

# MAS 374/LAS 328/WGS 340: Transnational Latinx Popular Culture

University of Texas at Austin  
Department of Mexican American and Latina/o Studies  
Fall 2019

**Dr. Mirasol Enríquez**  
E-mail: [mirasol.enriquez@austin.utexas.edu](mailto:mirasol.enriquez@austin.utexas.edu)

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 will introduce students to various representations of Latinxs within U.S. media and popular culture. Students will gain an understanding of how the construction of individual and collective identity informs our understanding of others and ourselves, as well as people's sense of their place in the world. We will take an interdisciplinary approach to our subject, drawing from cultural studies, feminist studies, media studies, and borderlands theory, for example. The concept of intersectionality will be central to our discussions and we will be interrogating the ways in which interlocking systems of oppression related to various social categories such as race, class, gender, and sexuality inform the representation of Latinxs in dominant, mainstream culture. We will also explore how Latinxs subvert stereotypical and oppressive constructions of race and culture by examining a variety of popular culture forms and texts, including (but not limited to) film, television, advertising, fashion, music, dance, books, magazines, theater, performance, comics, art, and other popular images. Themes of particular interest include: *mestizaje*, hybridity, immigration, nationalism, transnationalism, "imagined communities," borders and borderlands, the commodification of *Latinidad*, consumer culture, culture industries, cultures of production, postmodernity, language, ritual, and much more.

**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:

- Identify various theoretical approaches to popular culture and apply them to a variety of cultural texts
- Recognize the ideological functions of popular culture, the ways in which it perpetuates dominant values, and the potential that it provides for resistance
- Explain the ways in which popular culture informs people's understanding of themselves

and others, and consequently, their ability to claim rights

- Articulate the ways in which popular culture shapes individual and group identity formation, as well as the ways in which popular culture is influenced by “the people”
- Discuss transnational flows of culture in the Americas and their transformative effects

**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), 5 response assignments (2 pages in length), a group project/presentation, and a final exam.

**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.

**Response Papers:** These short papers are intended to 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 texts we are reviewing, but rather, to show you are thinking critically about the material.

You will be responsible for turning in five response assignments. 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.

Response papers will be graded for **completion**, meaning you will get full credit (**S/100%**) for meeting the requirements. Not meeting the requirements (turning in a single page, discussing a film but no reading, etc.) and/or failing to engage substantially with the material will earn you a grade that is below satisfactory (**S-/60%**) and not turning it in will earn you a **zero (0%)**. *Hand written and/or late responses will not be accepted.*

**Group Projects:** Students will be assigned to groups of approximately 3-4 individuals, early in the semester. They will agree on a topic of their own choosing and then develop and deliver a presentation related to a popular culture text, to the class. Students' topics must be approved by the instructor and dates for presentations will be assigned, accordingly. Additional instructions will be distributed in the near future.

### **Grading Breakdown:**

<b>Participation</b>	<b>15 points / %</b>
<b>Response Assignments</b>	<b>30 points / %</b>
<b>Group Project</b>	<b>30 points / %</b>
<b>Final Exam</b>	<b>25 points/ %</b>

### **Grading Scale:**

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

\*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 their assignments via Canvas, but should not look to Canvas for an accurate reflection of their overall grades in the course. Canvas calculates 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). Midway through the semester, students will receive notifications regarding their progress in the class. These notifications will include current participation grades in order to allow an opportunity for improvement, if need be.

