Course Description:
The course is focused on the intersections of gender, race, social class and sexuality in the context of Latin American popular cultural production. The colloquium incorporates a number of different disciplines, including film, fiction, dance, music and art. It also involves a number of live cultural events related to the Spanish and Portuguese speaking world that the student will be expected to attend.

Popular culture may be said to encompass any cultural form that impinges on a daily basis on the lives of individuals, including, but not limited to newspapers, radio, television, music, sports matches, certain forms of fiction, theater and film, and advertisements. These particular elements tend to tap into collective concerns of any "imagined community" that is, in fact, a nation. Popular culture will generally reflect common interests -- it informs and at the same time is informed by collective consciousness.

The student will develop an awareness of the social and historical contexts in which manifestations of popular culture have developed in various regions of Latin America in the 20th century. We will analyze these cultural artifacts in light of the intellectual work of some of the most important philosophers and critical thinkers of the last century, including Edward Said, Noam Chomsky, Jacques Derrida, Walter Benjamin, Néstor García-Canclini, Michel Foucault, Roland Barthes, Jean Baudrillard, Ferdinand de Saussure and Hans Robert Jauss.
There will be in-depth discussions relating to five of the most famous icons of Latin America: Eva Perón, Carmen Miranda, Frida Kahlo, Che Guevara and Selena. Weekly discussions will also highlight the development of tango culture in Argentina; the representation of Brazil in cartoons and film; the history of samba; and Caribbean music of Cuba, Puerto Rico and the United States. An important component of the course will be the examination of how Latin America and Latin Americans are portrayed in the United States and Europe -- what are the stereotypes and misperceptions?

Readings will focus on the analysis of popular representations of history, gender, sexuality, racial and religious hybrid identities, tradition, modernity, post modernity, social class, revolution, and religion. Students are expected to read *The Arizona Daily Star*, *The Tucson Citizen*, or a major national newspaper and make connections to course material. *The Wildcat*, while an excellent school newspaper, does not count, and while I encourage you to read it before or after our sessions, you may not read it during my class. It will both annoy and anger me.

You don’t want to do that.

**Course Texts:**

Course Packet (to be purchased at Bookstore.)

Class Handouts

**FILMS/TELEVISION/DOCUMENTARIES TO BE VIEWED IN CLASS** (Usually Clips)
*Bananas is My Business; Evita, una bandera; Black Orpheus; Orfeu; Tango: No me dejes nunca; Scent of a Woman; True Lies; The Three Caballeros (Disney Cartoon) Bugs Bunny; The Buena Vista Social Club; Frida; The Mambo Kings [movie]; I Love Lucy; Frasier; The Flintstones; The Simpsons; Moulin Rouge; The Motorcycle Diaries; West Side Story...y más!*

**FILMS/TELEVISION SHOWS TO BE VIEWED OUTSIDE OF CLASS**
*Ugly Betty every week* as well as the Jennifer López, Marc Anthony movie *El Cantante* about Puerto Rican salsa legend Hector Lavoe *AS SOON AS POSSIBLE*

**REQUIRED CULTURAL EVENT CONNECTED TO COURSE CONTENT:**

*Poncho Sanchez Latin Jazz Band Thursday October 11 at 7:30 in Centennial Hall*

**CLASS FORMAT AND REQUIREMENTS**

Class discussions and presentations will highlight critical thinking skills by having students develop an interpretation of the ideological significance of a given society's
cultural production, with a special emphasis on the interests that underlie various models
and projects of cultural interpretation. Race, gender and class are highlighted in all class
discussions and readings.

In addition to a careful reading of texts, students will prepare five one to two-page typed,
critical papers of 250 words every two to three weeks about a given topic treated in the
course. Critical papers should be kept by students in a course portfolio that will serve to
illustrate the development of writing skills as well as intellectual development. All papers
must be clearly written, carefully edited, and must include a thesis that is logically
developed. Papers will only be accepted typed. **Nothing handwritten will be accepted
at any time.** At least once during the course of the semester each student will be required
to lead the class discussion as part of a group in his/her Friday breakout session.

