Latinos are hot, and we are not the only ones to think so. Everyone wants to jump on the bandwagon, and why not? We have the greatest art music, and literature. It’s time we tell our stories.

—Antonio Banderas in the first advertising “Up-Front” presentation by the Spanish TV network Telemundo. From *Latinos Inc.: The Marketing and Making of a People*

The social meanings of [Latino] musical structures, sounds, and styles are embedded in the problematics of cultural identity in (post)colonial contexts.

—From the “Introduction” to *Musical Migrations: Transnationalism and Cultural Hybridity in Latin/o America*

Latinos may well be on the verge of assimilating [in the film industry] and breaking stereotypes, but Black Latinos will still face a racial barrier and Latinas a sexist one.

—From *Latino Images in Film: Stereotypes, Subversion, Resistance*

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*

**COURSE DESCRIPTION AND OBJECTIVES:**

In a nutshell, 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 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 and as they apply to Latinos. In order to understand contemporary constructions of Latinoness in popular culture, we will look at the past and see how prior constructions have informed the way popular culture creates, understands, and sells us a particular Latino experience (or “reality”). Looking at music, film, advertisement, and individual subjects (i.e., celebrities), 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.
REQUIRED TEXTS: (Books are available at Crimson and Grey)


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 we live in, “The Bookie ran out of books” is not an excuse to not have your books.

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 instructor, 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 **two 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 followings are examples of disruptive behavior: (1) arriving late to class and/or leaving early, (2) talking to classmates during lecture, (3) reading the newspaper, 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 **140 points**.

Final Essay:

Two weeks before the semester ends, I will hand out two questions. You will choose one and write a 7-10 page essay answering the question (not counting attachments, and not including the reference page), using the readings from the semester, and two extra readings (books, journal articles, or a combination). 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 your paper on the assigned due date **in class**. The essay will be worth **300 points**.
Reading Reflections:
You are required to keep typed “reflections” of the readings. In order to get full credit, you must write a separate entry for each reading, and each entry must be prefaced with the following information: your name, date, title of reading, title of the book, pages, and entry number. For instance, the first entry for January 16 should have the following info:
Name
1/16/07
Title of Reading
Title of Book
Entry #1

Each entry should include two paragraphs: one including a summary of the readings for the day, and another paragraph including an analysis. The analysis may be theoretical, social and/or political (any personal “feelings” or “ideas” must be backed with information from the reading).

I will collect the reflections everyday in class. At the end of each week I will grade two random entries from the readings for that time period (note that you will usually have more than 2 entries per week). Each entry will be worth 15 points (X 2 = 30 points a week) for a total of 360 points (12 weeks) at the end of the semester.

Note: The reading reflections will be collected in class. If you miss class one day and I choose to grade the entries from that day, you will lose your points for that day’s reading reflection.

Note 2: I will not accept late reading reflections, nor will I accept reflections brought to my office, sent over e-mail, or left in my mailbox.

Note 3: Although I will only grade two reading reflections, I will deduct points for every missing entry (even if the one/ones you are missing is/are not one of the randomly chosen ones). That is to say, in order to get full credit on the two random entries I select to grade that week, you must turn in an entry for every reading assigned for that week.

Presentations:
During the last two weeks of class you and your peers will be presenting on topics related to the ones covered in class during the semester or on topics that were not covered in class but which are relevant to Comparative Ethnic Studies as a discipline. Each group will be composed of 3-5 students. You are free to choose the topic, though you should “OK” it with me before researching it. Also, if you and your group mates choose a topic discussed in class, you must expand on the topic, and not limit yourself to merely “reciting” what the readings said, and/or what was discussed in class. Presentations will be worth a total of 200 points of your final score based on the following criteria: Instructor’s evaluation of your research and contribution to the topic (100 points), peer evaluation (50 points), and attendance to all three days of presentations (50 points). Should you miss one day of the presentations, you will lose all attendance and peer evaluation points (a total of 100 points). Again, the presentation will be worth a total of 200 points.
COURSE POLICIES:

Cellular Phones and other Communication Devices:

Turn your cell phones and communication devices off before coming to class (that includes laptop computers, blackberries and any other electronic device utilized to communicate with the world outside our classroom). The world can survive without getting a hold of you for an hour and fifteen minutes. Trust me, it will be ok. If, for a reason I cannot fathom at this point, you forget to neutralize your communication device, and it does go off, 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.

Academic Etiquette Policy:

Class will begin promptly at 9:10 am. Arriving late and leaving early is not tolerable; if you have class, job, or childcare conflicts, please talk to me as soon as possible. Do not attempt to carry on private conversations with other students during lectures or discussions. I also require that guest speakers be treated with respect, courtesy, and your complete attention. Finally, toleration for diverse opinions voiced in class is essential, and I expect all students to treat each other respectfully. In order for us to learn from each other, we have to allow each other to make mistakes, and/or to offer unpopular positions for debate. 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 and/or in receiving penalty points at my discretion.