**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](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 **September 20<sup>th</sup>** 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 to drop a class for a possible refund:** Friday, September 13<sup>th</sup>

**Please advise instructor of any SSD accommodations by:** Friday, September 20<sup>th</sup>

**Last day to drop class with Dean's approval:** Thursday, October 31<sup>st</sup>

**Assignments**

**Response Assignments:** Thursdays, Sept 12<sup>th</sup> and 26<sup>th</sup>, October 10<sup>th</sup> and 24<sup>th</sup>, and November 7<sup>th</sup>

**Group Projects:** Your Group Date TBD

**Final Exam:** Thursday, December 5<sup>th</sup>

**LECTURE/ASSIGNMENT SCHEDULE**

**WEEK 1 – INTRODUCTIONS**

**Aug 29: Introducing Ourselves and Our Syllabus**

**WEEK 2 – THEORIZING POPULAR CULTURE AND IDENTITY FORMATION**

**Sept 3: Latinx Communities and Identities**

**In class screening:** Clips from *Brown Is the New Green* (Phillip Rodriguez, 2007)

**Reading:** Flores, Juan. "The Latino Imaginary: Meanings of Community and Identity," pp. 191–203.

**Sept 5: Approaches to Popular Culture**

**Reading:** Storey, John. "What is Popular Culture?" pp. 1–16.

**Suggested:** Hall, Stuart. "Encoding/Decoding," pp. 163-173.

**WEEK 3 – MASS MEDIA – STEREOTYPES, PUBLIC RELATIONS STRATEGIES, AND  
ADVOCACY FOR LATINX COMMUNITIES**

**Sept 10: The Performance of Gender and Ethnicity**

**In class screenings:** Clips from *Bananas is My Business* (Helena Solberg, 1995)

Clips from *Mexican Spitfire* (Leslie Goodwins, 1940)

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

**Suggested:** Fregoso, Rosa Linda. “Lupe Vélez: Queen of the B’s,” pp. 51–68.

Roberts, Shari. “‘The Lady in the Tutti-Frutti Hat’: Carmen Miranda, a Spectacle of Ethnicity,” pp. 3–23.

Beltrán, Mary. “Representation,” pp. 97–108.

## **Sept 12: More than Music – Advocacy and Community Building through Spanish Language Radio**

### **RESPONSE #1 DUE**

**Reading:** Casillas, Dolores Inés. “Introduction: Public Advocacy on U.S. Spanish-Language Radio,” pp. 1–11.

**\*\*\*Course Drop/Refund Deadline: Friday, September 13<sup>th</sup>\*\*\***

## **WEEK 4 – THE 1980S: THE “DECADE OF THE HISPANIC”**

### **Sept 17: Hispanic Marketing and Advertising**

**In class screening:** Clips from “The Decade of the Hispanic: A Sobering Economic Retrospective.” <https://www.c-span.org/video/?10311-1/decade-hispanic>  
AND  
Clips from *The Bronze Screen* (Susan Racho, Nancy de los Santos, and Alberto Dominguez, 2000)

**Readings:** Dávila, Arlene. “Introduction.” *Latinos, Inc.: The Marketing and Making of a People*, pp. 1-17.

“Is Marketing in Spanish Still Relevant to Hispanics?”  
<https://www.forbes.com/sites/onmarketing/2017/04/04/is-marketing-in-spanish-still-relevant-to-hispanics/#632667047c36>

**\*\*\*Group Project Distributed\*\*\***

### **Sept 19: Hispanic Hollywood – “Crossing Over” to the Mainstream**

**In class screening:** Clips from *Zoot Suit* (Luis Valdez, 1981)

**Screening (at home):** *La Bamba* (Luis Valdez, 1987)

**Reading:** Fregoso, Rosa Linda. “Intertextuality and Cultural Identity in *Zoot Suit* (1981) and *La Bamba* (1987),” pp. 38–48.

**Suggested:** Beltrán, Mary. “The Face of the Decade: Edward James Olmos and Latino Films



of the 1980s,” pp. 108–130.

