

ENG 4130: RACE AND ETHNICITY IN FILM

SUMMER B 2023

CLASS # 10943, SECTION 4C93

INSTRUCTOR: FELIPE GONZÁLEZ-SILVA (HE/HIM) (FGONZALEZSILVA@UFL.EDU)

OFFICE HOURS: MONDAY AND WEDNESDAY, PERIOD 4 (12:30 – 1:45 PM) OR BY APPOINTMENT. ROOM: TUR 4341

COURSE MEETING TIMES

MONDAY THROUGH FRIDAY, PERIOD 3 (11:00 AM – 12:15 AM) IN TUR 2334;

TUESDAYS AND THURSDAYS FOR SCREENINGS, PERIODS 6 – 7 (3:30 PM – 6:15 PM) IN ROLFS 0115.

COURSE WEBSITE: CANVAS



Source: *El abrazo de la serpiente* [Embrace of the Serpent] (Ciro Guerra 2015)

COURSE DESCRIPTION

The arrival of colonizers in America starting in the 15th century brought, among many other things, discourses of social hierarchy that implicitly or overtly strived to justify the European domination over the “New World” and its people. The purported superiority of certain racial and ethnic configurations continued to develop into idioms, behaviors, and assumptions that reverberate today. For example, in addition to a vast selection of stereotypes, popular Western imaginaries typically depict Latin America as a homogeneous region with populations that invariably speak Spanish, have certain phenotypic features, and live in warm climates. These misconceptions disregard the region’s remarkable diversity and ignore Latin America’s thorny relationship with race and ethnicity. This course confronts these issues explored in cinema from and about Latin America(ns).

We will analyze cinematic art’s role in addressing, reaffirming, and combatting dominant discourses surrounding race and ethnicity. Some of the major questions that will guide our exploration are: how do we determine the limits that define “Latin America”? What does it mean to be Latin American, Latinx/a/o, Hispanic, and so on, and who is excluded from those classifications? How does cinema negotiate hierarchical organizations of ethnicity and race?

Specifically, by the end of the course, a student will be able to:

1. Employ and debate the limits and possibilities of definitions of concepts such as race, ethnicity, Blackness, Whiteness, and Indigenous. Similarly, students will recognize the historical developments underpinning these ideas.
2. Discuss how film (and other media) creates, reproduces, questions, and negotiates racial and ethnic notions at local, national, and global levels.

3. Recognize media representations (valued as positive, negative, or otherwise) of racialized subjects as incomplete yet rich sites for discussion.
4. Make critical connections between the course's "main" concepts and issues of gender, class, ability, sexual orientation, and others.
5. Refine analysis tools and skills for studying and writing on films and media regarding ethnicity, race, and beyond.
6. Contribute to scholarly and popular debates surrounding the course's topics via (audiovisual) composition.

REQUIRED TEXTS

Required essays, articles, and book chapters will be available through Canvas/Ares Course Reserves.

Please note that most films are not in English and thus will require subtitles. Also, the list contains a selection of movies that might be challenging to watch for diverse reasons (e.g., due to implied or graphic violence, drug use, abuse, etc.). Reach out to me at the beginning of the course if you are concerned about specific content you wish to avoid. Take this into account to make an informed decision about whether to take the course or not.

ASSIGNMENTS: SEE BELOW FOR GRADING RUBRIC

The following are general descriptions of the assignments to complete during the semester. Please consult the course website for updated requirements, rubrics, and deadlines. You may also contact me on Canvas, after class, or during office hours if you have any doubts about assignments.

All assignments should be submitted on Canvas by 11:59 pm unless stated otherwise.

1. **Screening Posts:** Make a habit of writing notes on every film required to watch for Tuesday and Thursday screenings (periods 6 – 7). Consider both “minor” details and large-scale annotations. Do not overwhelm yourself by recording every piece of information but focus on the elements/theories from that week. With time you will become more effective at this!

Write a short post (150 words) highlighting a significant observation that you consider deserves further analysis/discussion. You may add an analytical question to your post. Do not use this space to summarize the plot; instead, use this assignment to prepare yourself for the next class and, more importantly, to develop critical viewing skills.