Disability Accommodation:

Reasonable accommodations are available for students with a documented disability. Please go to the Disability Resource Center (DRC) during the first two weeks of every semester to seek information or to qualify for accommodations. All accommodations MUST be approved through the DRC, located in the Administration Annex Bldg, Room 205. To make an appointment with a disability counselor, please call 335-3417.

Academic Integrity Policy:

Plagiarism or dishonesty of any kind (i.e., “cheating”) on any assignment will not be tolerated and will result in a failing grade in the course. (See the WSU Student Handbook, WAC 504-25-015 ACADEMIC DISHONESTY). In all instances, you must do your own work. There is no excuse for plagiarism, or for submitting another's work, ideas, or wording as your own. There is a difference between plagiarism and collaboration. Plagiarism is the act of using another person's words or work without giving them credit for it. On the other hand, collaboration, for purposes of this class, is the act of discussing ideas with classmates, debating issues, examining readings from the class together so that each of you arrives at your own independent thought. Collaboration in this class is encouraged. If you are at any time unclear about what constitutes plagiarism or cheating, contact me and we can talk about it. Better safe than sorry!

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 the predicament of Latinos in US society by way of popular culture 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 Cancún during the week we are having final presentations, 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 the day of your final presentation: 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 her/him and miss class: not my problem! Thus, before you raise any particular 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 (in other words, the schedule is not meant to conform to you). Ultimately, you need to keep in mind 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.
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading</th>
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<tbody>
<tr>
<td><strong>TUE  JAN 09:</strong></td>
<td><strong>Introduction to the Course.</strong></td>
<td>Read your syllabus carefully today.</td>
</tr>
<tr>
<td><strong>THU JAN 11:</strong></td>
<td><strong>Latinos/as in the US: Current Status and Key Concepts</strong></td>
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<tr>
<td><strong>TUE JAN 16:</strong></td>
<td><strong>Latinos as a Marketable commodity</strong></td>
<td>“Introduction” (pp. 1-22); and Chapter 1 “Don’t Panic, I’m Hispanic” (pp. 23-55) in LI.</td>
</tr>
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<td><strong>THU JAN 18:</strong></td>
<td><strong>Marketing “Latinos” as a People within a People</strong></td>
<td>Chapter 2 “Knowledges” (pp. 56-87) in LI.</td>
</tr>
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<td><strong>TUE JAN 23:</strong></td>
<td><strong>Latino/a Images and the Market Place</strong></td>
<td>Chapter 3 “Images” (pp. 88-125); and Chapter 4 “Screening the Image” (pp. 126-152) in LI.</td>
</tr>
<tr>
<td><strong>THU JAN 25:</strong></td>
<td><strong>Latinos and the Place of Culture in the Market</strong></td>
<td>Chapter 5 “Language and Culture in the Media Battle Zone” (pp. 153-180); and Chapter 6 “The Focus (or Fuck Us) Group” (pp. 181-215) in LI.</td>
</tr>
<tr>
<td><strong>TUE JAN 30:</strong></td>
<td><strong>Selling Latinoness</strong></td>
<td>Chapter 7 “Selling Marginality” (pp. 216-240) in LI.</td>
</tr>
<tr>
<td><strong>THU FEB 01:</strong></td>
<td><strong>Latinos as a Category and a Stereotype in Film</strong></td>
<td>“Introduction” (pp. 1-7); Chapter 1 “Categorizing the Other” (pp. 13-37); and Chapter 2 “Stereotypes in Film” (pp. 38-65) in LIF.</td>
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<td></td>
<td>Watch in class</td>
<td><em>The Bronze Screen</em></td>
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<td><strong>TUE FEB 06:</strong></td>
<td><strong>Hollywood Imagery and Latino Subversion</strong></td>
<td>Chapter 3 “A Crash Course in Hollywood Latino Imagery” (pp. 66-86); and “Subversive Acts” (pp. 87-108) in LIF.</td>
</tr>
<tr>
<td><strong>THU FEB 08:</strong></td>
<td><strong>Assimilation and other Responses</strong></td>
<td>Chapter 5 “Bordertown, the Assimilation Narrative, and the Chicano Social Problem Film” (pp. 111-127); and Chapter 6 “The Margin as Center” (pp. 128-152) in LIF.</td>
</tr>
<tr>
<td><strong>TUE FEB 13:</strong></td>
<td><strong>The Immigrant as “Alien” in Hollywood and Mexican American Film Makers</strong></td>
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</table>
Read Chapter 7 “Immigrants, Aliens, and Extraterrestrials” (pp. 153-182); and Chapter 8 “El Genio del Genero” (pp. 190-216) in LIF.

**THU FEB 15:** **The Ethnic Latino as the Ingénue meets the Mariachi as Film Aesthetics**
Read Chapter 9 “Ethnic Ingenuity and Mainstream Cinema” (pp. 219-239); Chapter 10 “The Mariachi Aesthetic goes to Hollywood” (pp. 240-261); and “Conclusion” (pp. 262-271) in LIF.
Watch in Class Clips from *El Mariachi* and *Desperado*

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**TUE FEB 20:** **Music and the Hybrid**
Read “Introduction” (pp.1-10); and Chapter 1 “Amalgamating Musics” (pp. 13-31) in MM.

