page, listing the four academic sources discussed in the annotated bibliography, the class readings used in the essay, and any other resource or source used for documentation or discussion.
- _____ **30** Quality of paper: writing clearly shows an understanding of the subject. It should be proofread for spelling, punctuation, and grammar. The paper should be a minimum of 7 pages (and no longer than 10) **typed, double-spaced and numbered** (not counting attachments, and not including the page of references), with reasonable 1 inch margins, and 12 size font. Also, **it should have a title** other than "Final Paper" (or anything along those lines).

Note: Attach this sheet to your paper