

RTF 359S/MAS 370F/WGS 340: Latina Filmmakers in the U.S.

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University of Texas at Austin
Departments of Radio-Television-Film
Mexican American and Latina/o Studies &
Women's and Gender Studies
Fall 2022

Dr. Mirasol Enríquez (pronouns: she/her/ella)

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Class Time: M/W/F, 10 – 11 AM, In-person

Class Location: CMA 3.120

Screening Time: M 5 – 7:30 PM

Screening Location: CMA 3.116

Instructor's Ofc Hrs. (zoom or in-person):

TH 10AM–noon (zoom), F 11AM–12PM, by appt

*sign-up under “welcome” module in Canvas

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 1970s 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.

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

- Identify Latina filmmakers who have worked and/or are working in the United States.
- Demonstrate a clear understanding of the ways in which various historical factors, social constructs, and theoretical frameworks have contributed to the marginalization of Latinas in the film industry and the writing of film history.
- Discuss key points of entry through which Latinas have made in-roads into the U.S. film industry.
- 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 an understanding of the constructed nature of film images and the particular structures and/or systems of meaning of which they are a part.

LOGISTICS

Required texts: A course reader is being prepared and will be available for purchase at the following location (I will send a message via Canvas when ready for pick-up):

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

Reading materials will also be uploaded to Canvas or available online (see Canvas "files" and the modules, which contain links to the specific readings that are due that week). Please note, readings are to be completed before the date/time of the class to which they are attached.

Suggested readings: Additional "suggested" materials will be available on **Canvas** for students interested in gaining a deeper understanding of the topics from class. These are optional, not required.

Class meetings: This class is designed for in-person class meetings. We will discuss films and readings during class each week and participation and attendance are part of your final grade (see class attendance and participation policy below). PowerPoint slides for each class will be posted under the module during which the meeting falls, within 24 hours of the class meeting. If students miss class, they are still responsible for learning the material. Be sure to check the PP slides on Canvas for any important announcements, if/when you miss class!

Office Hours: My office hours are listed above and will take place via zoom by default. If you prefer in-person meetings, I'm very happy to do that – just make sure you've made that clear. I encourage you to use office hours as often as you like to explore course material, related academic interests, and anything else with which you think I can assist. Don't wait until you need help to see me... Come by and let's get to know each other! While students are not required to make an appointment, I do encourage it as I will allow folks to enter the zoom room on a first come, first serve basis. If office hours are held at a time that is not convenient, make an appointment at another time. Remember, I am here to assist you and will do everything I can to help you succeed in this course.

Communication: If you need to get in touch with me, please drop me a note via Canvas or e-mail me at mirasol.enriquez@austin.utexas.edu. Keep in mind that just because you have sent me an e-mail does not mean I have received it. I cannot always respond immediately, but know you can always expect a response within 48 hours. Be aware that if you have special circumstances regarding assignments or quizzes that you do not resolve with your "freebie" (see "late work policy" below), you must have received a response from me indicating we are in agreement, before the due date.

ASSESSMENTS AND GRADING POLICY

Grading Breakdown:

Office Hours Visit	5%	Group presentation	25 %
Participation	15 %	Thesis/ bibliography workshop	10%
Quizzes	20 %	Final Paper	25%

Grading Scale:

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

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

Required Office Hours Visit: Students are required to meet with me at least once before October 14th (5% of final grade). Hours are noted above and sign-up link is under “assignments” on Canvas.

Participation (Includes Attendance): Attendance and participation are part of your final grade and students will sign an attendance sheet at the beginning of each class and each screening. 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 in order to get credit for attendance...**

Of course, life is full of surprises, so students will be granted **three class absences (excluding required workshop day) and three screening absences without penalty**. There is no need to notify me about these absences but after that, please notify me via email if you have to miss a class or screening and would like me to consider a reason to excuse the absence (illness, family emergency, etc.). **Otherwise, for every additional unexcused absence that you accumulate beyond three class and screening absences, your participation grade will be reduced by one step** (e.g.: from A to A-).

