

MAS 374/WGS 340: Latina Filmmakers

University of Texas at Austin
Department of Mexican American and Latina/o Studies
Spring 2020

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This syllabus is an outline of what you can expect from the semester. Please keep in mind that your instructor reserves the right to amend the syllabus in order to accommodate the interests and needs of the students. Any changes will be announced in class and posted on Canvas.

Course description: This course is focused on the history of U.S.-based Latina filmmakers (primarily directors, producers, and screenwriters) and the images they have created. The class will begin with a brief examination of early representations of Latinas in Hollywood film. The remainder of the semester will be spent investigating Latinas' points of entry into the film industry while interrogating traditional notions of authorship that have relegated their labor and creative contributions to the margins of film history. Students will view short, experimental, documentary, and feature-length films and videos made by U.S.-based Latinas from the 1960s onward, and consider how the filmmakers have (and/or have not) been able to subvert stereotypes as they have gained increasing amounts of control over their own images, particularly since the 1990s. Central to the discussion will be the ways in which the Latina body, marked by race, ethnicity, class, gender, and sexuality, is used to produce meaning about Latinidad in the United States, as well as how those conceptions have shifted over time. Themes of particular interest include issues related to authorship and creative control, personal, ethnic, and national identity, and the commodification of Latinidad.

This course carries UT's Cultural Diversity in the U.S. Flag, which means that it will increase your familiarity with the variety and richness of the American cultural experience. In order to qualify for the Cultural Diversity class, over one-third of the course grade is based on content dealing with the culture, perspectives, and history of one or more underrepresented cultural groups in the United States. Through regular readings and discussions, we will be exploring the beliefs, practices, and histories of several underrepresented groups such as people of color, women and girls, the LGBTQ community, and members of various religious and political minorities, who have experienced persistent marginalization in this country and various other countries, as well. For more information on the cultural diversity flag, please visit <https://ugs.utexas.edu/flags/students/about/cultural-diversity>.

Course learning outcomes – By the end of the semester, students will be able to:

- Draw from a strong vocabulary of film terms for use in close textual analysis and discussion of various film texts.
- Demonstrate an understanding of the constructed nature of film images and the particular structures and/or systems of meaning of which they are a part.

- Demonstrate an understanding of the politics of representation, and how it relates to the industrial, cultural, and historical contexts within which films were made.
- Demonstrate a clear understanding of the ways in which various historical and theoretical frameworks have contributed to the marginalization of Latinas in film.
- Read and understand challenging critical and historical arguments about film.
- Respond creatively to the content and style of film texts in a clear, coherent, and well-developed research paper.
- Locate appropriate outside sources by searching electronic and traditional databases, for use in the final research paper.

Required texts: COURSE READER to be purchased at the following location:

Jenn's Copies
2518 Guadalupe Street
512-482-0779

While most of the reading material is included in the course reader, additional items may be uploaded to **Canvas or available online**, so please stay alert for any announcements regarding changes/additions to the reading list. Readings are to be read before the date/time of the class to which they are attached. Please come prepared to discuss the material on the day that it is assigned. Be able to identify the authors' main arguments and the themes that run throughout each reading.

Communication: If you have any questions at all, please feel free to e-mail me at **mirasol.enriquez@austin.utexas.edu**. Do keep in mind that just because you have sent me an e-mail does not mean I have received the message. I do not necessarily check e-mail every day (although I try) and I cannot always respond immediately (again, I will do my best and I can assure you I will check email several times per week). This means that if you have special circumstances regarding attendance, assignments, or exams, you must either discuss it with me in person or have **received a response** from me indicating that we are in agreement, **before** the due date or class meeting in question.

I am also available to meet with students in-person. My office location and hours are listed above, and you are not required to make an appointment (although I encourage you to do so, if you are able to plan in advance). If you are unable to make those times you may also schedule an individual appointment outside of office hours. I am here to assist you and will do everything in my power to help you succeed in this course.

University Electronic Mail Notification Policy: All students should become familiar with the University's official e-mail student notification policy. It is the student's responsibility to keep the University informed as to changes in his or her e-mail address. Students are expected to check e-mail on a frequent and regular basis in order to stay current with University-related communications, recognizing that certain communications may be time-critical. It is recommended that e-mail be checked daily, but at a minimum, twice per week. The complete text of this policy and instructions for updating your e-mail address are available at <https://cio.utexas.edu/policies/university-electronic-mail-student-notification-policy#one>.