Presentations must include an outline of stimulating discussion points for other class
members. They should include an analysis of the works read, questions for other class
members about the readings to be discussed, and a presentation that includes at least 2 - 3
supplementary materials used to complement the topic treated. One critical paper during
the course of the semester may be a review of a website that connects to the course
material of that week. Students will be required to find the website and write a critical
evaluation of its usefulness for a greater understanding of the given topic.

There will be mid-term and final examinations. Exams will be comprised of short
identification and longer essay-type questions that will require an elaboration and
comparative analysis of two or more of the subtopics discussed in class. Questions for the
examinations will be provided by students.

Students will be required to write a ten-page research paper on their own area of interest
related to the course. A thesis statement on the research topic will be due on October 17
and will be returned October 19. On November 16 the first draft of the research paper
will be due and be peer edited by other students in class. The final version of the paper
will be due on December 5. It will be expected that all research papers include a clearly
written and carefully defended thesis, information about prior studies done on the topic
treated, and the significance of the research conducted.

This course will meet as a whole twice a week and in smaller discussion groups once a
week. Various strategies will be used to make the lecture component as interactive as
possible. For example, students will work in groups (formed in the discussion sessions) to
present a project to the class related to one of the themes discussed.

During Monday and Wednesday class lectures, numerous activities will be used to foster
student engagement with the material. These learner-centered activities include
cooperative learning techniques such as The Interactive Lecture, in which every fifteen
minutes during a lecture students will work in pairs to answer a question formulated by
the instructor and report back to the class. Students will be able to provide assessment on
lecture and/or breakout sessions through the use of spontaneous feedback forms at the
end of class sessions as well through email correspondence with the professor and
teaching associate.

Honors students enrolled will have the opportunity to meet at least once every three 
weeks with the faculty member and graduate teaching associate to discuss supplemental 
readings and to attend at least one cultural event as a group.

**GRADE BREAKDOWN:**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Student Information Sheet &amp; Receipt</td>
<td>1%</td>
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<tr>
<td>Questions for midterm</td>
<td>1.5%</td>
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<tr>
<td>Questions for final</td>
<td>1.5%</td>
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<tr>
<td>Quiz on Syllabus on August 22</td>
<td>1%</td>
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<tr>
<td>Class Presentation</td>
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<tr>
<td>Midterm Examination</td>
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<td>Final Examination</td>
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<tr>
<td>Five Critical Papers</td>
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<tr>
<td>Research Paper Outline/Thesis</td>
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<tr>
<td>Research Paper Rough Draft</td>
<td>3%</td>
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<tr>
<td>Research Paper</td>
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**Total** 100%

**Class Policies:**

1) No papers will be accepted late at any time [they may be faxed to 520-621-6104 
or emailed on the due date if the student is unable to be in class].

2) If you email the paper you must provide a hard copy from your email that 
dокументs the exact time and date the paper was sent.

3) No exams may be taken before or after the date listed on the syllabus, Friday 
October 12 for the midterm and Wednesday December 12 from 11-1.

4) Each absence beyond 3 will result in the loss of 2.5% of the overall course grade

5) Arriving late three times or leaving early three times (or any combination of late
arrival and early departures in lectures and in breakouts) is considered the 
equivalent of one absence.

6) Disruptive or rude behavior in class directed at the professor or graduate student 
teaching assistant or other class members will result in the immediate removal of 
the student from class that day and thus considered an absence and count towards 
the course grade. Students engaging in such behavior will also receive a written 
warning the first time the problem behavior is noted. If the behavior continues 
another day, student will be removed from class permanently.

7) Students may not wear hats during exams nor will they be excused to use the 
bathroom.

8) Mobile phones **must be turned off** during class.
9) DO not attempt to speak with the professor either immediately before or immediately after class regarding individual concerns. We must vacate the room in a timely fashion for the next class! Email any queries to Alejandrina or call 621 3123 to schedule an appointment with Professor Fitch.

10) DO NOT make “getting ready to leave” noises until the class session has ended at 10:50.

11) The event on Thursday October 12 at Centennial Hall is REQUIRED and will be on the midterm and/or final examination.