**\*\*\* Please notify instructor of SSD accommodations by tomorrow, September 20<sup>th</sup>\*\*\***

## **WEEK 5 – LATINX REPRESENTATION ON THE SMALL SCREEN**

**Sept 24: Guest – Dr. Mary Beltrán**

**Reading:** TBD

**Sept 26: Post-racial TV – Can We Be Colorblind?**

### **RESPONSE #2 DUE**

**In class screening:** *Modern Family* (2009 –)

**Reading:** Molina-Guzmán, Isabel. “Reading Against the Post-Racial TV Latina,” pp. 81–102.

## **WEEK 6 – QUEER LATINIDADES AND AESTHETICS**

**Oct 1: Transnational Commerce and Camp in *Ugly Betty***

**Screening:** Episode of *Ugly Betty* (2006–2010)  
(at home)

**Reading:** Gonzalez, Tanya, and Eliza Rodriguez y Gibson. “Introduction: Betty’s Poncho: Latina/o Camp and a Funny Looking Theory,” pp. 1–15.

**Suggested:** Piñón, Juan. “Ugly Betty and the Emergence of Latina/o Producers as Cultural Translators,” pp. 392–412.

**Oct 3: Guest – Dr. Melissa Hidalgo (via Skype)**

**In class screening:** Episode of *Vida* (2018 –)

**Reading:** TBD

## **WEEK 7 – ICONS, AUTHENTICITY, HYBRIDITY, AND THE COMMODIFICATION OF CULTURE**

**Oct 8: Selena – *La Reina de la Cumbia, Una Border-Crosser Extraordinaire***

**In class screening:** Clips from *Selena* (Gregory Nava, 1997)

**In class reading:** Anzaldúa, Gloria. “La Conciencia de la Mestiza: Towards a New Consciousness,” pp. 270 –273.

Anzaldúa, Gloria. "To Live in the Borderlands Means You."

**Reading:** Vargas, Deborah. "Cruzando Fronteras: Remapping Selena's Tejano Music Crossover," pp. 224–236.

**Suggested:** Paredes, Deborah. "Becoming Selena, Becoming Latina," pp. 126–154.

**Oct 10: Frida – Would She Love or Hate All Your Frida Stuff?**

### **RESPONSE #3 DUE**

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

**Reading:** Valentish, Jenny. "The Commodification of Frida Kahlo: Are We Losing the Artist Under the Kitsch?" *The Guardian*, December 28, 2018, <https://www.theguardian.com/artanddesign/2018/dec/29/the-commodification-of-frida-kahlo-are-we-losing-the-artist-under-the-kitsch>

**Suggested:** Molina-Guzmán, Isabel. "Salma Hayek's Frida: Transnational Latina Bodies in Popular Culture," pp. 117–128.

## **WEEK 8 – RIDING THE LATIN WAVE**

**Oct 15: The Latin Pop "Explosion" of the 1990s**

### **PRESENTATION – GROUP 1**

**Reading:** Cepeda, María Elena. "Shakira as the Idealized, Transnational Citizen: A Case Study of *Colombianidad* in Transition.," pp. 211–232.

**Suggested:** Beltrán, Mary. "Crossing Over the Latina Body: Jennifer Lopez and the 1990s 'Latin Wave,'" pp. 131–153.

**Oct 17: Latina Filmmakers On (and Behind) the Indie Scenes**

**In class screening:** Clips from *Luminarias* (José Luis Valenzuela, 2000)  
Clips from *Real Women Have Curves* (Patricia Cardoso, 2002)

**Reading:** Muñiz, Adriana C., and María Fernanda Nieto. "The Emerging Latina Voice in Filmmaking."

## **WEEK 9 – HOLLYWOOD AND THE ELUSIVE HISPANIC AUDIENCE**

**Oct 22: Screening – *Chasing Papi***

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

**Suggested:** Báez, Jillian M. "Towards a *Latinidad Feminista*: The Multiplicities of Latinidad and Feminism in Contemporary Cinema," pp. 109–128.

**Oct 24: Hollywood Film Production Cultures – *Chasing Papi*: Trying to Sell Ketchup in a Salsa Bottle**

### **RESPONSE #4 DUE**

**In class screening:** Clips from *Maid in Manhattan* (Wayne Wang, 2002)

**Reading:** Gray, Herman. "Precarious Diversity: Representation and Demography," pp. 241–253.

## **WEEK 10 – CHICANO/A ART AND RITUAL**

**Oct 29: The Chicana/o Art Movement**

### **PRESENTATION – GROUP 2**

**Readings:** Montoya, Malaquías, and Lezlie Salkowitz-Montoya. "A Critical Perspective on the State of Chicano Art," pp. 37–44.