Posts are due every Tuesday and Thursday by midnight.

2. **Geography Quizzes:** Geographical divisions and delineations typically obscure social tensions and inequalities as well as histories of colonization and other forms of repression. We should, however, remain aware of these political features. Where are we spatially compared to the filmmakers and subjects from the movie we will watch? Where is, for example, Peru or Haiti, and how do those locations affect the production and reception of films from those countries? The films in the course also explore borders (and border crossing), which often concern material and symbolic frontiers. For these reasons, this class requires students to learn (or practice) geographical (and other) knowledge of Latin America.
3. **Presentations:** At the beginning of the semester, I will assign films to groups of 2-3 students based, as possible, on your preferences. A day after each screening (i.e., Wednesday and Friday), students scheduled for the day will

give a 10-minute long presentation introducing the film and lead class discussion for 15 additional minutes. Students may decide the focus of their presentations, but everyone must connect the movies to class readings and conversations (present and from earlier weeks) and provide additional information (i.e., political, production-related, etc.) that could make the discussion richer and more informed. End presentations with a few discussion questions to begin our conversation for the day.

4. **Research Paper:** Choose a film, conduct research, and write a 2,000-word paper where you propose and defend a particular argument. You may approach this exercise with the focus of your choice (poetic, cultural, mixed, etc.) but be mindful of selecting a manageable project in terms of time and length.

You will first write a prospectus presenting your topic, its relevance, and a tentative thesis statement. The prospectus also requires you to identify four scholarly secondary sources with which you will engage to create and support your argument.

Second, after I revise and approve your prospectus, write an annotated bibliography to describe and assess your four secondary sources. Finally, you will write the research paper.

Note: the prospectus and annotated bibliography do not require a specific word count, but you should meet all the requirements explained on Canvas to receive credit.

5. **Participation:** This course includes a significant workload regarding readings and screenings that serve as a starting point for productive dialogue. Come prepared for every meeting and be ready to engage in conversations about

the required material. I will share lectures every week and lead class discussions, but the success of this class ultimately depends on every student's effort, voice, and participation.

In the first class, I will talk about different ways of participating actively in class, given that I recognize that everyone contributes to meetings differently.

ASSIGNMENT CHART WITH MINIMUM WORD COUNTS AND PERCENTAGES

Assignment	Minimum Word Count	Percentage
Screening Posts	150 words * 12 posts = 1,800 words	2 * 11 posts = 22%
Geography Quizzes	N/A	5 * 2 quizzes = 10%
Presentation	N/A	10%
Research Paper		
- Prospectus	N/A	10%
- Annotated Bibliography	N/A	10%
- Paper	2,500 words	20%
Participation	N/A	18%
		100%

COURSE POLICIES

1. **Attendance:** Attendance is fundamental for the successful development of the course. Like all lecture-discussion courses, this one needs you! I will drop the final grade by a letter grade after three unexcused absences, and you will fail the course after five. This course follows the university's policies on acceptable reasons for absence. Please check this link <https://catalog.ufl.edu/UGRD/academic-regulations/attendance->

[policies/#absencestext](#) and contact me if you have any additional questions.

2. **Please be punctual.** Arriving late at three sessions equals one absence. Make sure, however, to contact me through Canvas as soon as possible when something prevents you from arriving (in time) to class. Please communicate with me openly and honestly.
3. Students should be respectful of their peers and different viewpoints on subjects discussed. Disrespectful behavior is unprofessional and will result in lower participation grades or a meeting with the instructor to address the behavior. As mentioned previously, the class materials and topics might pose challenging discussions. This consideration, however, does not excuse mistreatment of any type.

Additionally, emails to the instructor must follow professional subject, grammar, and tone protocols— including proper salutations and signatures. Remember that all emails sent through our UFL accounts are Public Records (Florida Statutes, Chapter 119).

