



COM 363
Latinxs and the Media
Arizona State University
Fall 2023 (Session A)
iCourse

Instructor: Dr. Concetta Bondi

Office Hours: by Zoom by appointment (please email me to make an appointment)

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Course Materials:

- 1) Readings available on Canvas
- 2) Yellowdig Account

Course Description:

The rapid growth of Latinx media within the U.S. and transnational/regional media in the Americas is unprecedented. Local and global organizations serving Latinx communities are increasingly acknowledging the importance of preparing professionals and academics with an understanding not only of Latino communities, but also of media industries and communication issues that impact them. This course examines the production, distribution, and consumption of Latinx Media – and images in the United States (U.S.). It will focus on a wide range of mediated cultural production with an emphasis on visual media such as television, film, advertising, and digital/social media. We will pay special attention to the influence of the so-called Latinx market, the configuration of national, racial and ethnic identities, politics, cultural production and the ways it challenges and/or reproduces competing cultural ideologies.

Course Objectives:

In this course, students will explore and reflect on the impact of Latinx media production, circulation, consumption and contestations of Latinx media produced by and for Latinxs. This class will also look at the role of media in identity formation as a way of engaging and challenging cultural, social, and political ideologies and struggles.

Student Learning Outcomes: ¹

Through weekly readings, written assignments and the final project, students will be able to:

1. Identify fundamental data related to Latinx participation and representation in media production, distribution, and consumption.
2. Distinguish both mainstream and alternative forms for Latinx production, distribution, and consumption.
3. Identify the relationship between Latinx market and population trends, and recent upsurges in Latino production, distribution, and consumption.
4. Compare the portrayal of Latinx in the media to those of other ethnic groups.
5. Relate demographic trends to current trends in representation.
6. Apply sociolinguistic and cultural studies terminology to observed media phenomena.
7. Discuss texts and films, using a cultural studies lens.

About the Syllabus:

I believe that a syllabus is an active document; therefore, changes might occur, especially in the schedule of readings and assignments. For every session there is a new group of students with different interests and learning experiences. I will take that into account when making —if any—modifications to the syllabus. **Note: You are responsible for checking the course calendar frequently (available on Canvas) to ensure you complete the required online activities by their due dates. The course Calendar on Canvas includes all of the deadlines and due dates regarding specific assignment requirements. The Calendar on Canvas is the bottom-line authority for due dates!**

Emails:

Your professor reserves the right to not answer emails during the weekends (Saturdays and Sundays). Please ask any questions about the course or course assignments Monday-Friday. You must allow your professor 24 hours to answer any email during the week. If you are experiencing a personal emergency, write in the subject of your email Urgent. Students bear the responsibility of missed messages and should check their ASU-assigned email regularly. ***All instructor correspondence will be sent to your ASU email account.***

Modules of Learning:

Several modules of learning compose the structure of this online course. These modules are based on topics and issues pertaining to the description of the course. It follows a logic order based on the theories and cultural/media texts that will be discussed. Each module will contain the following components:

- a) *Online Lecture*: Most of the modules include an interactive lecture about the module's topic. This presentation will be a preamble to the readings and cultural/media texts that you will be

¹ This course is offered by the College of Integrative Sciences and Arts. For more information about the school, visit our website: <https://cisa.asu.edu/>. If you have questions or concerns, please send your inquiry to cisa@asu.edu

exploring in the module. It will serve as an intellectual warm up for the content of the module. Take notes, because the quiz might include one or two questions about this presentation.

- b) *Reading(s)*: PDFs and/or links with the readings are included for each module. Depending on the length of the readings, each module will contain a minimum of one and a maximum of three readings.
- c) *Quiz*: There will be a reading/lecture comprehension quiz for each module.
- d) *Cultural/Media Text*: Streaming videos, advertising samples, images, and/or other material will be linked as the objects of analysis for your media critiques. They will be related to the content of the module.
- d) *Cultural/Media Critique Submission Link*: This will include the instructions and text box where you will submit (copy/paste) your assignment.
 - a. **Note**: Do not attach a Word document there. Simply use the text box to include your cultural/media critique.

Important Information about Learning Modules and Assignments:

The modules will be available from the beginning of the session. This means that you will have full access to the readings and any other informative material available. However, the assignments (quizzes and cultural/media critiques) will remain open for **one week** only. You will have only that time frame to complete the assignments. Stay tuned to the Calendar app on Canvas for a detailed schedule of assignments.