Ybarra-Frausto, Tomas. "Rasquachismo: A Chicano Sensibility," pp. 155–162.

**Oct 31: *Día de Los Muertos* – More than a Mexican Holiday**

**Reading:** Marchi, Regina M. "Hybridity and Authenticity In U.S. Day of the Dead Celebrations," pp. 272–301.

**Suggested:** Pérez, Laura E. "Altar/Alter," pp. 91–116.

**\*\*\* Course Drop Deadline (with Dean's Approval): Thursday, October 31<sup>st</sup>\*\*\***

## **WEEK 11 – CHICANA ART, FASHION, AND PERFORMANCE**

**Nov 5: *Rasquachismo*, Chicana Style**

### **PRESENTATION – GROUP 3**

**Reading:** Mesa-Bains, Amalia. "*Domesticana*: The Sensibility of Chicana Rasquachismo." pp. 298–315.

**Suggested:** Macías, Stacy. "Claiming Style, Consuming Culture: The Politics of Latina Self-Styling and Fashion Lines, pp. 323–333.

**Nov 7: Power to the *Panza***

**RESPONSE #5 DUE**

**In class screening:** Clips from *The Panza Monologues* (Virginia Grise and Irma Mayorga, 2009)

**Reading:** Figueroa, María P. “Resisting ‘Beauty’ and *Real Women Have Curves*,” pp. 263–282.

**WEEK 12 – TRADITIONS, GENDER, AND IDENTITY**

**Nov 12: *Quinceañeras*, Coming of Age**

**PRESENTATION – GROUP 4**

**Reading:** Davalos, Karen Mary. ““La Quinceañera”: Making Gender and Ethnic Identities,” pp. 101–127.

**Nov 14: Lowriders and Masculinity**

**In class screening:** Clips from *La Mission* (Peter Bratt, 2009)

**Reading:** Chappell, Ben. “Lowrider Publics: Aesthetics and Contested Communities,” pp. 267–278.

Moreno, Carolina. “Japanese ‘Cholos’: Chicano Subculture Finds a Home in East Asia,” [https://www.huffpost.com/entry/japanese-cholos\\_n\\_1870941](https://www.huffpost.com/entry/japanese-cholos_n_1870941)

**WEEK 13 – MUSICAL BORDERLANDS**

**Nov 19: *Norteño*, *Conjunto*, and *Ranchera* Music**

**PRESENTATION – GROUP 5**

**Readings:** Cervantes, Marco. “Squeezebox Poetics: Locating ‘Afromestizaje’ in Esteban Jordan’s Texas ‘Conjunto’ Performance,” pp. 853–876.

Elbein, Saul. “Get Your Norteño Out of My Conjunto.” <https://www.texasobserver.org/get-your-norteno-out-of-my-conjunto/> .

**Nov 21: *Latinx* Fans and *Morrissey* – More than Music in Common**

**Reading:** Selections from Hidalgo, Melissa Mora. *Mozlandia: Morrissey Fans in the Borderlands*.

**WEEK 14 – SUBVERSIVE SOUNDS**

**Nov 26: Hip Hop and Reggaeton**

## **PRESENTATION – GROUP 6**

**Reading:** Marshall, Wayne. “From Música Negra to Reggaeton Latino: The Cultural Politics of Nation, Migration, and Commercialization,” pp. 19–44.

**Nov 28: HAPPY THANKSGIVING – NO CLASS!**

**WEEK 15 – GRAPHIC NOVELS AND WRAPPING UP**

**Dec 3: Latinx Comic Books and Final Review**

**Reading:** Garcia, Enrique. “The Industry and Aesthetics of Latina/o Comic Books,” pp. 101–109.

**Dec 5: FINAL EXAM**