4. The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/about/title-ix-rights/>
5. **Paper Format & Submission:** All papers will be submitted electronically, via Canvas unless otherwise stated. Each submitted paper must be in .doc or .docx format.
6. **Late Papers/Assignments:** No late submissions will be accepted **unless** the instructor has previously agreed upon an extension. I am flexible and understanding, but clear and prompt communication is essential for this course and elsewhere.

7. **Communication:** Please contact me exclusively through Canvas. When doing so, write complete, clear, and respectful messages. Use appropriate message subjects, salutations, and closings.

Additionally, I recommend the class creates a GroupMe/Slack/etc. group that includes all interested students. Although such is a non-official space where I have no presence or control, do not forget to be respectful to your peers.

8. **Paper Maintenance Responsibilities:** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
9. **Academic Honesty and Definition of Plagiarism:** UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.

According to UF Student Honor Code:

A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

- a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
- b. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full

and clear acknowledgment and permission of the Faculty to whom it is submitted.

c. Submitting materials from any source without proper attribution.



d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.

10. **Students with disabilities** who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give your instructor early in the semester.
11. **Students who are in distress or who are in need of counseling or urgent help:** please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
12. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
13. **Grade Appeals:** In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Please contact Ms. Blount at cblount@ufl.edu. Grade appeals may result in a higher, unchanged, or lower final grade.
14. **Course Evaluations:** Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://ufl.bluera.com/ufl/>



15. [Policy on environmental sustainability](#): Consider purchasing electronic editions of assigned texts when available or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale).


SCHEDULE

Date	Reading/Screening/Activity	Assignment due
Week 1 – Introduction to key concepts and debates		
July 3 rd	Course introduction	
July 4 th	Independence Day – No Class	
July 4 th (Screening)	🎬 Watch assigned excerpts of early (Latin American) cinema on your own	
July 5 th	Read Peter Wade's "The Meaning of 'Race' and 'Ethnicity.'"	
July 6 th	Read Ana M. López's "Early Cinema and Modernity in Latin America."	
July 6 th (Screening)	🎬 <i>Zama</i> (Lucrecia Martel 2017) 🇨🇵	Screening Post # 1
July 7 th	Discuss the film	
Week 2 – Indigeneity and Nation Construction		
July 10 th	Read Peter Wade's "Introduction: Mixture as a Biopolitical Process"	
July 11 th	Read Marixa Lasso's "Race War and Nation in Caribbean Gran Colombia, Cartagena, 1810-1832."	

July 11 th (Screening)	 <i>El abrazo de la serpiente</i> (Ciro Guerra 2015) 🇨🇴	Screening Post #2
July 12 th	Excerpts from <i>Mapping the Country of Regions</i>	
July 13 th	Continue the discussion on Colombian nation building	
July 13 th (Screening)	 <i>Madeinusa</i> (Claudia Llosa 2006) 🇵🇪	Screening Post #3
July 14 th	Read Marie-Eve Monette's "Cinematic Tourism in <i>Madeinusa</i> "	Geography Quiz
Week 3 – Whiteness		
July 17 th	Read Richard Dyer's "The Matter of Whiteness" Optional reading: bell hooks' "Representations of Whiteness in the Black Imagination."	
July 18 th	Read Mónica García Blizzard's "Introduction" in <i>The White Indians of Mexican Cinema</i>	

July 18 th (Screening)	 <i>Tizoc</i> (Ismael Rodríguez 1957) 🇲🇵	Screening Post #4
July 19 th	Discuss <i>Tizoc</i> and whiteness	
July 20 th	Read Ceron-Anaya et al.'s "A Conceptual Roadmap for the Study of Whiteness in Latin America."	
July 20 th (Screening)	 Excerpts from <i>Juanpis González: The Series</i> 🇪🇸	Screening Post #5
July 21 st	Discuss the series	Geography Quiz
Week 4 – Blackness, Racialized Religion, and Rebellion		
July 24 th	Read Paul Christopher Johnson and Stephan Palmié's "Afro-Latin American Religions."	
July 25 th	Continue the discussion on Afro-Latin American religions Watch clips of <i>Canne amère</i> (1983) 🇵🇷 in class	
July 25 th (Screening)	 <i>Black and Cuba</i> (Robin J. Hayes 2015) 🇺🇸🇨🇺	Screening Post #6
July 26 th	Discuss <i>Black and Cuba</i>	