Grading Criteria:²

Quizzes: Every module contains a quiz that will evaluate your comprehension of the assigned readings (available on Canvas) and any other informative material available on the module (i.e. Slide Show Presentations, external links, etc.). There will be a quiz for each module. As each module opens throughout the session, a quiz will be available only for **one week**. The quiz will open at 11:59PM and it will close after **one week** at 11:59PM. Which means that after **one week**, the quiz will become unavailable. Questions will vary between multiple selections, true or false, and/or matching. Once completed, you will automatically receive a score for the quiz; that score will be recorded on Canvas. **Important**: There are no makeup quizzes. You have **one week** to complete the quiz, which means that if you fail to complete it, it will automatically register as a zero on Canvas. **No exceptions**.

Cultural/Media Critiques: A cultural/media critique is a brief response to an assigned cultural/media text. Examples of cultural/media texts that you will explore are advertising samples, movie scenes, short films, music videos, a photo essay, a restaurant menu, etc. You will have to **observe, explore** and **problematize** the assigned cultural/media text using concepts and theories discussed in that module. Based on those observations, you will write a cultural/media critique. Even though, each *cultural/media critique* will have its prompt question and instructions, it should follow these general criteria:

- 1) The length should be approximately 350 words (a paragraph of 5-6 sentences approximately). If you need to write more to make your point, it's fine with me.
- 2) You should put the cultural/media text that you will be critiquing into conversation with the

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concepts and/or theories discussed in that learning module.

- a. You will have to incorporate concepts and theories from the module to build your cultural/media critique.
 - b. It is not just mentioning the concept; you have to use it to make your argument. Your argument can be supporting or challenging the ideas of the author vis-à-vis the cultural/media text.
- 3) Be creative!
- 4) I have designed a rubric with score-based feedback that will help you realize your strengths and weaknesses. If you need some additional feedback, feel free to email me.
- 5) You should submit your cultural/media critique through Canvas before midnight every **one week**. Each module will contain a Submission Link for the media critique.
- 6) If you do not submit your media critique by the deadline, Canvas will register it as a zero. a.
- Important:** Do not wait for the very last minute. Some cultural/media texts are a full length feature film/documentary that requires you to watch the entire video in order to write your critique.
- 7) A detailed rubric for the Cultural/Media Critiques is included on **Appendix B**.

Online Participation: This is an online course; therefore, your presence and active participation online is crucial for your success. Participation online does not mean only exchanging messages with the instructor, answering the quizzes and/or completing the assignments. In an online environment, participation means active involvement with the class material. For that reason, we will be using Yellowdig as a preferred platform for online participation. Yellowdig is a student engagement tool that can be used within Canvas. It allows students and instructors to easily share articles, web sites, even relevant videos that relate to the course content. Being part of the Yellowdig group is mandatory for this course. On Yellowdig, you will have the opportunity to participate in polls, post comments, share interesting links and engage in meaningful debates concerning the modules of learning. For more information on how to participate on Yellowdig look at **Appendix C**.

Important: Yellowdig is only for course discussion. Refrain from personal issues concerning grades and other topics only relevant to the instructor and the student. If you have doubts about your grades, or specific questions concerning an assignment, use the e-mail.

Grading Distribution

Criteria	Percentage
Quizzes	40%
Cultural/Media Critiques	40%
Online Participation	20%
Total:	100%



Grading Schema:

Note: Students are assessed via a point system based on plus/minus grading scale.

Grade	Percentage
A+	100-97%
A	<97-94%
A-	<94-90%
B+	<90-87%
B	<87-84%
B-	<84-80%
C+	<80-77%
C	<77-70%
D	<70-60%
E	<60%
EU	<60%
EN	0%

Late or Missed Assignments:

Notify the instructor **BEFORE** an assignment is due if an urgent situation arises and you are unable to submit the assignment on time. Late work is not accepted without prior approval from the instructor.



Submitting Assignments:

For your own protection, you should keep a copy of everything you hand in, and you should keep your graded assignments at least until grades are finalized at the end of the semester in the event you wish to contest any grades.

All assignments, unless otherwise announced by the instructor, **MUST** be submitted to the designated area of Canvas. Do not submit an assignment via email.

Assignment due dates follow Arizona Standard time. Click the following link to access the [Time Converter](#) to ensure you account for the difference in time zones. Note: Arizona does not observe daylight savings time.

Course Time Commitment:

Coursework includes all learning activities including reading, watching videos, studying, and completing assignments. Arizona Board of Regents (ABOR) requires 45 hours of coursework per credit for college-level courses, which translates to:

- 1 credit hour = 45 total hours
- 2 credit hours = 90 total hours
- 3 credit hours = 135 total hours
- 4 credit hours = 180 total hours
- 5 credit hours = 225 total hours

ASU courses range in length from 6 weeks to 15 weeks. Below is a breakdown of the 135-hour required time commitment for a three-credit course divided among weeks for courses of various lengths.

