Communication Studies 415
Diversity and Representation in the Media

Course location: Cuernavaca, Mexico with excursions to Mexico City
Fall semester only

Perquisite: COM 120 or NMS 220, or permission of the instructor

Course Description
This course, which will be taught in Cuernavaca, Mexico, with regular excursions to Mexico City and elsewhere, explores the role that various media, such as film, television, journalism and the internet play in shaping and influencing society, in particular in relation to Mexico.

This course will develop students’ ability to interpret, examine and deconstruct media in Mexico and beyond. Through analyzing dominant and alternative representations, texts and stories in contemporary and historical Mexico, students will develop a nuanced understanding of the cultural and political landscape, as well as the importance of applying a critical theoretical lens to understanding diversity and representation in media around the globe.

Topics covered include theories of influence and effects; semiology and structuralism, content analysis, political economy, representations of gender, race, and class; cultural imperialism, agenda setting and gatekeeping, textual and narrative analysis.
After taking this course, students should possess a heightened understanding and appreciation of media’s significance and impact on a global and local scale, and be able to use the lens of media theory to deepen their understanding of Mexico’s cultures and peoples.

Course Rationale
Media has played a central role in the formation and subversion of national identity, colonization and resistance in contemporary and historical Mexico. Through representations as varied as community radio, reality television and multimedia exhibitions, we will explore Mexicanidad in all its complexities and ambiguities.

In addition, we will critically examine the relationship between media ecosystems, cultures and people of Mexico and the United States. Through a critical media theory and intercultural lens, students will encounter and deconstruct American and Mexican media stereotypes, assumptions and representations of Mexico and Mexicans. In particular, the course will focus on the long standing history, present and future of migration from Central America, to Mexico to the United States.
Teaching Methodology
Students will be encouraged to unpack and challenge their own subjective lens. The primary aim of media studies is to look critically at the world around us, and learn the tools to deconstruct the very foundations of reality. Primary inquiry questions that will inform our journey include:

- How is our worldview formed?
- How does our worldview as Americans intersect and clash with the Mexican worldview?
- Who controls which narratives? How can ownership be subverted?
- How can we use media as a vehicle to chart unfamiliar territory, to begin to explore what we do not know?
- How can we be responsible consumers and producers of media and citizens of the world?
- How can we develop and spread understanding of others and ourselves through the examination and creation of media?

We will explore these questions and more through readings, viewings, lectures, guest speakers, field trips, discussions, analysis, and our daily life (la vida cotidiana) in Mexico.

Course Objectives
- Critically reflect on one’s own worldview and cultural perspectives and how these are influenced by one’s media environment
- Explore various methods and approaches for analyzing the impact of media on society, including theories of influences and effects, representational analysis, economic and industry practice, and new media theories
- Assess the functions and roles of media in culture, society, and politics
- Examine how media can be used as a tool of propaganda, liberation, and appropriation
- Develop writing and research presentation skills

Specific Course Objectives for Mexico
- Understand and interpret Mexican identities, cultures and society paying special attention to gender, class, and race through the lens of media representations
- Critically analyze various forms of media in Mexico, such as film, television, websites, advertisements, and videogames
- Identify key contemporary Mexican issues and examine their representations in various texts
- Examine the complex relationship between Mexico and the United States dominant and alternative representations and text

Required Course Materials
You are responsible for checking the class Moodle page and your Augsburg email regularly for class updates. Announcements, assignment guidelines, grades, and other helpful material will be available on the course page. Additional readings will be provided in pdf form or a course packet at the beginning of the semester.

Required Text:
Selected Additional Readings & Viewings:
Selections from Cinemachismo: Masculinities and Sexuality in Mexican Film. By Sergio de la Mora. Published by University of Texas Press. 2006.
Selections from Generación ¡bang! Los nuevos cronistas del narco mexicano ed. by Juan Meneses.
Selections from “More or Less Dead: Femicide, Haunting, and the Ethics of Representation in Mexico.” Alice Driver.