July 27 th	Read Jan Lundius and Mats Lundahl's "Introduction" in <i>Peasants and Religion</i>	
July 27 th (Screening)	 <i>Liborio</i> (Nino Martínez Sosa 2021) 	Screening Post #7
July 28 th	Discuss the film	Prospectus and Annotated Bibliography
Week 5 – Latin Americans as “Others”: The US Western and Beyond		
July 31 st	Read Ana María del Rió-González "To Latinx or Not to Latinx" Luisa N. Borrell and Sandra E. Echeverria's "The use of Latinx in public health research when referencing Hispanic or Latino populations."	
August 1 st	Read Ramírez-Berg's "Stereotypes in Film."	

August 1 st (Screening)	 <i>One-Eyed Jacks</i> (Marlon Brando 1961)  and clips from <i>Quién sabe?</i> (Damiano Damiani 1967)  [Might substitute for a film featuring Dolores del Río, for instance]	Screening Post #8
August 2 nd	Discuss the films	
August 3 rd	Read Ramírez-Berg's "A Crash Course on Hollywood's Latino Imagery."	
August 3 rd (Screening)	 <i>High Noon</i> (1952)  and clips from other films featuring Katy Jurado	Screening Post #9
August 4 th	Read José E. Limón's "De acá de este lado: Screening Domination and Desire."	
Week 6 – Latin Americans in the US: Immigration and Racialization		
August 7 th	Read Wendy D. Roth's "Transnational Racializations."	
August 8 th (Screening)	 <i>My Family, Mi Familia</i> (Gregory Nava 1983) 	Screening Post #10
August 9 th	Read Steven W. Bender's "Mi Familia as Counterspeech."	

August 10 th	Continue discussion Watch clips from <i>Real Women Have Curves</i> (Patricia Cardoso) 🇺🇸 and <i>Paraíso Travel</i> (Simón Brand) 🇨🇴 in class.	
August 10 th (Screening)	🎬 <i>Hangin' with the Homeboys</i> (Joseph Vásquez 1991) 🇺🇸	Screening Post #11
August 11 th	Final discussion	Research Paper

GRADING SCALE

A	100 – 93	C	75 – 73
A-	92 – 90	C-	72 – 70
B+	89 – 86	D+	69 – 66
B	85 – 83	D	65 – 63
B-	82 – 80	D-	62 – 60
C+	79 – 76	E	59 – 0

A Assignments: Engage with the topic thoughtfully and thoroughly, using reliable sources and working within the context of audience, purpose, and assignment format/medium. Show care and attention to visuals and formatting to enable reader comprehension. Tone and language are “professional” (objective, clear, and semi-formal) and communicate complex thought. Have few or no grammar and punctuation mistakes.

B Assignments: Engage thoroughly with the topic, using reliable sources. Acknowledge the context of audience, purpose, and assignment

format/medium, though may stumble over one or more elements. Show attention to visuals and formatting; may be basic, but still clear and streamlined. Tone and language are professional and clear. Have some grammar or punctuation mistakes.

C Assignments: Make good faith effort to engage with the topic, but source use or complex synthesis not as well-integrated as A or B assignments. Some acknowledgement of audience, purpose, and assignment format/medium, but neglect one of these areas more than others. Show some thought in formatting and visual use, but not streamlined/tailored to the document's purpose. Tone and language are respectful but 'chatty' or overly complex. Have noticeable grammar and punctuation mistakes.

E Assignments: Have unclear topic or do not engage with the listed assignment requirements; little to no synthesis and incorrect or negligible source use. Little or no acknowledgement of audience, purpose, or assignment format/medium. Incorrect or unclear use of formatting and visuals. Tone and language unprofessional and/or unclear. Have disruptive grammar and punctuation errors.