

COMM 326: Latinx Media Studies

4 Units

Fall 2024 – Mondays, Wednesdays – 3:30-4:50pm

Section: 20522

Location: ANN L116

Instructor: Teresa Delfín, Ph.D.

Office: TBD

Office Hours: By appointment. Meetings available in person, via zoom, text, call, and Facetime.

Contact Info: tdelfin@usc.edu, 510.219.5554 (This is my cell; please text before calling)

Course Description

Latinx Media studies introduces students to critical analyses of media texts, industries, and technologies that shape the lives of Latinx communities in the United States. This course will consider the contributions of Latinx people as subjects, creators, consumers, critics, and scholars of media in the U.S. This is an interdisciplinary course that draws on history, rhetoric, visual anthropology, and communications.

Student Learning Outcomes

This course will consider the ways that Latinx people are and have been portrayed in media, how we consume media, and the roles we play as media creators. We will also learn from scholars, critics, and analysts of media by, for, and about our Latinx communities and will play these roles ourselves throughout the semester. By the end of the semester, students should be well acquainted with the history of Latinx people's portrayals on screen, radio, and more. We will also hone techniques of analysis that will make us both stronger critics, savvier consumers, and mindful creators.

Course Notes

The syllabus is subject to change. Any updates will be posted in "Announcements" on Brightspace. Please note that some assignments will have individualized due dates. These individualized assignments should be submitted the day they are presented. Brightspace is where you will take quizzes, submit assignments, check your grade, find links and downloads, and see updates to the syllabus.

Required Readings and Supplementary Materials

- Reel Latinxs: Representation in U.S. Film and TV (Frederick Luis Aldama & Christopher González)
- Playful Protest: The Political Work of Joy in Latinx Media (Kristie Soares)

Additional articles and other media will be linked on Brightspace

Both books are available in the bookstore and electronically through the library

Additional articles will be linked on Brightspace

Technological Proficiency and Hardware/Software Required

This course will meet in person on campus with few exceptions. The following links provide information that may be beneficial to you during the semester. [USC Computing Center Laptop Loaner Program](#), [Zoom information for students](#), [Brightspace help for students](#), [Software available to USC Campus](#). As a media studies class, you will be expected to screen videos as part of your homework on a regular basis

Laptop Policy

All undergraduate and graduate Annenberg majors and minors are required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the [Annenberg Digital Lounge](#) for more information. To connect to USC's Secure Wireless network, please visit USC's [Information Technology Services](#) website.

Policies and Procedures

a. Additional Policies

Affect (pronounced with an "A" like in apple) is a category that is very important to cultural anthropologists and describes the ways emotions and moods are exhibited to those around us. You will be expected to be mindful of your affect among your peers, as this will be a highly collaborative class. This course is designed to accommodate many disabilities. For example, there are no timed exams and all quizzes are open-book. Nonetheless, students with disabilities are encouraged to meet with me early in the semester to discuss your authorized accommodation needs for this course.

b. Communication

All office hours for this class will be by appointment. You may email or text to make an appointment and office hours can be in person or via Zoom, phone, or Facetime. When texting, please be sure to give me your name and let me know which class you are texting about. Be sure to text to schedule a phone call. For pressing matters, text is most efficient and will receive a prompt response. Allow up to 3 days for email responses.

Required Readings and Supplementary Materials

- **Reel Latinxs: Representation in U.S. Film and TV**
Frederick Luis Aldama & Christopher González
- **Playful Protest: The Political Work of Joy in Latinx Media**
Kristie Soares
- **Additional articles and other media will be linked on Brightspace**

Description and Assessment of Assignments

Weekly Quizzes:

Prior to each class meeting there will be a quiz based on the assigned reading. These quizzes will be on Brightspace and must be completed and submitted before the start of each class meeting.

Discussion Questions:

Once during the semester, each student will be required to write 5 open-ended questions about the reading designed to encourage lively discussion. Details for how to successfully complete this assignment are on Brightspace.