IMPORTANT UA POLICIES YOU MUST UNDERSTAND

I. Policy Title: Policy on Disruptive Behavior in an Instructional Setting

http://web.arizona.edu/~policy/disrupt.shtml

The University seeks to promote a teaching and learning environment free from material and substantial classroom disruptions. Faculty members and teaching staff have the authority and responsibility to effectively manage their classroom environments. Instructors may determine the time and manner for student questions and expression of points of view in the instructional setting. Accordingly, instructors should establish, communicate and enforce reasonable rules of classroom behavior and decorum via the syllabus and classroom discussion. This policy is not intended to discourage appropriate classroom expression, discussion or disagreement, but to promote respectful interactions.

A. Instructional Rules and Decorum

Rules and expectations for the instructional setting should be established by the instructor and communicated to the students via the syllabus and classroom discussion at the outset of the course. Such rules may contain reasonable restrictions in light of the instructional setting, teaching method and learning objectives; and may vary depending upon the educational context. Instructional rules may include, but not be limited to, prohibitions on cell phone use, refusing to be seated, talking during lectures, sleeping, eating, newspaper reading, entering the classroom late or leaving early without authorization, etc.

B. Prohibited Behavior

Disruptive Behavior is Prohibited. "Disruptive behavior" means conduct that materially and substantially interferes with or obstructs the teaching or learning process in the context of a classroom or educational setting. Disruptive behavior includes conduct that distracts or intimidates others in a manner that interferes with instructional activities, fails to adhere to an instructor's appropriate classroom rules or instructions, or interferes with the normal operations of the University.

Students who engage in disruptive behavior may be directed by the instructor to leave the class for the remainder of the class period. If the student refuses to leave after being requested to do so, the instructor may summon the University Police. For involuntary removal for more than one class period, involuntary withdrawal
from class, or more serious sanctions, the disciplinary procedures set forth in section C, below, must be utilized.

C. **Disciplinary Procedures for Significant Disruptions**

Before a student can be involuntarily removed for more than one class period or involuntarily withdrawn from a class or from the University for disruptive behavior, the following procedures must be utilized. For serious disruptions, the instructor may start at Step 2 or Step 3 as appropriate.

**Step 1.** The instructor of record for the course should communicate with the student as soon as possible after the first incident of disruptive behavior to identify the behavior, review the classroom rules and this policy, and instruct the student on the behavior that is required in the future.

**Step 2.** If the disruptive behavior continues, as soon as practical the instructor should provide a written warning to the student identifying the prohibited behavior that occurred, the rules that were violated and the behavior that is required in the future. The warning should also include notice that any subsequent violation of the classroom rules or this policy will result in the instructor filing a Student Code of Conduct Complaint with the Dean of Students Office for failure to comply with this policy, the directions of a university official and/or interfering with classroom related activities. See ABOR Policy 5-308. The Dean of Student's Office and the instructor's Department Head or Dean must also be copied on the warning.

**Step 3.** If the disruptive behavior is serious or continues after a written warning, the instructor must document the disruptive behavior in writing and file a Student Code of Conduct Complaint with the Dean of Students Office. The Complaint should also include a copy of any written warning provided to the student, as well as any documentation related to prior incidents and the names of any witnesses. The instructor must also notify his/her Department Head or Dean of the matter as well. The Dean of Students Office will investigate the Complaint in accordance with the Student Disciplinary Procedures (ABOR Policy 5-401, et seq.). The Student Disciplinary Procedures shall govern all proceedings involving such complaints. Sanctions, if necessary, will be imposed in accordance with the Student Code of Conduct.

**II. UA THREATENING BEHAVIOR BY STUDENTS POLICY:** Please see the following website:

http://policy.web.arizona.edu/~policy/threaten.shtml

**Policies and Procedures**

**Policy Title:** Policy on Threatening Behavior by Students
The University seeks to promote a safe environment where students and employees may participate in the educational process without compromising their health, safety or welfare. The Arizona Board of Regents’ Student Code of Conduct, ABOR Policy 5-308, prohibits threats of physical harm to any member of the University community, including to one’s self. Threatening behavior can harm and disrupt the University, its community and its families.

A. Prohibited Behavior

**Threatening Behavior is Prohibited.**

“Threatening behavior” means any statement, communication, conduct or gesture, including those in written form, directed toward any member of the University community that causes a reasonable apprehension of physical harm to a person or property. A student can be guilty of threatening behavior even if the person who is the object of the threat does not observe or receive it, so long as a reasonable person would interpret the maker’s statement, communication, conduct or gesture as a serious expression of intent to physically harm.