Overall participation grades are based on attendance, general preparedness, and the quality of engagement with the class. Everyone is expected to be an active participant in their own education. This does not mean simply showing up and/or watching screenings on time. In order to participate, students must be prepared. Take notes during screenings. Make notes in the margins of your readings. You should be able to identify the authors’ main arguments and also articulate at least one question or comment about the material. During class, students will discuss class materials, ask questions, and participate in small group discussions. You all have something valuable to share. Your classmates and I look forward to learning from and with you! Please know you may also earn participation points by posting a note on the weekly discussion board (rubric to follow shortly).

Quizzes (4 of 5 required): There will be five screening quizzes given in class throughout the semester and the lowest score (including a zero) will be dropped. If a student fails to take a quiz (without an approved extension), he/she/they should expect to receive a zero. The quizzes consist of true/false, multiple choice, and short answer questions and they are intended to confirm you are keeping up with the readings and screenings. I do not create trick questions or aim to trip you up. My goal is to motivate you to keep up with the material and to test your understanding of the main concepts we are covering in class. If you are watching the films, doing the readings, and paying attention, you should do just fine.

Group Workday - Students will work on a collaborative project that they will present to the class during the second half of the semester (dates to be assigned). There is one group project work day on **Sept 26th**. While attendance is not required, it is highly encouraged as group projects will involve peer evaluations so you want to make sure you contribute during all stages of preparation.

Thesis/Bibliography Workshop: Students will be required to submit a thesis statement and annotated bibliography for approval, prior to turning in final papers. Students must be present for the required thesis/bibliography workshop on **Nov 7th** (unless prior arrangements have been made) and they will be asked to turn in their thesis/bibliography by the end of the day.

Final Paper: Once students receive feedback on their thesis statements and bibliographies, they will prepare full drafts of their papers (5-7 full pages) and submit them at the end of the semester. Further guidelines will be distributed as the course progresses. Papers must be spell-checked, typed in 12 point Times New Roman font, double-spaced, and have standard one-inch margins and a works cited page. Submissions are due as Word/.doc files (not PDFs) via Canvas (not email).

Grade Keeping: Students will be notified of grades earned on assignments via Canvas, and Canvas should be a fairly accurate reflection of your current grade. Students should use the grading breakdown above, however, to calculate their grades throughout the semester as Canvas will not be up to date with attendance/participation grades. If you have questions about progress in the course, feel free to visit my office hours to discuss.

COURSE POLICIES

Religious Holidays: Religious holy days sometimes conflict with class and exam schedules. If you miss an assignment due to the observance of a religious holy day you will be given an opportunity to complete the work missed within a reasonable time after the absence. It is the policy of the University of Texas at Austin that you must notify each of your instructors at least fourteen days prior to the classes scheduled on dates you will be absent to observe a religious holy day.

Late work policy: Everyone will be afforded **one late “freebie” (three days)**, which can be applied to the assignment of their choice (excluding group projects and quizzes). Please reach out to your instructor *before* you intend to claim your freebie. If no freebie or extension has been applied, grades for **late work will be reduced by one step for every day they are late**, up to seven days. After that – unless students use their freebie or arrange for a special extension – late work will not be accepted after one week, barring extenuating circumstances.

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://it.utexas.edu/policies/university-electronic-mail-student-notification-policy> . E-mail will be used as a means of communication with students in this course. You will be responsible for checking your e-mail regularly for class work and announcements.

Sharing of Course Materials is Prohibited: No materials used in this class, including, but not limited to, hand-outs, videos, assessments (exams, papers, projects, homework assignments), in-class materials, may be shared online or with anyone outside the class unless you have my explicit, written permission. Unauthorized sharing of materials promotes cheating. It is a violation of the University's Student Honor Code and an act of academic dishonesty. I am aware of sites used for sharing materials. Any materials found online that are associated with you, or any suspected unauthorized sharing of materials, will be reported to Student Conduct and Academic Integrity in the Office of the Dean of Students. These reports can result in sanctions, including failure in the course.

