



*Undone* (2019, Amazon Prime)

RTF 359S/ MAS 374/ WGS 324  
Department of Radio-Television-Film  
**Latina Feminisms and Media**  
**Spring 2022**

Meets Mondays, Wednesday, and Fridays 11:00- 11:50am in CMA 3.120  
With some remote classes, on Zoom at <https://utexas.zoom.us/j/96349307007>

Screenings Wednesdays 5-7\pm in CMA 3.120\*

\*Except while we have remote classes → Stream on your own time, from links in Canvas

Canvas site: <https://utexas.instructure.com/courses/1326703>

**Professor:** Dr. Mary Beltrán

Email and office phone: [mary.beltran@austin.utexas.edu](mailto:mary.beltran@austin.utexas.edu) / 512-471-0021

Office hours: 2-3pm Mondays on Zoom, 1-3pm Wednesdays at CMA 6.124B, or on Zoom while classes are taught remotely.

My Zoom office hours are held here: <https://utexas.zoom.us/j/8926775064>

You can schedule meetings with me on the [Office Hours Sign-up Sheet](#), or feel free to drop in if no one is signed up. Other times are also available by appointment.

**Teaching Assistant:** Nina Barker

Email: [nlbarker@utexas.edu](mailto:nlbarker@utexas.edu), Office hours: By appointment

**Course Description**

This course is designed to provide a historical and contemporary survey of U.S. Latina history, feminism, and activism, as well as of how Latina media makers are countering Hollywood images and narratives with their own creative contributions. Using a framework of analysis that combines media studies, Latina/o studies, and gender and women's studies, we will begin with a focus on

historical and contemporary issues that Chicanas and other U.S. Latinas have faced and on Latina feminisms and activism. In the last half of the semester we will explore Latina representation in U.S. mediated popular culture and strategies of resistance enacted through Latina film and media production. Weekly screenings that showcase the work of Latina screenwriters, filmmakers, and media producers and other notable work with respect to Latina representation will be central to our discussions.

This course fulfills the Cultural Diversity flag for undergraduates. Cultural Diversity courses are designed to increase your familiarity with the variety and richness of the American cultural experience through exploring the beliefs, practices, and histories of at least one cultural group that has faced persistent marginalization in the U.S.

### Required Readings

Most of our readings will be compiled in a two-part course reader for sale at Jenn's Copies, 2518 Guadalupe Street. They have an online shopping link at <https://jennscopies.com>. A few readings will be available in PDF form on our Modules page on Canvas.

We will read from one required book, for sale at the University Co-op, 2246 Guadalupe: Vicki Ruiz's *From Out of the Shadows: Mexican Women in the Twentieth Century*, 10<sup>th</sup> edition. New York: Oxford UP, 2008.

The assigned readings are meant to be read before class; please come in prepared to discuss them. Please print PDFs out so that you can mark them up and write notes on them as you read, or use software that allows you to do this directly on the PDF.

### Grading Breakdown:

**Participation—17%.** Participation includes taking an active part in class discussions and in-class exercises, and regular attendance. I strongly encourage you to speak up, to ask questions about the reading, to get to know your classmates, and to get actively involved in the class.

While we have classes on Zoom, please do what you can to actively engage as well. I know it can be challenging! You can earn participation points in this case by keeping your camera on at least some of the time (with a Zoom virtual background if you'd rather we not see your personal space), by contributing verbally or through "chat" to our discussions and questions I pose during class, and by participating actively in breakout room activities. Please let me know if your computer doesn't have a camera or if there's another reason why you won't be able to have your camera on during class.

Attendance affects your Participation grade, so please be in touch with me if sickness or other stresses get in the way of attending class. Absences for illness and serious crises will always be excused. Everyone also has **three** "freebie" unexcused absences that will not affect your grade. Each unexcused absence after that will result in a half letter grade off the Participation grade.

**Introductory meeting with Dr. Beltrán—3%.** I'm asking everyone to have a brief, 10-minute Zoom meeting with me so that I can get to know you better, in the first few weeks of the semester. Please sign up for a time on my [office hours sign-up sheet](#).