Course Length	Time on Coursework per Week for a 3-credit course	Total Time Requirement for a 3-credit Course
6 weeks	22.5 hours	135 hours
7.5 weeks	18 hours	135 hours
8 weeks	17 hours	135 hours
15 weeks	9 hours	135 hours

Drop and Add Dates/Withdrawals:

If you are unable to take this course for any reason, be aware that there is a limited timeline to drop or add the course. Consult with your advisor and notify your instructor to add or drop this course. If you are considering a withdrawal, review the following ASU policies: Withdrawal from Classes, Withdrawing as a Financial Aid Recipient, Medical/Compassionate Withdrawal, and a Grade of Incomplete.

Grade Appeals:

Students must first speak with the instructor of the class to discuss any disputed grades. If, after review, a resolution is not achieved, students may proceed with the appeal process. Student grade appeals must be processed in the regular semester immediately following the issuance of the grade in dispute (by commencement for fall or spring), regardless whether the student is enrolled at the university. Complete details are available in the [CISA Grade Appeals policy](#).

Preliminary Course Schedule

Important Dates: Every week (Quizzes and Media Critiques due every Sunday by midnight).

Preliminary Course Schedule

Module 0: Introduction to the Course

Overview: This sample module is an opportunity for students to get familiarized with the dynamics of the course, particularly, the syllabus and format of the weekly assignments.

- Readings: The Syllabus
- Sample Quiz [Reading comprehension]
- Sample Cultural/Media Critique: *Part of the objectives of this course is to explore the production, representation, circulation, and consumption of Latinx media. Departing from the course description provided in the syllabus, and after looking at the video "Latino 101", what is your insight into how ASU, as the producer of the video, represents Latinx students? What is your reading on ASU's selection of subjects included in the video? Based on the video production, what does it mean to be Latinx according to ASU?*
- Media Text: Video - *Latino 101: Why the American Dream comes in all shades*

Module 1: Politics of Labeling: Hispanic/Latino/Latinx and the Configuration of a Market Audience

Overview: This module introduces students to the configuration of identity labels and the role of those labels in a) the articulation of a market and; b) cultural production

- Readings:
 - o Latina/os in Media and the Politics of Labeling a Market - By Manuel G. Avilés Santiago Published.
 - o Growing Latino Consumer Power - By Frances Negrón-Muntaner
 - o Hispanic vs. Latino vs. Latinx (Simón, 2018) Reading #3: Hispanic vs. Latino vs. Latinx (Simón, 2018)
- Quiz #1 [Reading comprehension of Avilés-Santiago, Negrón-Muntaner, and Simón.] •
- Cultural/Media Critique #1: *Watch the documentary Brown is the New Green and explain, based on the film, what is the Latino Market and what are some of the challenges of the Latino media industries. Then, taking into consideration that the term Latinx became popular after the documentary was filmed, explain in which ways this new typology (Latinx) will re-define the Latina/o Market. Use the readings to make your arguments.*
- Media Text: Documentary – *Brown is the New Green*

Module 2: The Bronze [Big] Screen: Latinx Images in Film

Overview: The first grammar of images of Latina/os in the media came from representations in film with the emergence of motion pictures in the late 19th century. In this module, we will be discussing the evolution of portrayals of Latinxs (in front and behind the camera) in the film industry

- Readings
 - Latinxs in Film - By Isabel Serna
 - Latinx Film in the End Times - By Camilla Fojas
- Quiz #2 [Reading comprehension of Serna, and Fojas]
- Cultural/Media Critique #2: *The readings of the week describe the different stages in the history of Latinxs in Hollywood (i.e. The Silent Period, The Good Neighbor, Chicano, Nuyorican, etc) both, behind and in front of the cameras. Watch the following trailers for 2018-19 Latinx films. Based on the content of the trailers and using the readings to back your arguments, how would you describe this new wave of films?*
- Media Text: Video – Selection of Movie Trailers from 2015-20

Module 3: The Bronze [Small] Screen: Latinxs in TV

Overview: It all started with the classic sitcom, I Love Lucy, with Desi Arnaz's performance of Ricky Ricardo. But how much the representation of Latinxs on TV has evolved since then? It was not until the early 2000s that the first successful television show with a Latino in a leading role and featuring Latina/o material: George Lopez Show. In this module, students will be exposed to mainstream TV media's role in the production, circulation, and consumption of Latinx images.