Communication Devices: Electronic devices (laptops, tablets, cell phones, etc.) are not allowed in this class. You are expected to take notes by hand, unless you have made special arrangements and provided your instructor with proper documentation from the office of Services for Students with Disabilities.

Course requirements: Regular attendance and participation, weekly readings, occasional film screenings (some of which will be viewed in-class, and others of which will be viewed outside of class), 4 response assignments (2 pages in length), a group project/presentation, a thesis/bibliography assignment, and a final paper.

Attendance Policy: You will sign an attendance sheet at the beginning of each class. If you do come in late, be sure to find the list and sign it before class is over. **It is your responsibility to get your name on that sheet...**

Consistent class attendance is required as students are responsible for all lecture material, readings, screenings, and assignments that are distributed during class meetings. Religious holy days, military service, physical illness, and other legitimate emergencies will be excused with proper documentation. Of course, life is full of surprises, so students will be granted two unexcused absences without penalty. Please notify me via email if you have to miss a class. **For every additional unexcused absence that you accumulate beyond two unexcused absences, your grade will be reduced by one step** (e.g.: from A to A-).

Students must be present for all regularly scheduled examinations and they must submit completed assignments **via Canvas** at the beginning of class on the day that they are due unless alternative arrangements have been made in advance. If a student fails to take an examination or post a link to their blog on time (without an approved extension), he/she/they should expect to receive a zero.

**** Regarding religious holy days and military service absences:** please visit <http://catalog.utexas.edu/general-information/academic-policies-and-procedures/attendance/> for more information. Religious holy days that conflict with class meetings will be excused, but please be aware that the University of Texas at Austin policy states, “A student who misses classes or other required activities, including examinations, for the observance of a religious holy day should inform the instructor **as far in advance of the absence as possible** so that arrangements can be made to complete an assignment within a reasonable period after the absence.”

Class Participation: Your participation is essential to the class and you are expected to be an active participant in your own education. In order to participate, you must be prepared. Make notes in the margins of your readings and during screenings. It may take the form of an observation or a question, but you should always have something to contribute to class in order to make this a productive semester. It's a great opportunity to better your understanding of the material and to boost your grade. You will be graded on the occasional in-class assignment (graded for completion), your participation in group work, the overall quality of your participation, and your general preparedness. This does not mean simply showing up. Your participation will be evaluated using the following criteria:

- Doing the reading assignments **before** we discuss them.
- Turning in writing assignments on time.
- Active participation in all small-group work.
- Speaking in class discussions.
- Listening (in the active sense).

Your participation grade will be negatively affected by (but not limited to) any of the following:

- Failure to do the readings on time.
- Unexcused absences.
- Talking about non-course-related subjects during small group activities.
- Talking while someone else has the floor.
- Coming to class late or leaving class early on a regular basis.
- Leaving your cell phone on.
- Using your computer, cell phone, or tablet (unless you have arranged for special accommodations via SSD – see below).
- Sleeping during screenings.

Rubric for Scoring Participation in Class Discussion:

- A Student comes to class prepared, contributes to the discussion without trying to dominate it, makes thoughtful contributions, shows interest in and respect for others' views, and participates actively in small groups.
- B Student comes to class prepared and makes thoughtful comments when called upon, contributes occasionally without prompting, shows interest in and respect for others' views, and participates actively in small groups. This score also might be given to a student who actively participates, but whose contributions are less developed or cogent than a student who receives an A.
- C Student participates in discussion, but in a problematic way. The student may talk too much, make rambling or tangential contributions, interrupt others, or be generally unprepared. This grade may also be assigned to a student who comes to class prepared, but does not voluntarily contribute to the discussion and gives only minimal answers when called upon.
- D The student often comes to class unprepared, shows minimal interest in the discussion, and often fails to listen attentively. If the student is very shy or has second language issues, the instructor may assign a B when the student shows progress in the large group or participates fully in small group discussions.
- F Student doesn't participate and routinely comes to class unprepared.