**THU FEB 22:** **Cuba, Puerto Rico, and Music**
Read Chapter 2 “La Cuba de Ayer/La Cuba de Hoy” (pp. 33-46); and Chapter 3 “Con Sabor a Puerto Rico” (pp. 47-67) in MM.

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**TUE FEB 27:** **History and Culture in Music**
Read Chapter 4 “Le Fracais dans la rue” (pp. 69-80); and Chapter 5 “Popular Music and Culture in Puerto Rico” (pp. 81-98) in MM.

**THU MAR 01:** **Blackness and Whiteness in Latin American Music**
Read Chapter 6 “Mambo Kings to West African Textiles” (pp. 99-113); and Chapter 7 “Musical Frontiers in Martin Fierro” (pp. 117-129) in MM.

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**TUE MAR 06:** **Caribbean and Latin American Music**
Read Chapter 8 “José María Arguedas’s Representation of la Danza de las Tijeras” (pp. 131-146); Chapter 9 “Tradition and Modernity in Trinidadian Steelband Performance” (pp. 147-160); and Chapter 10 “El Mariachi” (pp. 161-182) in MM.

**THU MAR 08:** **Rock and Latino Music**
Read Chapter 11 “Rock con Raza, Raza con Jazz” (pp. 183-197); and Chapter 12 “Rock ‘n’ Roll in Peru’s Popular Quarters” (pp. 199-206) in MM.

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**TUE MAR 13:** **SPRING BREAK**

**THU MAR 15:** **SPRING BREAK**

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**TUE MAR 20:** **Nation and Identity: the Case of Puerto Ricans**
Read “Preface” (pp. xi-xviii); and Chapter 1 “Weighing in Theory” (pp. 3-32) in BP.
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading/Activity</th>
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<tbody>
<tr>
<td>THU MAR 22</td>
<td>Identity and Literature</td>
<td>Chapter 2 “The Trauma of Literature, the Shame of Identity” (pp. 33-57) in BP.</td>
</tr>
<tr>
<td>TUE MAR 27</td>
<td>Puerto Ricans in US Popular Culture: <em>West Side Story</em></td>
<td>Chapter 3 “Feeling Pretty” (pp. 58-84) in BP.</td>
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<td>Watch in class</td>
<td>Clips from <em>West Side Story</em></td>
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<tr>
<td>THU MAR 29</td>
<td>US Popular Culture in Puerto Ricans</td>
<td>Chapter 4 “From Puerto Rico with Trash” (pp. 87-114); and Chapter 5 “The Writing on the Wall” (pp. 115-144) in BP.</td>
</tr>
<tr>
<td>TUE APR 03</td>
<td>Consuming Puerto Ricans: The Case of Madonna</td>
<td>Chapter 6 “Flagging Madonna” (pp. 145-176) in BP.</td>
</tr>
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<td>THU APR 05</td>
<td>Consuming Puerto Ricans: The Case of Literature</td>
<td>Chapter 7 “Rosario’s Tongue” (pp. 179-205) in BP.</td>
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<tr>
<td>TUE APR 10</td>
<td>Puerto Ricans and the Global Market</td>
<td>Chapter 8 “Barbie’s Hair” (pp. 206-227) in BP.</td>
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<td>THU APR 12</td>
<td>Puerto Ricans in the US: The Case of J.Lo in US Popular Culture</td>
<td>Chapter 9 “Jennifer’s Butt” (pp. 228-246) in BP.</td>
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<td>Watch in class</td>
<td>Clips from <em>Selena, Monster in Law, and The Wedding Planner</em></td>
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<tr>
<td>TUE APR 17</td>
<td>Puerto Ricans in the US: The Case of Ricky Martin in US Popular Culture</td>
<td>“Ricky’s Hips” (pp. 247-271) in BP.</td>
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<td>Watch in Class</td>
<td>Clips from Ricky Martin’s Videos</td>
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<td>THU APR 19</td>
<td>Latinos and US Popular Culture: Some concluding Thoughts</td>
<td>“Postcript” (pp. 273-278) in BP.</td>
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<td>TUE APR 24</td>
<td>Presentations: Groups 1, 2, and 3</td>
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<td>THU APR 26</td>
<td>Presentations: Group 4, 5, and 6</td>
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<td>Note:</td>
<td>Final paper due</td>
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</table>
KEEP TRACK OF YOUR CLASS GRADE POINTS BELOW

READING REFLECTIONS (360 PTS)
#1 __________  #7 __________
#2 __________  #8 __________
#3 __________  #9 __________
#4 __________  #10 __________
#5 __________  #11 __________
#6 __________  #12 __________
Total for REFLECTION Entries __________

FINAL PRESENTATION (200 PTS) __________

FINAL ESSAY (300 PTS) __________

ATTENDANCE (140 PTS) __________

Extra Credit (if any): __________

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