Micro Presentations:

You will choose a media clip that is a strong example of what is discussed in the chapter and explain your reasoning for it. You should plan to present for a total of 30 minutes including the video clip (aim for 5-10 minutes of speaking). There will be 1-2 presentations each presentation day. Details are on Brightspace

Guest Speaker Questions:

This semester, we are honored to have Jorge Gutierrez as our guest speaker. We will put considerable preparation into this event to give him the Annenberg welcome he deserves. Each student will be responsible for creating 5 thoroughly researched and carefully crafted open-ended questions that reflect deep engagement with our guest's work and personal history

Final Presentation: Rhetorical Analysis:

Your final assignment will be to choose a piece of media by or about the Latinx community and analyze it, making a case for the argument its creators make. You should consider how it is trying to persuade its audience, what claims are being made, what it is appealing to, referencing, connecting to; what is it in conversation with. You will present both your media clip and your analysis in class. Details available on Brightspace.

Description and Assessment of Assignments & Grade Breakdown

Assignment	Points	% of Grade
Weekly Brightspace Quizzes Based on the Reading		20%
Guest Speaker Questions		20%
Discussion Questions Based on Assigned Books		20%
Micro Presentation about media discussed in text		20%
Final Presentation: Rhetorical Analysis of Media		20%
TOTAL		100%

Participation

This class will be collaborative and project oriented. Attendance and meaningful participation are expected.

Grading Scale

94 to 100%: A	80% to 83%: B-	67% to 69%: D+
90% to 93%: A-	77% to 79%: C+	64% to 66%: D
87% to 89%: B+	74% to 76%: C	60% to 63%: D-
84% to 86%: B	70% to 73%: C-	0% to 59%: F

Course Specific Policies

Contact me if you would like the opportunity to submit late work or resubmit work for a chance at a better grade. Phones should only be used in class if they contribute positively to the course experience.

We will explore the potential of AI together in this class. You are welcome to use AI to help you brainstorm, but final submissions of any work should be your own. Be especially careful with citing references provided by AI engines such as Chat GPT, which are known to "hallucinate" legitimate sounding citations that are often nonsensical.

Classroom Policies

Throughout the semester, we will grapple with many contentious issues while working to mindfully interrogate our own biases and standpoints to hold space for new, sometimes uncomfortable, but always interesting ideas. This is a seminar, so you will be expected to participate with an open mind. Be prepared to teach and learn from your peers as you tackle complicated concepts and ideologies together.

Attendance

Students are allowed 2 unexcused absences. Each additional absence may result in a grade level reduction (from A to A-, B+ to B, and so on).

Grading Standards

Letter Grade	Description
A	Excellent; demonstrates extraordinarily high achievement; comprehensive knowledge and understanding of subject matter; all expectations met and exceeded.
B	Good; moderately broad knowledge and understanding of subject matter; explicitly or implicitly demonstrates good, if not thorough understanding; only minor substantive shortcomings.
C	Satisfactory/Fair; reasonable knowledge and understanding of subject matter; most expectations are met; despite any shortcomings, demonstrates basic level of understanding.
D	Marginal; minimal knowledge and understanding of subject matter; more than one significant shortcoming; deficiencies indicate only the most rudimentary level of understanding.
F	Failing; unacceptably low level of knowledge and understanding of subject matter; deficiencies indicate lack of understanding.

Grading Timeline

Every effort will be made to grade submissions within a week.

Assignment Submission Policy

A. All assignments are due on the dates specified. Lacking prior discussion and agreement with the instructor, late assignments will automatically be given a grade of F.

B. Assignments must be submitted via Brightspace.

Course Schedule: A Weekly Breakdown

Be advised that this syllabus is subject to change - and probably will change - based on the progress of the class, news events, and/or guest speaker availability. **Dates in green we do not meet in class.**