Screening/Reading Logs: Screening/Reading Logs can help you develop topics for discussion and you should be prepared for me to call on you to ask that you share your ideas, on occasion. These logs should be concise responses to the material. They should be spell-checked and

grammatically correct, but you will not be scored on how well you write. What is more important is that you demonstrate your critical analysis of the material we are covering. This is not an opportunity to simply give personal opinions about whether or not you “like” the films, but rather, to show you are thinking critically about the material.

You will be responsible for turning in four screening/reading logs. Each of your entries must discuss at least one film and one reading from class. They are to be **2 FULL pages** in length. Please do not waste valuable space on **headers, which should be single-spaced and include only your name, assignment number/date, and a title.**

Logs will be graded on the following “S” scale:

- S+/100%** – meeting all requirements and submitting a thoughtful response
- S/85%** – meeting all requirements, but with minimal effort/thought
- S-/65%** – not following instructions (submitting a single page, discussing film but no reading, etc.), and/or failing to engage substantially with class material
- No credit/0%** – not turning a response in within one week of the due date

Please note: late responses will only be accepted for one week after the due date and grades will be reduced by one step for every day that they are late.

Group Projects: Students will be assigned to groups of approximately 3-4 individuals, early in the semester. They will agree on a topic and then develop and deliver a presentation related to a Latina filmmaker of their own choosing. Students’ topics must be approved by the instructor and dates for presentations will be assigned as the semester progresses. Additional instructions will be distributed during the first few weeks of class.

Final Paper: Prior to turning in your final paper, you will be required to submit your thesis for approval. The final paper (6–8 pages) is to have numbered pages, a separate title page, and a bibliography.

Requirements for written work: Written work must be spell-checked, typed in 12 point Times New Roman font, double-spaced, and have standard one-inch margins. No handwritten work or e-mail submissions will be accepted. Submissions are due **as Word/.doc files via Canvas.**

Late paper/work policy: All written assignments are to be **submitted via Canvas by the beginning of class on the day** they are due (regardless of whether or not you are in attendance). Missed exams will receive a zero (unless there are extenuating circumstances). Late journals, thesis submissions, and final papers will be accepted for only one week after the due date. Grades for late work will be reduced by one step (e.g., an A becomes an A-) each day after the deadline.

Extra Credit Opportunities:

Extra credit events will be announced periodically, throughout the course of the semester. Students must attend an event and write a two page response about their experience, in order to received 5 points on their final reading/screening log grade. All students will be allowed to complete one extra credit assignment per semester.

Grading Breakdown:

Participation	10 %
Screening/Reading Logs	25 %
Group Presentation	25 %
Thesis/bibliography	10%
Final Paper	30 %

Grading Scale:

A	93-100	B-	80-82	D	60-69
A-	90-92	C+	78-79	F	0-59
B+	88-89	C	73-77		
B	83-87	C-	70-72		

*Please note that this course is not graded on a curve. You will receive the grade that you earn.

Grade Keeping/Distribution: Students will be notified of grades earned on assignments via Canvas, but should not look to Canvas for an accurate reflection of their overall grades. For example, Canvas calculates attendance based upon the percentage of classes attended but does not account for any deductions taken for excessive absences, or excused absences, extra credit points, etc. It also does not account for overall participation (attendance is only *part* of that grade). Students should use the grading breakdown above, to calculate their grades throughout the semester and there are any questions about progress in the course, please feel free to visit office hours to discuss.

The University of Texas Honor Code: The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the University is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

Policy on Academic Integrity: Students who violate University rules on academic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and / or dismissal from the University. Since such dishonesty harms the individual, all students, and the integrity of the University, policies on academic dishonesty will be strictly enforced. For further information, please visit the Student Conduct and Academic Integrity website at: <http://deanofstudents.utexas.edu/conduct>.

Notes on Plagiarism: Plagiarism occurs when a person deliberately uses another person's concepts, language, images, music, or other original (not common knowledge) material without acknowledging the source and/or making substantial modifications.

Specific examples of plagiarism include:

- Submitting someone else's work in whole or part (including copying directly from a source without documentation and/or alteration, or turning in studio work that is not your own).
- Having someone else produce, revise, or substantially alter all or part of an assignment.
- Cutting and pasting any textual or image-based work from the internet without proper documentation or clarification of sources.
- Failure to cite sources.
Proper citations in MLA style and a Works Cited page must accompany all papers. You can find citation information through the following Purdue Online Writing website:
https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html
- Using the writing, editing, or creative services of another person who quantitatively and/or qualitatively revises the paper and/or studio work significantly.