**Discussion Posts (and Responses)—20%.** Discussion Posts and Responses are opportunities for you to engage online with course content and with your classmates. You'll be asked to write discussion posts (200-350 words, a long paragraph to up to a page of writing) in response to prompts on the course material, and also to read and briefly respond to **two** classmates' posts. You'll be graded on a 3-point scale for your posts, plus 2 points possible for your responses, for a total of 5 points.

For full credit, a total of **6 discussion posts** are required over the 9 possible weeks to respond; which gives you three weeks to skip posting.

**Assignments - 60% (three short papers, worth 10, 15, and 15%, and a group research paper or creative project, worth 20%).** The short writing assignments consist of reflection essays and a film critique. Assignment guidelines will be shared well before each assignment is due.

**Group Research Papers/Final Projects** - In groups of 3-5, you will research a question related to Latina representation or media production after the Spring Break and together write a paper or produce a creative project (such as a video, a media campaign, or a website) sharing your findings. Topics might include one of the following subjects or another topic that you brainstorm yourselves:

- Specific TV series
- Latina celebrity
- Latina media activism
- Latinas in video games
- Latina audiences/fans
- Specific film or TV genres
- A television network (English or Spanish-language)
- Employment in film/television
- Children's media
- Independent filmmakers or films
- Media representation & Latina body image
- Latina influencers

If you have classmates you'd like to work with, let me know. Otherwise, group assignments will be made by lottery. Also: If you really want to work alone, that's possible. Please let me know if so.

Once your group is formed you'll be asked to turn in a Group Research Worksheet to propose your group's project and research question and to specify how each person will undertake one aspect of exploring the question. Over a period of a month, your group will next explore your topic. Your group will be asked to create a research blog; each member should make regular posts on the work she/he is doing and overall progress. Your group's blog will be checked twice during the five weeks that you'll be gathering information for your project. Groups will make final presentations during the last week of class, when everyone will also turn in a summary of your research projects and findings and a confidential assessment of how everyone in your group contributed. You will receive separate grades based on your individual contributions, but half of your grade will be based on the overall quality of the final paper or project and your group's presentation. More guidelines for this project will be passed out soon.

### **Grading Breakdown and Deadlines for Group Papers / Final Project** **(100 points total)**

Project worksheet due		March 23
Blog check 1:	5 points	April 4
Blog check 2:	10	April 20
Presentation:	15	May 2, 4, or 6
Paper/Project:	70	Finals Week, Date TBD

## **Class Policies**

**Grading system:** Final grades will be based on a standard scale and will include + and – grades: A (93%+), A- (90-92%), B+ (88-89%), B (83-87%), B- (80-82%), C+ (78-79%), C (73-77%), C- (70-72%), D+ (68-69%), D (63-67%), D- (60-62%), F (less than 60%).

**Name and Personal Pronoun Preferences.** Class rosters are provided to me with your legal name. I will gladly honor your request to address you by a name that is different from what appears on the official roster, and by the gender pronouns you use (she/he/they, etc). Please advise me of this preference early in the semester.

**Safe space for everyone:** Everyone's participation is important to what I consider a successful class. I strongly encourage you to share your reactions throughout the semester. Also, please keep in mind as well that students come from a wide variety of ethnic backgrounds and with varying levels of experience with Latino/a/x culture and gender/feminist studies. Be careful not to assume who is already familiar with the topics we discuss, what a person's ethnic background may be, and so on. Also help to make this a comfortable place for students who have *no* familiarity with these topics. Everyone is here to learn. Aim to engage with each other with openness, patience, careful listening, and mutual respect. Part of my job is to keep the classroom a safe space for everyone; please let me know if you have any concerns about interactions that take place in class.

**Late Assignments:** Late assignments are typically subject to a penalty of a half-letter grade per day late; however, the penalty will be waived if you are sick and other some other circumstances. If you find yourself struggling with unexpected personal events, please keep let me or your TA know.

**Notebooks instead of computers in person:** Except for approved exceptions, the usage of laptops will not be allowed in class when we meet in person. If taking notes on a computer is important to your learning process, please come talk to me.

**Attendance:** Excused absences include absences related to illness or crises in your home, and other approved absences. *Please let me know via email* if you have to miss a class. If you miss an assignment due to an excused absence, you'll be given an opportunity to complete it within a reasonable time afterward. Each student is granted **three freebie** unexcused absences, after which your participation grade will be lowered by a half letter grade for each unexcused absence.