B. Procedures for Mandatory Reporting of Threatening Behavior

If threatened by any student’s conduct to the point of reasonable fear of immediate physical harm to self, others or property:

1. Leave the area immediately.

2. Call the Police by dialing 9-1-1 to request that an officer come to the location. Inform the Police if it is a repeat occurrence.

3. Anyone who observes what appears to be threatening behavior must report it to the Dean of Students Office and in the appropriate case file a Student Code of Conduct Complaint (see ABOR 5-403).

4. University employees who observe what appears to be threatening behavior must also report it to their supervisor or Department Head, who should report it to the Dean.

C. Disciplinary Process

In addition to any law enforcement action, the Dean of Students Office will investigate complaints against students and will keep records of such complaints and investigations in accordance with the Student Disciplinary Procedures (ABOR Policy 5-401, et seq.). Such records are subject to the Family Educational Rights and Privacy Act and may be shared with faculty and other University Officials who have a legitimate educational interest, and those persons who need to know in a health or safety emergency, including any person who was the object of the threat. The person observing a threat or being threatened by a student is to complete the Student Code of Conduct Complaint Form and send it to the Dean of Students Office. This will initiate the Student Disciplinary Procedures regarding the student who is charged with exhibiting threatening behavior. Within 24 hours, the Dean of Students Office will email the person who submitted the form to confirm that the form has been received. The Dean of Students Office will
communicate the progress of the investigation within ten calendar days to the person who was the object of the threat.

The Student Disciplinary Procedures shall govern all proceedings involving such complaints. The Dean of Students may suspend the student for an interim period prior to the resolution of the disciplinary proceeding if the Dean determines that the continued presence of the student poses a threat to any individual, property, or university function. Sanctions, as appropriate, may be imposed in accordance with the Student Code of Conduct, up to and including suspension or expulsion from the University. In addition to any other sanction, any student who has been found responsible for threatening behavior after an opportunity for appeal may be expelled from the University.

The Dean of Students Office may utilize a student behavior assessment committee to assist in determining whether the student can remain on campus or whether other appropriate disciplinary actions should be taken. The Student Behavior Assessment Committee is an advisory committee that shall include representatives from Counseling and Psychological Services, the Dean of Students Office, member(s) of the Faculty (including a representative of the Faculty Senate Student Affairs Policy Committee), Life and Work Connections, the Department of Risk Management, the University Police Department, and other ad hoc members and consultants as deemed necessary by the Dean of Students on a case-by-case basis. The Committee will receive its charge from the Dean of Students, as necessary.

III. UA CODE OF ACADEMIC INTEGRITY

Integrity is expected of every student in all academic work. The principle of academic integrity is that a student's submitted work be the student's own.

Students engaging in academic dishonesty diminish their education and bring discredit to the academic community. Students shall not violate the Code of Academic Integrity and shall avoid situations likely to compromise academic integrity. Students shall observe the codes whether or not faculty members establish special rules for academic integrity for particular classes. Failure of faculty to prevent cheating does not excuse students from compliance with the Code.

Faculty members shall foster the expectation of academic integrity and are responsible for notifying students of special rules of academic integrity established for a particular class (e.g., collaboration on homework, appropriate use of sources, use of the same paper in more than one class, etc.) and making every reasonable effort to avoid situations conducive to infractions of the Code.

Conduct prohibited by the Code consists of all forms of academic dishonesty, including, but not limited to: cheating, fabrication, facilitating academic dishonesty, and plagiarism as set out and defined in the Code of Conduct; modifying any academic work for the
purpose of obtaining additional credit after such work has been submitted to the supervising faculty member except when the supervising faculty member has approved such alterations; failure to observe rules of academic integrity established by faculty member for a particular course; and attempting to commit an act prohibited by this Code. Any attempt to commit an act prohibited by these rules shall be subject to sanctions to the same extent as completed acts.

Students found guilty of violating the Code are subject to any one or a combination of the following sanctions: loss of credit for the work involved; reduction in grade; failing grade assigned in the course, written warning, probation, suspension, expulsion or other sanctions imposed by the University Hearing Board. For more complete information on procedures, see the Code of Academic Integrity dated April, 1997. Copies are available in the Dean of Students Office.