Selected Media:
A Prisoner in the Family (2018)  
Ayotzinapa, el Paso de la Tortuga (2018)  
Chèche Lavi (Looking for Life) (2019)  
Crossing Mexico’s Other Border (2016)  
Cuando los Hijos Se Van (1941)  
Devil's Freedom (2017)  
El remolino (2016)  
Esto no es Berlin (This is Not Berlin) (2019)  
Hecho en Mexico (2012)  
Justice in Transition (2018)  
La Camarista (2018)  
La libertad del diablo (2017)  
La Negrada (2018)  
La Ofrenda: The Days of the Dead (1988)  
Llevate mis amores (2014)  
Lupe bajo el sol (2019)  
Maize in Time of War (2016)  
Ñahñu (2017)  
Nosotros Los Pobres (1948)  
Pacifico Norte (2018)  
Quinceanera (2006)  
Reportero (2012)  
Roma (2018)  
Ciudad Herida (2018)  
Senorita extraviada (2001)  
The Waitlist (2019)  
Unsilenced (2018)
Grades and Evaluation

- **Class Participation / Discussion (20%)**
  - After one absence, your participation grade will be affected.
  - You are expected to complete the readings to the best of your ability and be prepared to engage with and discuss the course material in class.

- **Field Notes/ Reflection (20%)**
  - Personal Locus / Media Map
  - SEARCH Content Analysis
  - Field Trip Reflection
  - Blog on underrepresented topic or culture (part of final presentation/project)

- **Representation Paper (20%)**
  - In-depth 5-7 page content analysis essay of a Mexican media text of your choice, supported by course material, additional research and at least three reputable sources.

- **Reading Quizzes (20%)**
  - In lieu of exams, this course will use reading quizzes given four times throughout the semester. Advice for reading will be given the first week to help you prepare every week.

- **Group Final Presentation/Project (20%)**
  - Choose a relevant topic, culture, and population in contemporary Mexico that is underrepresented in Mexican and American media.
  - Examine different forms of representation and counter representations through film, television, new media, print, photography, video games, memes, podcasts and more.
  - Create and present a 15 min group media presentation of your choice that will be published online. Potential forms to integrate into your presentation include: essay, photo essay, podcast, audio documentary, short film, tedtalk, comic book, social media campaign.

Course Schedule

This schedule is subject to change throughout the semester. It is your responsibility to make sure you are referencing the most recent version of the schedule. Check Moodle for this information.

All assignments are due on Moodle on the date indicated.