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.

Plagiarism and Academic Integrity: Using someone else's work in your own writing without giving proper credit is considered plagiarism, a serious form of academic dishonesty that can result in severe penalties. Copying someone else's work, buying a paper and submitting it as your own, copying and pasting text (even with changes), or borrowing images from an online source, are some examples of plagiarism. Even if you plagiarize accidentally, you can be held responsible and penalized.

Learning to cite sources appropriately is an important part of becoming a professional. When you are unsure about citation, you are encouraged to **ask your instructor** (who is already an expert in the discipline) what is appropriate in the context of your assignment. Consultants at The [University Writing Center](#) can also help you determine whether you are citing sources correctly—and they have helpful guides online for using [direct quotations](#) and [paraphrasing](#). Reviewing those skills will help you feel confident that you are handling sources professionally in your writing.

You can read the University's definition of plagiarism and other forms of academic dishonesty in Sec. 11-402 of the [Student Conduct Code](#). For more information, visit the [Dean of Students' site](#).

Plagiarism Detection Software: All final papers will be processed by TurnItIn.

CAMPUS RESOURCES

Moody College Writing Support Program: The [Moody College Writing Support Program](#), located in BMC 3.322, offers one-on-one assistance without charge to students seeking to improve their professional writing in all fields of communication. They have specialists in Journalism, RTF, CSD, CMS, and PR and Advertising. In addition, they offer workshops to strengthen core writing skills in each field and to inspire students to strive for excellence. Students may book half-hour appointments on the website or drop in for assistance during all stages of the writing process.

The University Writing Center: The [University Writing Center](#) offers individualized assistance to students who want to improve their writing skills. There is no charge, and students may come in on a drop-in or appointment basis. Phone: 512-471-6222.

The Sanger Learning Center: 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.

Disability and Access: The university is committed to creating an accessible and inclusive learning environment consistent with university policy and federal and state law. 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 Disability and Access (D&A). Please refer to D&A's website for contact and more information: <http://diversity.utexas.edu/disability/>. If you are already registered with D&A, please deliver your Accommodation Letter to me as early as possible in the semester so we can discuss your approved accommodations and needs in this course.

COVID Caveats: To help keep everyone at UT and in our community safe, it is critical that students report COVID-19 symptoms and testing, regardless of test results, to [University Health Services](#), and faculty and staff report to the [HealthPoint Occupational Health Program](#) (OHP) as soon as possible. Please see this [link](#) to understand what needs to be reported. In addition, to help understand what to do if a fellow student in the class (or the instructor or TA) tests positive for COVID, see this [University Health Services link](#).

LAND ACKNOWLEDGEMENT

We would like to acknowledge that we are meeting on Indigenous land. Moreover, we would like to acknowledge and pay our respects to the Carrizo & Comecrudo, Coahuiltecan, Caddo, Tonkawa, Comanche, Lipan Apache, Alabama-Coushatta, Kickapoo, Tigua Pueblo, and all the American Indian and Indigenous Peoples and communities who have been or have become a part of these lands and territories in Texas, here on Turtle Island.