The class screenings are like assigned books in a literature course. For this reason, attendance at screenings is mandatory, unless excused prior to the screening. If you do have to miss a screening, be sure to arrange with me to watch what you've missed before the next class.

**Academic Integrity:** The University defines academic dishonesty as cheating, plagiarism, unauthorized collaboration, falsifying academic records, and any act designed to avoid participating honestly in the learning process. Scholastic dishonesty also includes, but is not limited to, providing false or misleading information to receive a postponement or an extension on a test, quiz, or other assignment, and submission of essentially the same written assignment for two courses without the prior permission of the instructor. By accepting this syllabus, you have agreed to these guidelines and must adhere to them. Scholastic dishonesty damages both the student's learning experience and readiness for the future demands of a work career. Students who violate

University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. You are responsible for understanding the University Honor Code: [deanofstudents.utexas.edu/sjs/acint\\_student.php](http://deanofstudents.utexas.edu/sjs/acint_student.php).

**Classroom Safety and COVID-19.** Sadly, the pandemic is not yet behind us. As you participate in on-campus activities, the university recommends the following:

- Adhere to university [mask guidance](#). Please keep yourself and others safe by wearing a mask in class.
- [Vaccinations, which are widely available](#), free, and not billed to health insurance.
- [Proactive Community Testing](#). This remains an important part of the university's efforts to protect our community; I strongly urge you to **get tested weekly**. Tests are fast and free.

Visit the [Protect Texas Together](#) web pages for more information.

## CAMPUS RESOURCES

### Writing Support:

If you have difficulties with writing, I encourage you to seek help from the Moody College Writing Support Program or the University Writing Center. The Moody Writing Support Program offers online assistance and some in-person appointments without charge to students seeking to improve their writing in all fields of communication, including film and television studies. Students may book half-hour appointments at <https://sites.utexas.edu/moodywriting/> during all stages of the writing process. The University Writing Center, located in Learning Commons, PCL 2.330, also offers individualized online assistance to students who want to improve their writing skills. There is no charge; students can make appointments at 512-471-6222 or at [uwc.utexas.edu](http://uwc.utexas.edu).

**Academic Support:** The Sanger Learning Center is committed to helping students reach their academic potential. Services include one-on-one meetings with a staff member about time management, test and final exam prep, study effectiveness, and motivation, peer academic counseling, peer speech consultations for assistance with public speaking, and a variety of other workshops. They are also sharing resources for adjusting study habits for online learning and are currently offering most services remotely via phone or Zoom. Visit <https://ugs.utexas.edu/slc> or call 512-471-3614 for more information.

### Counseling Support:

Taking care of your general well-being is an important step in being a successful student. If stress, test anxiety, racing thoughts, feeling unmotivated or anything else is getting in your way, there are options available for support.

#### For immediate support:

- Contact the Counseling and Mental Health Center (CMHC). They are located on the fifth floor of the Student Services Building, 100 W. Dean Keaton Street, and are open M-F 8-5pm | 512-471-3515 | [cmhc.utexas.edu/](http://cmhc.utexas.edu/)
- CMHC Crisis Line: 24/7 | 512.471.2255 | [cmhc.utexas.edu/24hourcounseling.html](http://cmhc.utexas.edu/24hourcounseling.html)

#### FREE Services at CMHC:

- Brief assessments and referral services
- Mental health & wellness articles -[cmhc.utexas.edu/commonconcerns.html](http://cmhc.utexas.edu/commonconcerns.html)
- Virtual classes, workshops, & groups -[cmhc.utexas.edu/groups.html](http://cmhc.utexas.edu/groups.html)

Please let me know if you experience any barriers to learning so I can work with you to ensure you have equal opportunity to participate fully in this course. If you are a student with a disability, or think you may have a disability, and need accommodations, please contact Services for Students with Disabilities (SSD). See SSD's website for more information:

<http://diversity.utexas.edu/disability/>. If you are already registered with SSD, please share your Accommodation Letter to me as early as possible so we can discuss your approved accommodations and needs in this course.

Please also inform me early in the semester if you are dealing with another issue that could affect your performance in class or your work outside of class.