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Reading / Viewing</th>
<th>Assignment / Quiz</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction to Course &amp; Syllabus</td>
<td>Ch1: Media &amp; Society, <em>McLuhan, The Medium is the Message</em></td>
<td></td>
</tr>
<tr>
<td>Week</td>
<td>Topic</td>
<td>Reading / Viewing</td>
<td>Assignment / Quiz</td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
<td>-------------------</td>
<td>-------------------</td>
</tr>
</tbody>
</table>
| 2    | Media Literacy & Analysis | Ch3: Media & Society  
*Mexico in the Movies, Cinema of Solitude*  
Media & Society:  
Mexicanidad & Machismo  
Cuando los Hijos Se Van (1941) Feature Film  
Ch11: Discourse & Ideology  
Intro: *Cinemachismo: Masculinities and Sexuality in Mexican Film*. 2006. Sergio de la Mora. | Submit Personal Locus: Map your media/ ideological landscape |
| 3    | Media & Society: Media Landscape in Mexico | “Made in Mexico” Reality TV  
“Hecho en México” Feature Doc  
“On Mexico: Images” from Postcards.” Carlos Monsavais | |
|      | Mexico & Society:  
Field Trip to CDMX Cineteca  
Estudios Churubusco  
SAE Media Institute | Selection from *Generación ¡bang! Los nuevos cronistas del narco mexicano* ed. By Juan Meneses  
Read *Taming the Wild Woman in Twenty-First-Century Mexican Telenovelas* by Julee Tate | Q1 |
| 4    | Media & Society:  
SEARCH Analysis Narco-Chronicles | “La Reyna Del Sur” Melodrama  
“Narco-Cultura” Feature Film  
Wattenbarger, Madeline “The front line of Mexican media is DIY community radio” | Introduce SEARCH Analysis Assignment |
|      | Media & Society:  
Public & Community Media | Field Trip: Instituto Morelense de Radio y Televisión  
Field Trip: Community Radio Station  
Ch4: What’s in a Name? Language and the Social Construct of Reality | |
<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Reading / Viewing</th>
<th>Assignment / Quiz</th>
</tr>
</thead>
</table>
La Negrada (2018)  
Guest Speaker: Moisés García Guzman, activist and filmmaker  
Ch 5: Mediation and Representation  
Ch. 12 Dominant Ideology + Hegemony | Introduce Representation Paper |
|      | Representation, Journalism & the Mexican Media Apparatus | Guest Speakers Juliana Garcia Quintanilla and Jose Martinez, co-directors of the Independent Human Rights Commission  
Repotero (2012)  
Ch 6: Texts, Meanings and AudiencesThe Crime Pages in Mexico, Postcards, Monsivais | Submit SEARCH analysis |
| 6    | Discourse, Ideology & Hegemony | Case Study/ Analysis of a News Story  
Viewing: Cuando Conocí A El Chapo: La Historia de Kate del Castillo  
Noble, Andrea. “If Looks Could Kill: Image Wars in Maria Candelaria” | Present Research Question for representation paper |
|      | Textual Analysis of Maria Candelaria | Maria Candelaria, Feature Film  
Ch.8 Semiology  
Ch9: Reading Images and Advertisements  
<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Reading / Viewing</th>
<th>Assignment / Quiz</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>7</td>
<td>Semiology + Images</td>
<td><strong>Begin outline of Representation Paper</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Case Study: Mexican advertisements</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Photography of Graciela Iturbide + Itzel Aguilera</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chapter 7: New Media and Technological Development</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Tweeting in Zapotec: Social Media as a Tool for Language Activists.</em> Brook Danielle Lillehaugen</td>
<td></td>
</tr>
<tr>
<td></td>
<td>New Media &amp; Technology</td>
<td>Viewing: BuzzFeed Mexico: Meet the King of Fake News</td>
<td><strong>Q2</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ch.20 Feminism, Post Feminism &amp; Ideologies of Femininity</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>“The Dark Side of Digital Politics: Understanding the Algorithmic Manufacturing of Consent and the Hindering of Online Dissidence” Emiliano Treré</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>Field Trip to CDMX: Centro Cultural de Tlatelolco Centro de Imagen SAE Institute</td>
<td><strong>Field Trip Reflection</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Maria Novaro.” Women Filmmakers in Mexico. Elissa Rashkin.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Feminist Film in a Macho Nation</td>
<td>Danzon, Maria Novaro (1991)</td>
<td><strong>Submit your outline &amp; methodology of Representation Paper</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Conclusion: Border and Boundaries of National Cinema.</em> Women Filmmakers in Mexico</td>
<td></td>
</tr>
<tr>
<td>Week</td>
<td>Topic</td>
<td>Reading / Viewing</td>
<td>Assignment / Quiz</td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
<td>-------------------</td>
<td>-------------------</td>
</tr>
</tbody>
</table>
| 9    | Guest Speaker: **Valentina Sachetti**  
Natalia Almada, feature female filmmakers | Todo Lo Demas (2018)  
*Or*  
Pacifico Norte (2018)  
Ch.21: Ideologies + Discourses of Masculinity  
Ch 22: Ethnicity, Ideology and the Media  
*Long before ‘Roma’s’ Yalitza Aparicio, Mexican TV and cinema often parodied indigenous people*, Los Angeles Times. | |
Chapter 13: Cultural Jamming & Counter-Hegemony  
#MeToo Mexico Challenges a Dangerous Culture of Machismo | |
| 10   | **Culture Jamming & Resistance Media** | Unsilenced (2018) short doc  
La Camarista (2018)  
Zapatista Media Strategy  
Ayotzinapa Social Media Movement | Submit Representation Paper |
|      | **Queer Identities & Representations in Mexican Media** | **El Remolino** (2019)  
**Esto no es Berlin (This is Not Berlin)** (2019)  
*Real Stories From Life Inside the Migrant Caravan*, Gerardo Alba & Alice Driver | Q3 |
<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Reading / Viewing</th>
<th>Assignment / Quiz</th>
</tr>
</thead>
</table>
| 11   | Migration: The Border | Senorita extraviada (2001)  
The Waitlist (2019) short doc  
Chèche Lavi (Looking for Life) (2019)  
Ch.16 Narrative Structure & Binary Oppositions  
Selection from Migration Series on Radio Ambulante |  |
|      | Introduce Final Projects |  |  |
Bajo el Sol (2018)  
Guest Speaker: Alice Driver, journalist covering Migration + Border  
*Wild Tongues: Transnational Mexican Popular Culture* by Rita E. Urquijo-Ruiz | Submit Project Topic |
| 12   | Migration: The Other Border | Crossing Mexico’s Other Border, short doc (2018)  
Llevate mis amores (2014)  
Read Selection from Gloria Anzaldúa, *Borderland, How to Tame a Wild Tongue*  
Griselda Castillo Poetry | Begin outline of Final Presentation |
Quinceanera (2006)  
Vida, Starz (2019)  
Chapter 18: Documentary & Reality TV  
Selections from *The Social Documentary in Latin America* (1990) |  |
<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Reading / Viewing</th>
<th>Assignment / Quiz</th>
</tr>
</thead>
</table>
| 13   | Mexico’s Documentary Revolution | Maize in Time of War (2016)  
La libertad del diablo (2017) | Documentary Ethics & Representation  
Cartel land (2018)  
Guest Speaker: Documentary Filmmaker Ch. 14 Genres, Codes, Conventions |
| 13   | Documentary Ethics & Representation | Cartel land (2018)  
Guest Speaker: Documentary Filmmaker Ch. 14 Genres, Codes, Conventions | Submit Outline of Final Presentation |
| 14   | Genres: Mexican Comedy | “Hazlo Como Hombre” Film  
Qué Pasó Aquí?, YouTube, Mas Mejor Mexican Memes  
From Superhero to National Hero: The Populist Myth of El Santo” Kerry T. Hegarty | |
| 14   | Genre: Lucha Libre | The Mummies of Guanajuato (1972)  
El Santos vs La Tetona Mendoza (2013) | Q4 |
| 15   | CDMX Field Trip: SAE Institute  
Lucha Libre | Group Presentations | Submit Blog Post |
| 16   | Group Presentations | Presentations | |
Additional Comments