Campus Resources

The Undergraduate Writing Center offers free writing consultation for undergraduate students. They also offer other workshops, "write-ins," and other events to assist students who want to improve their writing skills. Call 512-471-6222 or visit <http://uwc.utexas.edu/> or PCL 2.330 for additional information.

The Sanger Learning Center offers one-on-one and drop-in tutoring, peer academic coaches, learning specialists, classes and workshops, and assistance with public speaking assignments. Call 512-471-3614 or visit <https://ugs.utexas.edu/slc> or JES A332, for more information.

Services for Students with Disabilities: If you are a student with a disability and require accommodation in order to participate in and satisfy the requirement for this class, please contact the Office for Students with Disabilities (512-471-6259 or 1-866-329-3986 (video phone)) as soon as possible and inform me of the circumstances by **February 6th** so that I can best support your success in this class. For additional information, please visit: <http://diversity.utexas.edu/disability/>.

COURSE SCHEDULE
(subject to change)

IMPORTANT DATES

Administrative

Last day of official add/drop period: Friday, January 24th

Class Time/Date Change: Tuesday, February 4th (class will meet from 3:30-4:45PM in BMC 5.102)

Last day to drop class for a possible refund: Wednesday, February 5th

Please advise instructor of any SSD accommodations by: Thursday, February 6th

Last day to drop class with Dean's approval: Monday, April 6th

Assignments

Reading/Screening Logs (via Canvas): Thursday, February 18th; Thursday, March 12th; Thursday, April 9th; and Tuesday, April 28th

Group Presentation: Dates will be assigned as the semester progresses

Thesis/Bibliography Assignment: Tuesday, April 2nd

Final Paper (via Canvas): Friday, May 8th, 5PM

PART I—EARLY REPRESENTATIONS OF LATINAS ON & IN FILM

WEEK 1 – INTRODUCTIONS

Jan 21: Introducing Ourselves and Our Syllabus

Jan 23: Screening – *The Bronze Screen*

In class screening: *The Bronze Screen: 100 Years of the Latino Image in Hollywood* (first hour)
(Susan Racho, Nancy de los Santos, and Albert Dominguez, 2002)

Reading: Antonio Ríos-Bustamante, “Latino Participation in the Hollywood Film Industry, 1911-1945,” pp. 18-28.

Suggested: Charles Ramírez-Berg, “A Crash Course on Hollywood’s Latino Imagery,” pp. 66 – (On Canvas) 78.

****Course Add/Drop Deadline: Friday, January 24th****

WEEK 2 – EARLY REPRESENTATIONS OF LATINAS IN U.S. FILM

Jan 28: Latina/o Stereotypes on Film

In class screening: TBD

Reading: Charles Ramírez-Berg, “Categorizing the Other: Stereotypes and Stereotyping,” pp. 13–23. (On Canvas)

Jan 30: Latinas as Ethnic “Others”

In class screening: Clips from *Bird of Paradise* (King Vidor, 1932)
Clips from *The Gang’s All Here* (Busby Berkeley, 1943)

Reading: Ana M. López, “Are All Latins From Manhattan?: Hollywood, Ethnography and Cultural Colonialism,” pp. 67–80.

WEEK 3 – LATINA PIONEERS IN EARLY HOLLYWOOD (AND SPECIAL EVENT)

Feb 4: Latina Filmmaking Pioneers: Myrtle González and Beatriz Michelena

Readings: Rosa Linda Fregoso, “‘Fantasy Heritage’: Tracking Latina Bloodlines,” pp. 103 –111.

Martha M. Lauzen, “The Celluloid Ceiling: Behind-the-Scenes Employment of Women on the Top 100, 250, and 500 Films of 2019,” https://womenintvfilm.sdsu.edu/wp-content/uploads/2020/01/2019_Celluloid_Ceiling_Report.pdf

******Last day to drop class for a possible refund: Wednesday, February 5th******

Feb 6: Special Event (Class Meeting Time/Place Changed – See below)

Dr. Anghy Valdivia: “What’s Up with Disney and Latinidad? Princesses and Girls Who are Stuck in the Middle”

**CLASS WILL NOT MEET AT THE REGULAR TIME, TODAY.
EVENT TIME/LOCATION: 3:30-4:45PM, BMC 5.102**

***** Please notify instructor of SSD accommodations by: Thursday, February 6th*****

WEEK 4 – SUBVERSIVE STEREOTYPES

Feb 11: Screening – *Mexican Spitfire*

In class screening: *Mexican Spitfire* (Leslie Goodwins, 1940)

Feb 13: Lupe Vélez and Subversive Stereotypes

Reading: Rosa Linda Fregoso, “Lupe Vélez: Queen of the B’s,” pp. 51-68.