## **Schedule\***

**\* Our first two weeks will be held remotely**

### **Week 1 (Jan. 19 and 21): *Introductions / Latinas, Feminism, & Media: What's at Stake?***

Reading (W): Class syllabus

Reading (F): [Untitled Latinx Project](#) web pages, including "El Landscape," "Las Hermanas" and "L.A. Letter"

### **Week 2: (Jan. 24, 26, 28) *Latina Histories: Chicanas***

Reading (M and W): Vicki L. Ruiz, Introduction and "Chapter 1: Border Journeys;" Rosa Linda Fregoso, "Ghosts of a Mexican Past"

**Watch before Friday's class:** *Salt of the Earth* (Herbert J. Biberman, 1954, 94 min.)

Reading (F): Ellen R. Baker, "Household Relations"

**\*We'll hopefully begin in-person classes after this**

### **Week 3 (Jan. 31, Feb. 2, Feb. 4): *Latina Histories: Puertorriqueñas and other Latinas***

Reading (M): Laura Briggs, "'I Like to Be in America'" (selected pages)

#### **Paper #1 due**

Reading (W): Suzanne Gamboa, Sandra Lilly and Sarah Cahlan, "Young Latinos: Born in the USA..."

Feb. 2 screening: *Carmen Miranda: Bananas is My Business* (Helena Solberg, 1995)

Reading (F): Ana M. López, "Are All Latins from Manhattan?"

#### **Week 4 (Feb. 7, 9, & 11): *Growing Up Latina: Gender and Sexuality***

Reading (M): Ruiz, Ch. 3

Reading (W): Gloria González-López, "Heterosexuality Exposed: Some Feminist Sociological Reflections on Heterosexual Sex and Romance in U.S. Latina/o Communities"

Feb. 9 screening: *Brincando el Charco* (Frances Negrón-Mutaner, 1994, 55 min.);  
*Carmelita Tropicana: Your Kunst is Your Waffen* (Ela Troyano, 1994, 27 min.)

Reading (F): David Román interview with Alina Troyano, "Carmelita Tropicana Unplugged"

#### **Weekend: Discussion 1**

#### **Week 5 (Feb. 14, 16, & 18): *Growing Up Latina: Social Issues and Activism***

Reading (M): Ruiz, Chapter 4

Reading (W): Anna Simpao, "¡Adalante, Mujeres!"

Feb. 16 screening: *Dolores* (Peter Bratt, 2017, 95 min.)

Reading (F): Stacey Sowards, Introduction, *Sí, Ella Puede! The Rhetorical Legacy of Dolores Huerta and the United Farm Workers* (pp. 1-6)

**Class will not meet Friday, Feb. 18: After watching the screening and finishing the week's reading, submit worksheet responses for attendance credit**

#### **Weekend: Discussion 2**

#### **Week 6 (Feb. 21, 23, & 25): *Women in the Chicano and Puerto Rican Movements***

Reading (M): Ruiz, Chapter 5; Dionne Espinoza, "Revolutionary Sisters: Women's Solidarity and Collective Identification among Chicana Brown Berets in East Los Angeles, 1967-1970"

Reading (W): Mirta Vidal, "Women: New Voice of La Raza" and other readings, *Chicanas Speak Out* zine

Feb. 23 Screening: *Chicano! "Taking Back the Schools"* (1996, p. Susan Racho, 54min.);  
*Palante! Siempre Palante! The Young Lords* (1996, Iris Morales, 48min.)

Reading (F): Women at the Center, New York Historical Society, "'We Do Everything that the Brothers Do': Women of the Young Lords"

#### **Week 7 (Feb. 28, March 2 & 4): *The Growth of Latina Feminist Thought***



Reading (M): Beatriz M. Pesquera and Denise A. Segura, "'There is No Going Back': Chicanas and Feminism"

**Paper #2 due**

Reading (W and F): Gloria Anzaldúa, "La Conciencia de la Mestiza"

March 2: No screening

**Sign up for Research Groups**

**Weekend: Discussion 3**

**Week 8 (March 7, 9, & 11): Early Latina Feminist Creative Works**

Reading (M): Angie Chabram Dernerseian, "And Yes... the Eart Did Part: On the Splitting of Chicana/o Subjectivity"

Reading (W): Selected poetry

March 9 Screening: *I Love Lupe: A Roundtable Discussion with Ester Hernandez, Yolanda López and Alma López* (Alma López, 2011, 45 min.)