Explanation of Grades
Augsburg University uses a numerical grading system using the following definitions:

<table>
<thead>
<tr>
<th>Grade</th>
<th>G.P.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4.00</td>
<td>95-100%</td>
</tr>
<tr>
<td>A-</td>
<td>3.67</td>
<td>93-94%</td>
</tr>
<tr>
<td>B+</td>
<td>3.33</td>
<td>90-92%</td>
</tr>
<tr>
<td>B</td>
<td>3.00</td>
<td>86-89%</td>
</tr>
<tr>
<td>B-</td>
<td>2.67</td>
<td>84-85%</td>
</tr>
<tr>
<td>C+</td>
<td>2.33</td>
<td>81-83%</td>
</tr>
<tr>
<td>C</td>
<td>2.00</td>
<td>77-80%</td>
</tr>
<tr>
<td>C-</td>
<td>1.67</td>
<td>75-76%</td>
</tr>
<tr>
<td>D+</td>
<td>1.33</td>
<td>73-74%</td>
</tr>
<tr>
<td>D</td>
<td>1.00</td>
<td>71-72%</td>
</tr>
<tr>
<td>D-</td>
<td>0.67</td>
<td>70%</td>
</tr>
<tr>
<td>F</td>
<td>0.00</td>
<td>69% and below</td>
</tr>
</tbody>
</table>

The letter grade equivalent for a ‘P’ grade is a C- / 1.67

CGEE Grading Policy and Late Assignments
You must submit assignments on time. If you need an extension, you must talk to us in advance to negotiate a new deadline. If you have not been given an extension in advance and you turn in a late assignment, you will be docked half a grade. If you are more than one week late, you will be docked a full grade. No assignments will be accepted more than two weeks after the original deadline; a “0” will be given after that. Assignments due near the end of the semester will not be accepted after the last day of the semester.

Re-writing Assignments
If you receive a grade of C- or lower, you may revise a paper as long as you resubmit it within one week of the date it was returned to you. Your final grade will be an average of the two grades.
Augsburg Honesty Policy
You are expected to follow the Augsburg Honesty Policy which is printed in the program manual. We assume that you have read the honesty policy, understand it, and are following it. Except when the assignment expressly encourages group work, it is assumed that all course work will be your own. You may not copy other students’ work. The first occurrence of plagiarism will result in the failure of the assignment. A student who commits plagiarism a second time will fail the course.

Students’ Rights and Responsibilities
Students with formally diagnosed learning or physical differences have legal rights to course modifications. Those who qualify should identify themselves to the instructor as soon as possible in order to obtain extra assistance.

Accommodation and Adaptation
Augsburg University is committed to providing an environment where all students have the opportunity to equally participate in the academic experience, including students with disabilities. Students with disabilities have rights as determined by federal and state laws which require institutions to provide reasonable accommodations for the student's disability in order to afford an equal opportunity to participate in the university's programs, courses, and activities.

Non-Discrimination Statement
Augsburg recognizes that our individual differences can deepen our understanding of one another and the world around us, rather than divide us. In this class, people of all races, ethnicities, gender expressions and gender identities, religions, ages, sexual orientations, disabilities, socioeconomic backgrounds, regions, and nationalities are strongly encouraged to share their rich array of perspectives and experiences. If you feel your differences may in some way isolate you from Augsburg’s community or if you have a need of any specific accommodations, please speak with the instructor early in the semester about your concerns and what we can do together to help you become an active and engaged member of our class and community.