- Readings:
 - Latina/os on TV! A Proud (and Ongoing) Struggle Over Representation and Authorship - By Mary Beltrán
 - Latina/os in TV: The Latina/o Media Gap - By Frances Negrón-Muntaner •
- Quiz #3 [Reading comprehension of Beltrán, and Negrón-Muntaner]
- Cultural/Media Critique #3: *In the assigned readings, Mary Beltrán and Frances Negrón-Muntaner discussed the history and state of the situation of Latinxs in US television. Chico and the Man (NBC, 70s) was one of the first TV sitcoms that featured a Latinx leading character and Cristela (ABC, 00s) was one of the most recent all-Latinx cast sitcoms in the US. In this critique, you will be comparing and contrasting each of the pilot episodes (first episode of a series) for these shows. What has changed? What hasn't? How do you see the future of Latinx in television (exclude streaming media [Netflix] out of your answer)? Do not forget to include some arguments from the authors in your critique.*
- Media Text: Video –Chico and the man (Pilot Episode); Cristela (Pilot Episode)

Module 4: Radio and The Sounds of Latinidad

Overview: Spanish-language radio, both community and commercial stations, has served as a soundscape bridging Latin America and the U.S. diasporic communities but also operated as a public forum through which Latina/o listeners could explore and critique the political structures of the United States. This module will tackle the often-unexplored field of sound studies from a Latinx perspective.

- Readings:
 - Latinx Broadcasting - By Hector Amaya [Read pages 1-6 only]
 - Listening to Race and Migration on Contemporary U.S. Spanish-language Radio - By Dolores Inés Casillas
- Quiz #4 [Reading comprehension of Amaya, and Casillas]
- Cultural/Media Critique #4: *Select two local Latinx radio stations' streams from the following website: <https://www.iheart.com/live/country/US/city/phoenix-az-14/?genreId=14> (Links to an external site.) 1.*

Listen to each station for half (30 mins) an hour. 2. Write your observations about a) music; b) language use (English, Spanish, Spanglish); c) advertisement (what kind of products?); d) general content (news shows, infotainment, calls from the audience). [You don't need to submit your observations, just use them to write your critique]. 3. You will write your critique based on these observations. Then, discuss the role of "nostalgia" and "home" (from the reading of Casillas) in your critique.

- Media Text – Ethnography of Media Consumption of Latinx Radio Stations

Module 5: Spanish Language Television

Overview: Spanish-language television has become the beacon of Latina/o media. In this module, students will track the cultural history of Spanish Language television, particularly Univision and Telemundo, and the role of formats like Telenovelas in mainstream English speaking media.

- Readings:
 - o An Overview of the Spanish Language TV - By Manuel G. Avilés-Santiago
 - o The Role of TV in Latinx Communities - By Mary Castañeda
- Quiz #5 [Reading comprehension of Avilés-Santiago, and Castañeda]
- Cultural/Media Critique #5: *Based on the reading (Castañeda), contemporary scholars have examined the ways in which telenovelas have reenergized the mainstream television landscape in the United States. For this critique, you will be watching four trailers of four TV series that were originally produced as telenovelas for Spanish-language television. In your essay, you should describe the way these series conciliate elements from the original formula (as representing over-the-top drama and dramatic themes relating to sex, violence, family secrets, business backstabbing, community intrigue, and at times humor) to the new formula (designed for a general audience)? In which ways telenovelas have impacted US mainstream English-networks content? How do you see the future of the notion of "telenovelizing television" mentioned by Mari Castañeda?*
- Media Texts: Videos – Episodes of Grand Hotel, Jane the Virgin, Queen of the South, and Ugly Betty

Module 6: Bilingual/Bicultural Media

Overview: During the early 2000s, the emergence of cable networks like MTV Tr3s, mun2, and SÍTV attempted to reach the bilingual-bicultural segment of the young Latina/o audience. In this module, we will explore the role of language, particularly Spanish, English, and Spanglish, in representations of Latinxs.

- Readings:
 - o Spanish, English or Spanglish? Media Strategies and Corporate Struggles to Reach the Second and Later Generations of Latinos - By Juan Piñón & Viviana Rojas
 - o Targeting Millennials: Linguistic Flexibility and the New Politics of Language Use in Univision - By Manu Avilés-Santiago & Jillian Báez
- Quiz #6 [Reading comprehension of Piñón & Rojas, and Avilés-Santiago & Báez]
- Cultural/Media Critique #6: *Based on the readings, Spanish Language Television is adapting its content to a new and important segment of the demographics, the bicultural/bilingual millennials also known as millennials. In this critique, you will compare Telemundo and Univision's 2019 upfronts (included as links in this critique). In the television industry, an upfront is a gathering at the start of important advertising sales periods, held by television network executives to present their programming to major advertisers and the media. Based on the upfronts, in which ways these networks are appealing to this segment of the population? Do you feel the appeal is organic or forced?*
- Media Text: Marketing/Press Kits; Upfronts (Telemundo & Univision).