Week 1	8/26	Watch "The Bronze Screen: 100 Years of the Latino Image in Hollywood Cinema"
	8/28	Read: RL "Preface," "Introduction" & Ch. 1 "Reel Markers of Latinidad"
Week 2	9/2	Labor Day
	9/4	Course Introduction, Read: RL Ch. 2 "Yesterday's and Today's Reel Bad Hombres"
Week 3	9/9	Read: RL Ch. 3 "Laughing Matters"
	9/11	"Laughing Matters" Screening & Micro Presentations
Week 4	9/16	Read: RL Ch. 4 "Pixelated and Reel Latinx Niños, Teens, and More"
	9/18	Animation Screening & Micro Presentations
Week 5	9/23	Read: RL Ch. 5 "Let's Talk Gender and Sexuality"
	9/25	Gender and Sexuality Screening & Micro Presentations
Week 6	9/30	Read: RL Ch. 6 "Latinxs in Reel Speculative Spaces" & Coda "It's a Latinx Wrap"
	10/2	Speculative Spaces Screening & Micro Presentations
Week 7	10/7	Jorge Gutierrez Screening TBD + Event Workshop
	10/9	Jorge Gutierrez Screening TBD + Event Workshop
Week 8	10/14	Jorge Gutierrez Screening: What a Time to Be Alive + Event Workshop
	10/16	Jorge Gutierrez Screening TBD + Event Workshop
Week 9	10/21	Q&A with Jorge Gutierrez
	10/23	Event debrief
Week 10	10/28	Read PP: Intro, "Dancing in My Parents' Living Room and Other Stories About Joy"
	10/30	Read PP Ch. 1: "Gozando: Gendered Discourses of Pleasure in Early Salsa"
Week 11	11/4	Read PP Ch. 2: "Precise Joy: The Gendered Performance of Affect in Young Lords Party"
	11/6	Read PP Ch. 3: "Choteo and the Family Sitcom: Poking Fun at Cuban Masculinities..."
Week 12	11/11	Veterans Day
	11/13	Read PP Ch. 4: "Dancing with Death: Celia Cruz's Azucar and Queer Color Survival"
Week 13	11/18	Read PP Ch. 5: "Dale: Queer Racialized Excess in Pitbull's Miami"
	11/20	Read PP Coda: "Politicized Silliness in a Time of Crisis: Notes on Representative AOC"
Week 14	11/25	TBD
	11/27	Thanksgiving
Week 15	12/2	Final Presentations
	12/4	Final Presentations

Course Content Distribution and Synchronous Session Recordings Policies

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation, is prohibited. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relation to the class, whether obtained in class, via email, on the internet, or via any other media. Distributing course material without the instructor's permission will be presumed to be an intentional act to facilitate or enable academic dishonesty and is strictly prohibited. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Statement on University Academic and Support Systems

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. [The Office of Student Accessibility Services](#) (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Student Financial Aid and Satisfactory Academic Progress:

To be eligible for certain kinds of financial aid, students are required to maintain Satisfactory Academic Progress (SAP) toward their degree objectives. Visit the [Financial Aid Office webpage](#) for [undergraduate](#)- and [graduate-level](#) SAP eligibility requirements and the appeals process.

Support Systems:

[Annenberg Student Success Fund](#)

The Annenberg Student Success Fund is a donor-funded financial aid account available to USC Annenberg undergraduate and graduate students for non-tuition expenses related to extra- and co-curricular programs and opportunities.

[Annenberg Student Emergency Aid Fund](#)

Awards are distributed to students experiencing unforeseen circumstances and emergencies impacting their ability to pay tuition or cover everyday living expenses. These awards are not intended to cover full-tuition expenses, but rather serve as bridge funding to guarantee students' continued enrollment at USC until other resources, such as scholarships or loans, become available. Students are encouraged to provide as much information in their application, as well as contact their academic advisor directly with questions about additional resources available to them.

[Counseling and Mental Health](#) - (213) 740-9355 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

[988 Suicide and Crisis Lifeline](#) - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline consists of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

USC Annenberg

[Relationship and Sexual Violence Prevention Services \(RSVP\)](#) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

[Office for Equity, Equal Opportunity, and Title IX \(EEO-TIX\)](#) - (213) 740-5086

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

[Reporting Incidents of Bias or Harassment](#) - (213) 740-2500

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

[The Office of Student Accessibility Services \(OSAS\)](#) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

[USC Campus Support and Intervention](#) - (213) 740-0411

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

[Diversity, Equity and Inclusion](#) - (213) 740-2101

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

[USC Emergency](#) - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

[USC Department of Public Safety](#) - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call

Non-emergency assistance or information.

[Office of the Ombuds](#) - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

[Occupational Therapy Faculty Practice](#) - (323) 442-2850 or otfp@med.usc.edu

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.