*****Group Project Assignments Made*****

WEEK 5 – LATINA AGENCY ON FILM

Feb 18: Screening – *Salt of the Earth*

In class screening: *Salt of the Earth* (Herbert J. Biberman, 1954)

*****READING/SCREENING LOG #1 DUE*****

Feb 20: *Salt of the Earth* – Radical, Woman!

Reading: Deborah Silverton Rosenfelt, “Prologue; Hollywood,” *Salt of the Earth: Screenplay*, pp. 93–108.

Suggested: Laura Mulvey, “Visual Pleasure and Narrative Cinema,” pp. 28-40.
(On Canvas)

PART II–LATINAS IN THE MARGINS OF FILM HISTORY & INDUSTRY

WEEK 6 – THE FIRST WAVE OF CHICANA FILMMAKERS

Feb 25: *El Movimiento, Mujeres, & Movies* [The Chicano Movement, Women, & Movies]

In class screenings: *I Am Joaquín* (Luis Valdez, 1969)
Chicana (Sylvia Morales, 1979)

Reading: Rosa Linda Fregoso, “Chicana Film Practices: Confronting the Many-Headed Demon of Oppression,” pp. 168–182.

Feb 27: Recovering Marginalized Histories and Writing Chicanas Into the Picture

In class screening: Clips from *Agueda Martinez: Our People, Our Country* (Esperanza Vazquez, 1977)

Reading: Emma Pérez, “Sexing the Decolonial Imaginary: (En)Gendering Chicano History, Theory, and Consciousness,” pp. 3–14.

WEEK 7 – RETHINKING FILM AUTHORSHIP, UNCOVERING MARGINALIZED HISTORIES

Mar 3: Screening: *Please, Don’t Bury Me Alive!;/Por favor, no me entierren vivo!*

In class screening: *Please, Don’t Bury Me Alive!;/Por favor, no me entierren vivo!*
(Dir. Efraín Gutiérrez, Prod. Josey Faz, 1976)

Mar 5: Symbiotic Authorship: Increasing the Visibility of Latina Labor and Creativity

Reading: Mirasol Enríquez, “Josey Faz: Traces of a *Tejana* in Chicana/o Film History.” (On Canvas) (Forthcoming, *Journal of Cinema and Media Studies*, Summer 2020)

WEEK 8 – LOURDES PORTILLO – PERSPECTIVES ON BORDERS AND LOVE

Mar 10: Screening – *Señorita Extraviada*

Mar 12: Politics of the Heart

In class screenings: Clips from *El Diablo Nunca Duerme/The Devil Never Sleeps* (Lourdes Portillo, 1994)
Clips from *Corpus: A Home Movie About Selena* (Lourdes Portillo, 1999)

Screening: *Señorita Extraviada* (Lourdes Portillo, 2001)
(at home)

Reading: Rosa Linda Fregoso, “Introduction: Tracking the Politics of Love,” pp. 1–23.

*****READING/SCREENING LOG #2 DUE*****

WEEK 9 – SPRING BREAK

Mar 15-19: NO CLASSES – ENJOY YOUR BREAK!!

PART III–LATINAS GO MAINSTREAM

WEEK 10 – DIFFERENCE AND INDEPENDENTS GO MAINSTREAM

Mar 24: Hispanic Advertising, Hispanic Hollywood, and the Commodification of *Latinidad*

In class screening: *Lupe and JuanDi from the Block* (Fulana, 2003)

Reading: Arlene Dávila, “Introduction,” *Latinos, Inc.*, pp. 1–17.

Mar 26: Screening – *Go Fish*

In class screening: *Go Fish* (Rose Troche, 1994)

WEEK 11 – LATINAS AND NEW QUEER CINEMA

Mar 31: Latina Filmmakers and Identities

In class screening: Clips from *The Safety of Objects* (Rose Troche, 2001)

Reading: Christina Lane, “Just Another Girl Outside the Neo-Indie,” pp. 193–210.