Appendix A

Technical Guidelines for Quizzes

1. Know your DUE date and time. If your instructor gives you a time block of one, two, or several days to complete an exam/quiz/test, DO NOT wait until the last minute to do it. Should any technical problems arise, you're less likely to get them solved at the end of the quiz time block.
2. Browser check: Do a browser check for Canvas. I recommend Firefox or Google Chrome browsers for the best user experience.
3. Disable pop-up blockers: Pop-up blockers may interfere with the normal functioning of Canvas. If you have pop-up blockers, you must disable them.
4. Use the right device: While Canvas is functional on mobile devices, using them does not offer the same level of reliability or security as provided by a desktop or a laptop computer. We strongly recommend that you complete an assignment, test, or quiz on a more stable internet connection with a desktop or laptop.
5. Close all windows and applications: Only open the Canvas quiz browser window. Do not have any other browser windows or programs open while taking quizzes. Other programs and browsers can interfere with your Canvas quiz. Do not leave the quiz page while taking the quiz (for example, to view course materials or another Web site). Do not close the browser window while taking the quiz.
6. Mind the "Available Until" date! The available until date is the point when you can no longer be taking a quiz. Some quizzes may not have availability dates, but if they do and you're in the middle of a quiz when the availability date arrives, the quiz will force-submit and you won't get to finish. (This is different from the due date—if you submit a quiz after the due date, your submission will be marked late). Make sure you leave yourself enough time to finish and submit your quiz before the "available until" date (and preferably also before the due date!).
7. Open quiz: Open the quiz by clicking on the quiz name. Take note of the Due Date, Points, Questions, Time Limit, and Instructions. Start quiz: Click the Take the Quiz button to start the quiz.
8. Take quiz: DO NOT navigate away from or close the quiz window. Do not use any browser navigation buttons (i.e., Back, Forward, Home, etc). Select your answers and click Next if one question at a time is displayed. The question list on the sidebar is your friend: If you get bumped out in the middle of the quiz, you can go back in and resume it, but it will send you back to the beginning. However, you can find your way back to the question you were on by checking the question list above the timer on the sidebar. If you remember the question number, simply scroll down to it and click on it. If you don't, no worries! A checkmark next to the question means you answered it, so simply scroll down to the first question without a checkmark.
9. Submit quiz: Click Submit Quiz only when you are done to save and submit answers. Do not click Submit Quiz until you have completed the quiz.
10. Contact Your Instructor: If you accidentally quit the quiz, lose power, or close your browser – or something else causes you to stop taking the quiz before you submit it – contact your instructor immediately to get instructions. Make sure to include details as to what caused the problem.

Appendix B
Rubric for Cultural/Media Critiques

Criteria	Description	Points Possible
1. Structure and Organization	The text is well organized and follows a coherent flow of arguments and ideas.	2
3. Connection with the Readings	The suggested concepts and theories discussed in the module were included within the critique and used to support your arguments.	3
4. Personal Insight	Your personal approach (your voice as a critic) and opinion(s) were included within the critique.	3
5. Grammar and Spelling	The writing demonstrates control of standard writing conventions (e.g., punctuation, spelling, capitalization, paragraph breaks, grammar, and usage).	2
	Total	10

Appendix C
Participation on Yellowdig

Yellowdig will be the platform that we will be using to discuss content related to the class. Each module revolves around certain themes and ideas. On Yellowdig, we will be tackling, deconstructing, critiquing, and problematizing these themes with relevant and current information (i.e., news, infographics, reports, videos, images, etc.). This is how you will earn points on Yellowdig:

- 1) Creating a new Pin with a minimum of 100 words earns **10** points.
- 2) Adding a new Comment with a minimum of 50 words earns **5** points.
- 3) Upvoting a Comment or Pin (Like or Love) earns the author **1** point.
- 4) Receiving an Instructor Badge earns **5** points.
 - a. This is reserved for outstanding pins.
- 5) 100% participation is achieved after earning **100** points.
- 6) To guarantee that you will keep a track of your participation, you have a maximum of **25** points per week and a minimum of 4 weeks to reach 100% of participation. This is primarily to discourage you from trying to earn all the points right at the beginning of the semester or waiting until the end. Students can participate as much as they like, but they only earn points to the weekly maximum in a given week.