TRAD 104
ISSUES IN LATIN AMERICAN SOCIETY AND POPULAR CULTURE
COURSE PLAN
Disclaimer: This outline will be modified as needed throughout the semester.

You must watch Ugly Betty every week for possible inclusion in class discussion (and possible quizzes) on Fridays.

You must see the film El Cantante AS SOON AS POSSIBLE. It stars Jennifer López and Marc Anthony and is about the Puerto Rican salsa legend Hector Lavoe

Week One August 20-22-24

INTRODUCTION TO THE COURSE

Learning Styles Inventory/Syllabus and Syllabus Receipt/Student Information Sheet
/Theoretical foundations for understanding popular culture [Folk cultures versus mass media, High culture versus Popular Culture]

Quiz on Syllabus and Class Policies on Wednesday.

Read the Introduction from Latino/a Popular Culture for Wednesday.

Week Two August 27, 29, 31

BRAZIL: THE FOUNDING MOTHER OF LATIN AMERICAN FEMININE ICONS-- CARMEN MIRANDA

Video: Cartoon: The Three Caballeros (Disney) Bananas is my Business
Clips: I Love Lucy, Daffy Duck

Magical Reels (handout)

COURSE PACKET READING 2 Foster “Bananas is my Business” Gender and Society in Contemporary Brazilian Cinema 103-14.

**FIRST CRITICAL PAPER IS DUE AUGUST 31.**

**Week Three September 3, 5, 7**

**NO CLASS SEPTEMBER 3 LABOR DAY**

**BRAZIL IN POPULAR IMAGINATION: CARNIVAL AND RACE**


Film Clips: *Orfeu Negro* (France-Brazil 1958) / *Black Orpheus* (Brazil 1999)

**Week Four September 10-12-14**

**BRAZIL IN U.S. POP CULTURE: The Simpsons “Blame it on Lisa” Samba and Capoeira, cont.**

**SECOND CRITICAL PAPER IS DUE SEPTEMBER 14**

**Week Five September 17-19-21**

**THE FANTASY OF CUBA: The Buena Vista Social Club**


Alejandrina will provide you with discussion questions on Wednesday for the discussion on Friday.

**Week Six September 24, 26, 28**

**POPULAR MUSICAL GENRES FROM THE CARRIBEAN I**

Discussion of *El Cantante*.

Clips: *West Side Story, I Love Lucy, Dance with Me, Salsa: The Motion Picture* COURSE PACKET READING 10 Delgado and Muñoz, eds. *Every night Life: Culture and Dance in Latin/o America.*”I Came, I saw, I Conga’d: Contexts for Cuban-American Culture” by Gustavo Pérez Firmat 239-254.
Alejandrina will provide you with questions on Wednesday for the discussion on Friday.

THIRD CRITICAL PAPER IS DUE SEPTEMBER 28

Week Seven October 1-3-5

OCTOBER 1 POPULAR MUSICAL GENRES FROM THE CARRIBEAN II

COURSE PACKET READING 11  The Mambo Kings Play Songs of Love
Film:  The Mambo Kings

OCTOBER 3 ARGENTINA-CARRIBEAN: THE MYTHIFICATION [AND IDEALIZATION] OF CHE GUEVARA I
COURSE PACKET READING 7  Culture Clash “A Bowl of Beings” [course packet]  Documentary: Che Guevara  Film Clips: Evita, A Bowl of Beings; The Motorcycle Diaries

Alejandrina will provide you with questions on Wednesday for the discussion on Friday.

Week Eight October 8-10-12

OCTOBER 8 ARGENTINA: THE MYTHIFICATION [AND IDEALIZATION] OF CHE GUEVARA II  The Motorcycle Diaries

Review for midterm: October 10

REQUIRED CULTURAL EVENT: Poncho Sanchez Latin Jazz Band Thursday October 11 at 7:30 in Centennial Hall

Midterm Examination: Friday October 12

Week Nine October 15-17-19

CHILEAN ARPILLERAS AND CHILEAN-AMERICAN ACTIVISM
COURSE PACKET READING 8: “Patchwork, Machismo and New Social Movements” in Memory and Modernity 185-188. COURSE PACKET READING 9  Marjorie Agosin: Scraps of Life [course packet]. Video Clip: Documentary: In Women’s Hands ; The New Song Movement [handout].