COURSE SCHEDULE (subject to change)

IMPORTANT DATES

Administrative

Last day to add class without permission: Thursday, August 25th

Last day to drop class without permission: Wednesday, September 7th

Last day to Q-drop class, withdraw, or change to pass/fail: Tuesday, October 25th

Assignments

Office Hours Visit: Due by Friday, October 14th

Quizzes (4 of 5): Wednesdays, Sept 7th, Sept 21st, Monday, Oct 3rd, and Wednesdays, Oct 19th & Nov 2nd

Group Workday: Friday, Sept 26th

L-MAS Speaker Series Event – Elizabeth Avellan – OCTOBER 4th (attend instead of Oct 5th class)

Group Presentations: Will be assigned as the semester progresses

Thesis/Bibliography Workshop/Assignment (attendance required): Monday, Nov 7th

Final Paper: Monday, Dec 5th

PART I – EARLY REPRESENTATIONS OF LATINAS IN & ON FILM

WEEK 1 – WOMEN, LATINA/O/XS, AND THE FILM INDUSTRY

Aug 22: Syllabus and Introductions

Screening: *This Changes Everything* (Tom Donahue, 2019)

Aug 24: Women Behind Film Cameras – Some Statistics

Reading: Martha M. Lauzen, “The Celluloid Ceiling in a Pandemic Year: Employment of Women on the Top US Films of 2021”

*****Course Add/Drop Deadline: Thursday, August 25th*****

Aug 26: Latina Pioneers in Early Hollywood: Myrtle González and Beatriz Michelena

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

Recommended Reading (not required): Antonio Ríos-Bustamante, “Latino Participation in the Hollywood Film Industry, 1911-1945”

WEEK 2 – IMAGES OF LATINA/OS IN U.S. FILM

Aug 29: Latina/o Representation On-Screen

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

Reading: Charles Ramírez Berg, “Categorizing the Other: Stereotypes and Stereotyping,” pp. 13–23.

Recommended Reading (not required): Charles Ramírez Berg, “A Crash Course on Hollywood’s Latino Imagery,” pp. 66–78.

Screening: *Carmen Miranda: Bananas is My Business* (Helena Solberg, 1995)

Aug 31: Latinas as Ethnic “Others”

In class screening: Clips from *Bird of Paradise* (King Vidor, 1932)

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

Sept 1: Subversive Stereotypes: Lupe Vélez as Spitfire

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

Recommended Reading (not required): Rosa Linda Fregoso, “Lupe Vélez: Queen of the B’s”

WEEK 3 – THE CHICANO MOVEMENT: *MESTIZAJE, MUJERES, AND MARGINALIZATION WITHIN THE MOVIMIENTO*

Sept 5: HOLIDAY

Sept 7: The Chicano Civil Rights Movement

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

Reading: Rosa Linda Fregoso, “Chicana Film Practices: Confronting the Many-Headed Demon of Oppression”

Quiz #1

*****Last day to drop class without permission: Wednesday, September 7th*****

Sept 9: On Reclaiming Indigenous Roots and the Limits of *Mestizaje and Indigenismo*

In class screening: *Agueda Martinez: Our People, Our Country* (Esperanza Vazquez, 1977) AND
Mujería Part 1: The Olmeca Rap (Osa Hidalgo de la Riva, 1990)

WEEK 4 – PUERTO RICAN DIASPORAS AND DISPLACEMENT

Sept 12: Colonization in Puerto Rico

In class screening: *The Heart of Loisaída* (Beni Matías, 1979)

Reading: Frances Negrón-Muntaner, “Puerto Rican Women Directors: Of Lonesome Stars and Broken Hearts”

Screening: *La Operación* (Ana María García, 1982)

Sept 14: *La Operación*: Documenting Involuntary Sterilization of Women in Puerto Rico

Reading: Laura Briggs, “The Politics of Sterilization (1937–1974)”

Sept 16: Group Project Introduction

Students will be introduced to the group projects today and they will take a brief survey that will be used to assign them to groups.

PART II – LATINAS ON THE INDIE SCENE

WEEK 5 – LATINA FILMMAKERS AND NEW QUEER CINEMA

Sept 19: New Voices in Independent Film During the 1990s

Recommended Reading (not required): Christina Lane, “The New Hollywood: Mainstream vs. Independent,” pp. 29–40.