Selected Readings:

- Aparicio, F., & Silverman, S. (1997). *Tropicalizations: Transcultural Representations of Latinidad*. Dartmouth.
- Báez, J. (2018). *In Search of Belonging: Latinas, media, and citizenship*. Champaign: University of Illinois Press.
- Beltrán, M. (2009). *Latina/ostars in U.S. eyes: the making and meanings of film and TV stardom*. Champaign: University of Illinois Press.
- Casillas, D. I. (2014). *Sounds of belonging U.S. Spanish-language radio and public advocacy*. New York: New York University Press.
- Cepeda, M. E. (2003). Shakira as the Idealized Transnational, Citizen. *Latino Studies*, 1, 211–232. Palgrave.
- Chávez, C. (2016). *Reinventing the Latino television viewer: language, ideology, and practice*. Lanham: Lexington Books.
- Davila, A. (2001) *Latinos, Inc.* University of California Press.
- Dávila, A. M., and Rivero, Y. (2014). *Contemporary Latina/o media: production, circulation, politics*. New York: New York University Press.
- Flores, J., & Yudice, G. (1997). *Living Borders/Buscando America: Languages of Latino Self Formation*. Latinos and Education. Routledge.
- Flores, J. (1999). *From Bomba to Hip Hop: Puerto Rican Culture and Latino Identity*. Columbia University Press.
- Habell-Pallan, M., & Romero, M. (2002). *Latino/a Popular Culture*. NYU Press. New York. NY.
- Hoffman, A., & Noriega, C. (2004). Looking for Latino Regulars on Prime-Time Television. Lao Montes, A., & Davila, A. (2001). *Mambo Montage: The Latinization of New York*. New York, NY: NYU Press.
- Molina-Guzmán, I. (2018). *Latinas and Latinos on TV: colorblind comedy in the post-racial network era*. Tucson: The University of Arizona Press.
- Molina-Guzmán, I. (2010). *Dangerous curves: Latina bodies in the media*. New York: New York University Press.
- Negrón-Muntaner, F. (2001). *Boricua Pop: Puerto Ricans and the Latinization of American Culture*. Noriega, C., & Lopez, A. M. (1996). *The Ethnic Eye: Latino Media Art*. Minneapolis, MN: University of Minnesota Press.
- Noriega, C. (1992). *Chicanos and Film: Representation and Resistance*. Minneapolis, MN: University of Minnesota Press.
- Noriega, C., & Hoffman, L. (2004). Looking for Latino Regulars on Prime-Time Television. The Fall 2004 Season. UCLA Chicano Studies Research Center. Retrieved from: http://www.chicano.ucla.edu/press/reports/documents/crr_04Dec2004_000.pdf
- Ramírez Berg, C. (2011) *Latino images in film: stereotypes, subversion, resistance*. Austin: University of Texas Press.

- Rodriguez, C. E. (2008). *Heroes, lovers, and others: the story of Latinos in Hollywood*. Oxford: Oxford University Press.
- Rúa M. (2010). *Latino Urban Ethnography and the Work of Elena Padilla*. University of Illinois Press.
- Sinclair, J. (2003). The Hollywood of Latin America: Miami as a Regional Center in Television Trade. *Television and New Media*, 4(3), 211–229.
- Sinclair, J. (2004). From Latin Americans to Latinos: Spanish-language television in the United States and its audiences. *Revista Fronteiras*, 6(1), 7–20. Unisonos.
- Valdivia, A. (2000). *A Latina in the Land of Hollywood and other essays on media culture*. University of Arizona Press.
- Valdivia, A. N. (2008). *Latina/o communication studies today*. New York: Peter Lang.
- Valdivia, A. N. (2010). *Latina/os and the media*. Cambridge: Polity Press, 2010.
- Vargas, D. (2002). Bidi Bidi Bom Bom: Selena and the making of Tejas. In *Latino/a Popular Culture*. New York, NY: NYU Press.
- Wilkinson, K. T. (2017). *Spanish-Language Television in the United States: Fifty Years of Development*. Taylor and Francis.

Communicating with your Instructor and Classmates

Classroom Community:

To build a course climate that is comfortable for all, it is important that students (1) display respect for all members of the class – including the instructor and students; (2) pay attention to and participate in all interactive student partner/instructor sessions and activities; and (3) observe the rules of appropriate online behavior (also known as *netiquette*). This term is defined by the instructor and includes keeping course discussion posts and oral communication with other students (or the instructor) focused on the assigned topics. Students must maintain a cordial atmosphere and use tact in expressing differences of opinion. In addition, they must avoid racist, sexist, homophobic, or other negative language that may unnecessarily exclude course members. This is not an exhaustive list of behaviors; rather, it represents examples of the types of things that can have a dramatic impact on the course environment. Your final grade may be reduced each time you engage in the types of negative behaviors indicated above.