Alejandrina will provide you with discussion questions on Wednesday for the discussion on Friday.

October 17 Thesis statement for research paper due (2% of course grade)
October 19 Thesis statements returned

Week Ten October 22-24-26
ARGENTINA AND THE POPULAR IMAGERY OF TANGO

COURSE PACKET READING 4 Foster, Fitch, and Lockhart: *Culture and Customs of Argentina* [course packet]
COURSE PACKET READING 5 Savigliano, Marta. *Tango and the Political Economy of Passion*

Lectures by Professor Fitch: “The Last Tango(s) in Paris” and “The Mass-Marketing of Passion: Tango and Popular Culture in the United States”

Films: Clips from *Tango: No me dejes nunca; Scent of a Woman; The Exile of Gardel; Frasier; Moulin Rouge; Waking Life*

Documentaries: *Tango: La obsesión; Tango Magic and Perfumes de Tango*

FOURTH CRITICAL PAPER IS DUE OCTOBER 28

Week Eleven October 29, 31 November 2

ARGENTINA: THE MYTHS AND IMAGES OF EVA PERON I

Readings: COURSE PACKET READING 6 “The Masses do not Think, They Feel” in *Memory and Modernity*, 169-72

Films: Clips from Argentine documentaries on Eva Peron/Clips from the Argentine filmic version of her life.

Alejandrina will provide you with discussion questions on Wednesday for the discussion on Friday.

Week Twelve November 5-7-9.

ARGENTINA: THE MYTHS AND IMAGES OF EVA PERON II

Readings: *Vogue* magazine fashion spread with Madonna, 1996; Films: Clips from *Evita; Pop culture kitsch*

FIFTH AND FINAL CRITICAL PAPER IS DUE NOVEMBER 9

Week Thirteen November 14, 16

NO CLASS MONDAY NOVEMBER 12
Rough drafts of research paper are due at the beginning of class November 16. They must be full length. Papers will be peer edited in class. 3% of your course grade will be deducted if paper is not turned in at the beginning of class or is not full length.

**Week Fourteen November 19-21**

**MEXICO and the THE MASS MARKETING OF FRIDA KAHL**


NO CLASS NOVEMBER 24 DUE TO THANKSGIVING

**Week Fifteen November 26, 28, 30**

**U.S/MEXICO. THE ENDURING OBSESSION WITH SELENA**


FILM: Selena

**Week Sixteen December 3, 5**

Review for Final Examination/ Course Presentations Forum: December 5

Last day of class: December 5 RESEARCH PAPERS DUE

FINAL EXAM IS WEDNESDAY DECEMBER 12, 2007 11-1.

ABSOLUTELY NO FINAL EXAMS WILL BE GIVEN BEFORE OR AFTER THIS DATE OR AT AN ALTERNATIVE TIME.

ONE OF THE CRITICAL PAPERS LISTED ABOVE MAY BE SUBSTITUTED BY A ONE PAGE CRITICAL EVALUATION OF A WEBSITE RELATING TO ONE OF THE COURSE TOPICS.

**DESCRIPTIONS OF CULTURAL EVENTS**

Poncho Sanchez Latin Jazz Band Thursday October 11 at 7:30 in Centennial Hall

Behind every song is a story Poncho Sanchez delights to tell. Listen closely. The Grammy® Award-winning jazz artist and salsa singer lets his **congas** do the talking. Growing up in California in a Mexican-American family, Sanchez basked in the Afro-Cuban and bebop jazz sounds and traditions that surrounded him, influences that would provide the inspiration for his own stirring tales. Now, leading one of the most popular Latin jazz groups today, the **conguero’s** rhythms are undeniably infectious and seductive with incendiary energy and groove.
**UApresent Box Office**
1020 E. University Blvd.
Monday through Friday 10am-6pm
Saturday (Sept - May) 12noon-5pm
Closed on Sunday Box Office: (520) 621-3341
Fax: (520) 621-8991
TTY: (520) 626-3980