Apr 2: Strategic Humor, Hybridity, and Cultural Critique in the Films of Ela Troyano

In class screening: *Carmelita Tropicana: Your Kunst is your Waffin* (Ela Troyano, 1994)
Clips from *Latin Boys Go to Hell* (Ela Troyano, 1997)

Reading: Jose Esteban Muñoz, “Sister Acts: Ela Troyano and Carmelita Tropicana,” pp. 119–141.

*****THESIS/BIBLIOGRAPHY ASSIGNMENT DUE*****

WEEK 12 – NICHE AUDIENCES AND MARKETING

***** Course Drop Deadline (with Dean’s Approval) – April 6th*****

Apr 7: Latina-Themed Romantic Comedies

In class screening: Clips from *Rum and Coke* (Maria Escobedo, 1999)
Clips from *Luminarias* (Dir. Jose Luis Valenzuela, Writ. Evelina Fernandez, 1999)
Clips from *Maid in Manhattan* (Wayne Wang, 2002)

Reading: Jillian M. Baéz, “Towards a *Latinidad Feminista*: The Multiplicities of Latinidad and Feminism in Contemporary Cinema,” pp. 109-128.

Suggested: Christina Lane, “The New Hollywood: Mainstream vs. Independent,” pp. 29–40.
(On Canvas)

Apr 9: Premium Cable as a Point of Entry to the Film Industry

Screening: *Real Women Have Curves* (Patricia Cardoso, 2002)
(at home)

Reading: Rosa Urriaga, “Border Women: An Interview with Josefina López,” pp. 265–271.

*****READING/SCREENING LOG #3 DUE*****

WEEK 13 – HOLLYWOOD AND THE ELUSIVE “HISPANIC” AUDIENCE

Apr 14: Screening – *Chasing Papi*

In class screening: *Chasing Papi* (Linda Mendoza, 2003)

Reading: Shane T. Moreman and Bernadette Marie Calafell, “Buscando para nuestra Latinidad: Utilizing *La Llorona* for Cultural Critique,” 309–326.

Apr 16: *Chasing Papi*’s Audience – Hollywood’s Search for Hispanic Viewers

Reading: Herman Gray, “Precarious Diversity: Representation and Demography,” pp. 241 –253.

WEEK 14 – THE POWER OF PRODUCING/PRODUCING POWER

Apr 21: Screening – *Secuestro Express*

In class screening: *Secuestro Express* (Dir. Jonathan Jakubowicz, Prod. Elizabeth Avellán, 2005)

Apr 23: Texas-Based Producer, Elizabeth Avellán

Readings: Producers Guild of America. “Code of Credits – Theatrical Motion Pictures: Credit Guidelines,” http://www.producersguild.org/?coc_tmp_2.

Joe Patoski, “The Power Couple: Robert Rodriguez and Elizabeth Avellan,” pp. 108–110.

WEEK 15 – TRANSNATIONAL LATINAS TAKE THE LEAD

Apr 28: Salma Hayek: From On-Screen to Behind-the-Scenes

Screening: *Frida* (Julie Taymor, 2002)
(at home)

Reading: Isabel Molina Guzmán, “Salma Hayek’s *Frida*: Transnational Latina Bodies in Popular Culture,” pp. 117–128.

*****READING/SCREENING LOG #4 DUE*****

Apr 30: Patricia Riggen: Filmmaker In Progress

Screening: Clips from *Under the Same Moon* (Patricia Riggen, 2007)
Clips from *Girl In Progress* (Patricia Riggen, 2012)
Clips from *The 33* (Patricia Riggen, 2015)

Reading: TBD

WEEK 16 – THE STRUGGLE CONTINUES – BEHIND THE SCENES & ON SCREENS

May 5: Screening – *Mosquita y Mari*

In class screening: *Mosquita y Mari* (Aurora Guerrero, 2012)

May 7: Wrapping Up and Goodbyes

Reading: Women in Hollywood. “Interview with Aurora Guerrero – Writer/Director of *Mosquita y Mari*,” *Features, News, Women Directors, Women Writers*, July 31, 2012, <https://womenandhollywood.com/interview-with-aurora-guerrero-writer-director-of-mosquita-y-mari-9507c53bd4c6/>.