Student Conduct:

ASU and the College of Integrative Sciences and Arts expects and requires its students to act with honesty, integrity, and respect. Required behavior standards are listed in the [Student Code of Conduct and Student Disciplinary Procedures, Computer, Internet, and Electronic Communications policy, ASU Student Academic Integrity Policy](#), and outlined by the [Office of Student Rights & Responsibilities](#). Anyone in violation of these policies is subject to sanctions. [Students are entitled to receive instruction free from interference](#) by other members of the class. An instructor may withdraw a student from the course when the student's behavior disrupts the educational process

per Instructor Withdrawal of a Student for Disruptive Classroom Behavior. The Office of Student Rights and Responsibilities accepts incident reports from students, faculty, staff, or other persons who believe that a student or a student organization may have violated the Student Code of Conduct.

Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement.

Establishing a Safe Environment:

Learning takes place best when a safe environment is established in the classroom. In accordance with SSM 104-02 of the Student Services Manual, students enrolled in this course have a responsibility to support an environment that nurtures individual and group differences and encourages engaged, honest discussions. The success of the course rests on your ability to create a safe environment where everyone feels comfortable to share and explore ideas. We must also be willing to take risks and ask critical questions. Doing so will effectively contribute to our own and others' intellectual and personal growth and development. We welcome disagreements in the spirit of critical academic exchange, but please remember to be respectful of others' viewpoints, whether you agree with them or not.

All incidents and allegations of violent or threatening conduct by an ASU student (whether on- or off-campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

Accommodation for Religious Practices:

Class attendance (either in-person or remotely) is required in the course, and attendance is taken every class session. If you are unable to attend class for any reason, please contact me as soon as possible.

Follow the appropriate University policies to request accommodation for religious practices, or to request accommodation for missed assignments due to University-sanctioned activities or active military service.

Missed Classes Due to University-Sanctioned Activities:

Class attendance (either in-person or remotely) is required in the course, and attendance is taken every class session. If you are unable to attend class for any reason, please contact me as soon as possible.

Follow the appropriate University policies to request accommodation for religious practices, or to request accommodation for missed assignments due to University-sanctioned activities or active military service.

Academic Integrity:

Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see provost.asu.edu/academicintegrity.

If you fail to meet the standards of academic integrity in any of the criteria listed on the university policy website, sanctions will be imposed by the instructor, college, and/or dean. Academic dishonesty includes, but is not limited to, cheating on an academic evaluation or assignment, plagiarizing, academic deceit (such as fabricating data or information), or falsifying academic records. Turning in an assignment (all or in part) that you completed for a previous class is considered self-plagiarism and falls under these guidelines. Any infractions of self-plagiarism are subject to the same penalties as copying someone else's work without proper citations. Students who have taken this class previously and would like to use the work from previous assignments should contact the instructor for permission to do so.

If you have any questions about your work and the academic integrity policy, please discuss your assignment or concerns with your instructor, teaching assistant, or your college Academic Integrity Officer in advance of submitting an assignment. Student resources on Sun Devil Integrity and strategies for completing your work with integrity and avoiding plagiarism are available here: ASU Student Resources for Academic Integrity or provost.asu.edu/academicintegrity for more information.

Disruptive, Threatening, or Violent Behavior:

ASU and the College of Integrative Sciences and Arts expects and requires its students to act with honesty, integrity, and respect. Required behavior standards are listed in the Student Code of Conduct and Student Disciplinary Procedures, Computer, Internet, and Electronic Communications policy, ASU Student Academic Integrity Policy, and outlined by the Office of Student Rights & Responsibilities. Anyone in violation of these policies is subject to sanctions. Students are entitled to receive instruction free from interference by other members of the class. An instructor may withdraw a student from the course when the student's behavior disrupts the educational process per Instructor Withdrawal of a Student for Disruptive Classroom Behavior. The Office of Student Rights and Responsibilities accepts incident reports from students, faculty, staff, or other persons who believe that a student or a student organization may have violated the Student Code of Conduct.

Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement.

Trigger Warning:

Please note that some course content may be deemed offensive by some students, although it is not my intention to offend anyone. In addition, some materials that we link with online might also be considered offensive, troubling, or difficult to review in terms of language or graphics. I attempt to provide warnings when introducing this kind of material; yet, if I forget to do so, or if something else (in my materials or posts from fellow students) seems offensive, please contact me at cbondi@asu.edu, or the faculty head, Shillana Sanchez srsanch3@asu.edu.

Student Accessibility and Inclusive Learning Services (SAILS):

Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to the instructor at the beginning of the semester either during office hours or by appointment. Note: Prior to receiving disability accommodations, verification of eligibility from the Student Accessibility and Inclusive Learning Services is required. Disability information is confidential.