Reading (F): Alicia Gaspar de Alba, "Our Lady of Controversy: A Subject That Needs No Introduction"

**Weekend: Discussion 4**

<b>Spring Break: March 14-18. Enjoy!</b>
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**Week 9 (March 21, 23, & 25): *The First Wave of Latina Media Makers***

Reading (M and W): Rosa Linda Fregoso, "Actos of Imaginative Re-discovery;" Liz Kotz, "Unofficial Stories: Documentaries by Latinas and Latin American Women"

**Group Research Paper/Project Worksheet due**

Mar 23 screening: *Después del Terremoto/After the Earthquake* (Lourdes Portillo, 1979); *The Devil Never Sleeps* (Lourdes Portillo, 1994)

Reading (F): Fregoso, "Devils and Ghosts, Mothers and Immigrants: A Critical Retrospective of the Works of Lourdes Portillo"

**Weekend: Discussion 5**

**Week 10 (March 28 & 30, Apr 1): *Mediated Latinas, 1990s-2000s***



Reading (M and W): Angharad Valdivia, "Is Penelope to J.Lo as Culture is to Nature?"

March 30 screening: *Girlfight* (Karyn Kusama, 2000)

Reading (F): Mary Beltrán, "Más Macha: The New Latina Action Hero"

### **Weekend: Discussion 6**

### **Week 11 (Apr 4, 6, & 8): *Latinas On the Verge as Mainstream Media Makers***

Reading (M and W): Mary Beltrán, excerpts, "Introduction: Television and Latina/os' Place in the Nation" and "By Us, For Everyone," *Latino TV: A History*

#### **Research blog check 1**

Apr. 6 screening: *Chasing Papi* (Linda Mendoza, 2003)

Reading (F): Mirasol Enríquez, "Trying to Sell Ketchup in a Salsa Bottle: *Chasing Papi* and the Hispanic Audience"

**Guest lecture: Dr. Mirasol Enríquez**

### **Weekend: Discussion 7**

### **Week 12 (Apr 11, 13, & 15): *Latina Audiences, Fandom, and Participants in Popular Culture***

Reading (M and W): Jillian Baez, Introduction, *In Search of Belonging: Latinas, Media and Citizenship* (excerpt). Optional reading: Michelle Habell-Pallán, " 'Soy Punkera, Y Qué?'"

Apr 13 screening: *Corpus: A Home Movie for Selena* (Lourdes Portillo, 1998)

Reading (F): Deborah Paredez, "Becoming Selena, Becoming Latina"

### **Week 13 (Apr. 18, 20, & 22): *Latinas & Millennial Television***

Reading (M): Jillian Baez, "I Know I Can't Wait to See My Name in Lights: Nickelodeon's Taina and Latina Television History"

#### **Paper #3 due**

Reading (W): Beltrán, "2010s: The Latina Wave and Other Trends," Part 1

#### **Research Blog Check 2**

Apr. 20 screening: *Cristela*, pilot (S1, Ep1, 2014); *One Day at a Time*, "The Turn" (2018); *Undone*, "The Crash" (2019); *Vida*, Episode 1 (2018)

Reading (F): Beltrán, "2010s: The Latina Wave and Other Trends," Part 2

### Weekend: Discussion 8

#### Week 14 (Apr.25, 27, &29): *Latina Film and Media, Present and Future*

Reading (M): Arcelia Gutiérrez, “Pero Like and mitú: Latina Content Creators, Social Media Entertainment, and the Politics of Latinx Millenniality”

Reading (W): Rosa Escandon, “27-year-old Ana Fabrega is Writing, Performing, and Working on Her New Show”

Apr. 27 Screening: *Plan B* (Natalie Morales, 2021)

Reading (F): Dave Itzkoff, “Natalie Morales Makes her Directing Debut. Twice”

### Weekend: Discussion 9

#### Week 15 (May 2, 4, & 6 ): *Class Wrap-up and Group Presentations*

M: Class Wrap-up; **Group presentations**

W: **Group presentations**

F: **Group presentations** / Party!

<p><b>Group papers &amp; projects due: Finals Week, date TBD</b></p>
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