Screening: *Carmelita Tropicana: Your Kunst is your Wafflen* (Ela Troyano, 1994) AND
Go Fish (Rose Troche, 1994)

Sept 21: Strategic Humor, Hybridity, and Cultural Critique in Ela Troyano's *Carmelita Tropicana: Your Kunst is Your Wafflen*

In class screening: Clips from *Latin Boys Go to Hell* (Ela Troyano, 1997)

Reading: Jose Esteban Muñoz, "Sister Acts: Ela Troyano and Carmelita Tropicana"

Quiz #2

Sept 23: Latina Media Makers – Beyond Identity and the Big Screen: The Case of Rose Troche

In class screening: Clips from *The Safety of Objects* (Rose Troche, 2001)
Clips from *The L Word* (Showtime, 2004-2009)

Reading: Christina Lane, "Just Another Girl Outside the Neo-Indie"

WEEK 6 – THE PROMISE OF AN AUDIENCE FOR LATINA-THEMED CONTENT

Sept 26: GROUP PROJECT WORKDAY

Screening: *The Blue Diner* (Dir. Jan Egleson, Prod./co-writ. Natatcha Estébanez, 2001)

Sept 28: Latina Screenwriters Make Their Mark

In class screening: Clips from *Luminarias* (Dir. Jose Luis Valenzuela, Writ. Evelina Fernandez, 1999)

Reading: Lizzie Francke, *Script Girls: Women Screenwriters in Hollywood*, pp. TBD

Sept 30: For Love and Laughs: Latina-Themed Romantic Comedies

In class screening: Clips from *Maid in Manhattan* (Wayne Wang, 2002)
Clips from *Spanglish* (James L. Brooks, 2004)

Reading: Myra Mendible, "Chica Flicks: Postfeminism, class, and the Latina American Dream"

WEEK 7 – THE POWER OF PRODUCING/PRODUCING POWER

Oct 3: On the Limits of the Auteur Theory

Reading: Catherine Grant, "Secret Agents: Feminist Theories on Women's Film Authorship"

Screening: *Bedhead* (Robert Rodriguez, 1991)
Secuestro Express (Dir. Jonathan Jakubowicz, Exec. Prod. Elizabeth Avellán, 2005)

Quiz #3

Oct 4: Please attend L-MAS Speaker Series Event Instead of Wednesday Class

Elizabeth Avellán: Producing Power and Making Change in the Texas and Hollywood Film Industries

3:30 – 4:45 PM, DMC 5.208

Oct 5: NO CLASS MEETING – PLEASE ATTEND ABOVE EVENT WITH ELIZABETH AVELLAN ON TUESDAY

Oct 7: The Business of Producing and Creative Problem-Solving

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”

WEEK 8 – LATINAS AND FILM AUTHORSHIP

Oct 10: Visit from Librarian Meryl Brodsky

Screening: *Please, Don't Bury Me Alive!*; *Por favor, no me entierren vivo!* (Efraín Gutiérrez, 1976)

Oct 12: Symbiotic Authorship: Increasing the Visibility of Latina Labor and Creativity

Reading: Mirasol Enríquez, “Josey Faz: Traces of a *Tejana* in Chicana/o Film History”

Recommended Reading (not required): Emma Pérez, “Sexing the Decolonial Imaginary: (En)Gendering Chicano History, Theory, and Consciousness,” pp. 3–14.

Oct 14: GROUP ONE PRESENTATION

OFFICE HOURS VISIT – DUE FRIDAY, OCT 14th

WEEK 9 – DOCUMENTARY FILMMAKING

Oct 17: Documentary Filmmaking – Personal, Political

In class screening: Clips from *Southwest of Salem* (Deborah S. Esquenazi, 2016)

Screening: *After the Earthquake/Después del terremoto* (Lourdes Portillo, 1979)
What We Leave Behind (Iliana Sosa, 2022)