Student Accessibility and Inclusive Learning Services (https://eoss.asu.edu/accessibility)
Email: Student.Accessibility@asu.edu
SAILS Phone: 480-965-1234
SAILS FAX: 480-965-0441

Tutoring:

Free tutoring support is available in person and online for most courses. Services are offered through ASU's University Academic Success Programs for currently enrolled students.

- Tutoring is available in math, business, science, statistics, and engineering courses.
- Writing tutoring is available for any writing project at any stage of the writing process.
- Supplemental Instruction (SI) facilitates collaborative study groups for selected courses.
- Graduate academic tutoring is available for writing and statistics.
- Academic skills tutoring can help with critical reading, study skills, note taking, and more.
- Resources are available through our YouTube channel, Zoom recordings, and handouts.

Visit <https://tutoring.asu.edu> or call (480) 965-9072 for more information about these services, to view our schedules, or to book an appointment.

Copyright:

Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement. For more information, see the Computer, Internet, & Electronic Communications Policy at <http://www.asu.edu/aad/manuals/acd/acd125.html>

Instructor's Copyrighted Materials:

In accordance with ACD 304-06 Commercial Note Taking Services, written permission must be secured from the official instructor of the class in order to sell the instructor's oral communication in the form of notes. Notes must have the note taker's name as well as the instructor's name, the course number, and the date.

Title IX:

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/faqs>.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://coss.asu.edu/counseling>, is available if you wish to discuss any concerns confidentially and privately. ASU online students may access 360 Life Services, <https://goto.asuonline.asu.edu/success/online-resources.html>.

Statement on Inclusion:

Arizona State University is deeply committed to positioning itself as one of the great new universities by seeking to build excellence, enhance access, and have an impact on our community, state, nation, and the world. To do that requires our faculty and staff to reflect the intellectual, ethnic, and cultural diversity of our nation and world so that our students learn from the broadest perspectives, and we engage in the advancement of knowledge with the most inclusive understanding possible of the issues we are addressing through our scholarly activities. We recognize that race and gender historically have been markers of diversity in institutions of higher education. However, at ASU, we believe that diversity includes additional categories such as socioeconomic

background, religion, sexual orientation, gender identity, age, disability, veteran status, nationality, and intellectual perspective.

Mental Health:

As a student, like anyone else, you may experience a range of challenges that can interfere with learning, such as strained relationships, increased anxiety, substance use, feeling down, difficulty concentrating, and/or lack of motivation. These emotional health concerns or stressful events may diminish your academic performance and/or reduce your ability to participate in daily activities. ASU Counseling Services provides counseling and crisis services for students who are experiencing a mental health concern. Any student may call or walk-in to any ASU counseling center for a same-day or future appointment to discuss any personal concern. Here is the website: eoss.asu.edu/counseling. After office hours and 24/7 ASU's dedicated crisis line is available for crisis consultation by calling 480-921-1006.

Course Evaluation:

Students are expected to complete the course evaluation. The feedback provides valuable information to the instructor and the college and is used to improve student learning. Students are notified when the online evaluation form is available. The results are always anonymous and cannot be reviewed by the instructor/department until after final grades have been posted.

Academic Affairs Manual:

For a complete guide to Arizona State University course policies, please refer to the [Academic Affairs Manual \(ACD\)](#).

Syllabus Disclaimer:

The syllabus is a statement of intent and serves as an implicit agreement between the instructor and the student. Every effort will be made to avoid changing the course schedule but the possibility exists that unforeseen events will make syllabus changes necessary. Remember to check your ASU email and the course site often.

College Contact: This course is offered by the [College of Integrative Sciences and Arts \(CISA\)](#). For more information about the college, visit our website: <https://cisa.asu.edu>. If you have questions about this course, please speak with your instructor. If your instructor is unable to address your questions, please send your inquiry to cisa@asu.edu.

Academic Support Services:

There is clear evidence that students who take advantage of academic support services perform better academically. As an ASU student you have access to many resources on campus. This includes tutoring, academic success coaching, counseling services, financial aid, disability resources, career and internship help and many opportunities to get involved in student clubs and

organizations.

- Tutoring: students.asu.edu/academic-success
- Counseling Services: students.asu.edu/counseling
- Financial Aid: students.asu.edu/financialaid
- Major/Career Exploration: uc.asu.edu/majorexploration/assessment
- Career Services: students.asu.edu/career
- Student Organizations: asu.edu/studentaffairs/mu/clubs/
- ASU Writing Centers: tutoring.asu.edu/writing-centers
- ASU Police Department: cfo.asu.edu/police
- International Student Resources: students.asu.edu/international/support/academic
- Student Accessibility and Inclusive Learning Services (SAILS) <https://eoss.asu.edu/accessibility>.