Oct 19: Lourdes Portillo – Perspectives on Borders, Truth, and Love

In class screening: Clips from *El Diablo Nunca Duerme/The Devil Never Sleeps* (Lourdes Portillo, 1994)
Clips from *Señorita Extraviada* (Lourdes Portillo, 2001)

Reading: Rosa Linda Fregoso, “Introduction: Tracking the Politics of Love”

Quiz #4

Oct 21: Guest Speaker – Filmmaker and Assistant Professor of RTF: Iliana Sosa

PART III – LATINA FILMMAKERS MAKE IT IN THE MAINSTREAM

WEEK 10 – PREMIUM CABLE AND NICHE MARKETING

Oct 24: Hispanic Advertising and the Commodification of *Latinidad*

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

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

Oct 26: *Real Women Have Curves* (and Some Independence)

Reading: Mirasol Enríquez, “*Real Women Have Curves*,” (forthcoming)

Oct 28: **GROUP TWO PRESENTATION**

WEEK 11 – HOLLYWOOD AND THE ELUSIVE “HISPANIC” AUDIENCE (AND HALLOWEEN HORROR, HORRAY!)

Oct 31: In class screening: *Madres* (Ryan Zaragoza, 2021)

Night Screening: *Chasing Papi* (Linda Mendoza, 2003) AND
Fear and Learning at Hoover Elementary (Laura Angélica Simón, 1997)

Nov 2: Marketing for Success

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

Reading: Henry Puente, “Marketing and Distribution Lessons from Hispanic Hollywood”

Quiz #5

Nov 4: *Chasing Papi*’s Audience – Hollywood’s Search for Hispanic Viewers

Reading: Mirasol Enríquez, “*Chasing Papi* and the Hispanic Audience: Trying to Sell. Ketchup in a Salsa Bottle”

WEEK 12 –STAR POWER TURNED PRODUCING POWER

Nov 7: **GROUP THREE PRESENTATION**

Screening: *Frida* (Julie Taymor, 2002)

Nov 9: Dr. Mary Beltrán: Guest Lecture On Latina Stardom as Commodity

Reading: Isabel Molina-Guzmán, “Salma Hayek’s *Frida*: Transnational Latina Bodies in Popular

Culture”

Nov 11: Salma Hayek and Ventanarosa Productions

Reading: Juan Piñón, “*Ugly Betty* and the Emergence of the Latina/o Producers as Cultural Translators,” pp. 392-407.

WEEK 13 – TRANSNATIONAL CONTEXTS FOR LATINAS IN FILM

Nov 14: Thesis/Bibliography Workshop – Attendance Required

Screening: *Under the Same Moon* (Patricia Riggen, 2007)

Nov 16: Transnational Cinema – On Global Flows of Media, Capital, and Talent

Reading: TBD

Nov 18: Patricia Riggen

Reading: Women and Hollywood, “Interview with Patricia Riggen, Director of *La Misma Luna*”

WEEK 14 – THANKSGIVING HOLIDAYS – NO CLASS

WEEK 15 – RECENT DIRECTIONS FOR LATINAS BEHIND THE CAMERA

Nov 28: Activist and Filmmaker, Aurora Guerrero – Creating Opportunities in Communities

Reading: NONE BUT PLEASE WATCH THE FOLLOWING FILM, INSTEAD:

Screening (at home, for today): *Mosquita y Mari* (Aurora Guerrero, 2012)

Screening: *Queen and Slim* (Melina Matsoukas, 2019)

Nov 30: GROUP 4 PRESENTATION

Dec 2: Closing Thoughts on the Breaking through Barriers and the Burden of Representation

Reading: Remezcla, “Afro-Cuban Director Melina Matsoukas on *Queen and Slim*: ‘This Film Is to Speak to the African Diaspora’”

WEEK 16 – NEW HORIZONS FOR LATINAS IN FILM

Dec 5: Cinematography: Through the Latina Lens(es)

Final Papers are due Monday, Dec 5th at 11: 59 PM