

JRLC/LACS 5060

Telenovelas, Culture and Society

(Fall 2009)

Instructor:

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Office Hours:

Monday: 9:00-10:00 a.m.
Wednesday: 10:00-11:00 a.m.
or by appointment

Course Objectives:

The course will examine Latin American telenovelas and their insertion in Latin America's social formation. The connections between culture, media and society will be highlighted as we examine the historical roots of the genre, learn about its contexts of production, consumption and regulation, and analyze telenovelas as a public forum for the negotiation of social issues and meanings associated with Latin American reality. In addition, the course will underscore how telenovelas implicate and draw their audiences into the process of cultural production, as we look at how a mass-produced genre, conceived as for-profit entertainment, has tremendous significance in the everyday life of those who watch it.

Specific Objectives:

- To become familiar with communication concepts and tools that are used in critical and cultural approaches to mass media studies
 - To analyze the ideological, rhetorical and cultural underpinnings of telenovelas
 - To understand the commercial and aesthetics dimensions of telenovelas, and their social uses
 - To examine how processes of industrialization and globalization have made their mark on the telenovela genre
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Course Pre-requisite: SPAN 2002

Required Readings:

- Acosta-Alzuru, C. (2007). *Venezuela es una Telenovela*. Caracas: Alfa. (Available only at UGA Bookstore).
 - Other readings are available via WebCT
 - Internet reading assignments are also specified in this syllabus
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Expectations and Requirements:

- Punctual attendance and class participation are expected. You should **NOT** take this course if you cannot attend class regularly and/or you're not willing to participate in class discussion
- If you must be absent from class, please let me know via email
- Borderline grades may be decided on attendance and class participation
- Deadlines are mandatory
- You should complete the reading assignments **before** class meets

Penalties for breaking conduct code:

- More than four unexcused absences: deduction of one letter grade
 - Chronic tardiness: deduction of one letter grade
 - Late assignment: 10 points per day overdue
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Evaluation:

The percentages and deadlines of your final grade for each assignment are as follows:

Class Blog	20%	Sep. 4, 18 Oct. 2, 16; Nov. 13, Dec. 4
Representation & Identity Report	20%	September 18
Consumption Presentation	15%	Sept. 30-Oct. 16
Final Paper	25%	December 8
Class Participation	20%	

Class Blog:

In this assignment you will practice the fundamentals of critical thinking via blogging about telenovelas. Your blog entries should reflect your thought process and your learning experience as you go through the course. In other words, your posts should

be a thoughtful (and creative) expression of yourself. If you wish, you can complement the entries with images or other media.

Specifically, blog entries will be of two types:

- **Open topic entries:** You are free to analyze, comment and/or reflect on any of the topics and readings we will cover in class. You can also write about the telenovela(s) you are analyzing for your class assignments. Be warned that mere description won't meet my expectations.
- **Responses/comments to entries:** A good blog builds a community. In that spirit, you should comment on the entries posted by your classmates or by me, be those open topic entries or responses to others' posts. Your comments must be substantive and add to the conversation. In other words, merely stating "I agree" or "good point" is not nearly enough.

You must write **at least six open topic entries and six responses/comments during our term.** These entries should be spread out throughout the semester. Therefore, **I expect to find at least one new open topic entry written by each of you by:**

- **September 4**
- **September 18**
- **October 2**
- **October 16**
- **November 13**
- **December 4**

There are no partial deadlines for your responses/comments, just the final deadline: **December 4.** I highly recommend you also write your comments throughout the semester.

The blog's address is: <http://telenovelasfall09.blogspot.com/>

I need to include you as blog authors. You will receive an email inviting you to be part of the blog. **Please follow the instructions in that email as soon as you get it so you can start posting**

Representation & Identity Report:

On **Friday, September 18**, you will turn in a 3-5-pages paper focusing on the representations and identities created in a telenovela that you will watch from the beginning of the semester. Telenovelas are broadcast throughout the day on Univision, Telemundo, Telefuturo and Azteca America. Please check your local listings (or these networks' websites) for their schedules, and decide which telenovela you will watch and analyze.

If you prefer, you can purchase an abridged version of a telenovela on Amazon.com or Ebay and analyze this telenovela in your report. Please let me know your choice via email by **Monday, August 31**. **NOTE: If you're taking the class for credit in Spanish, your Representation & Identity Report should be written in Spanish.**

Consumption Presentations:

Our meetings on **September 30, October 2, 5, 7, 9, 12, 14 and 16** will be devoted to your Consumption Presentations. You will prepare a 10-minute presentation about the reception of the telenovela of your choice. Again, you can choose a telenovela that is currently broadcast in the U.S., or one that you have purchased in its abridged version. (I recommend, but do not require, you use the same telenovela that you watched for your Representation & Identity Report).

You can gather the information for your presentation by observing the Internet bulletin boards dedicated to telenovelas. Another option is to conduct a brief (5-10 questions) spot survey regarding the telenovela of your choice. If you choose to do this, you will NOT ask the participants' name at any point, and the only demographic information that you will record is their age, gender and country of origin. In your presentation you will assign randomly-selected pseudonyms to your participants.

Your presentation should be well organized, articulate and informative for your audience. The use of PowerPoint is recommended, though not required. Following your presentation there will be a 5-minute Q&A period.

Final Paper

Your final paper (6-10 pages) is due **December 8 at noon** via e-mail. The topic of this paper is wide open, as long as it relates to telenovelas:

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- Any of the topics we have covered in class
 - A particular telenovela
 - A particular network
 - A particular producing country
 - Telenovela reception in a particular country or area of the world
 - Your learning process throughout this semester
 - Any particular link or links between telenovelas, culture and society
 - A particular aspect of the globalization of telenovelas
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Please let me know the topic of your final paper before **November 20.**

Class Participation

You will have responsibility in class discussions. Regular, punctual attendance, critical assessment of assigned readings, and class participation are essential and expected. While there are no exams, you should demonstrate your understanding of the readings through your active participation. In other words, you are expected to read the assigned articles and chapters, take time to reflect on what you have read, and come prepared to engage in debate and pose thoughtful questions.

Grading Scale

Since the University has moved to a plus/minus grading scale, your grades will be assigned from the following scale:

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

*Course Calendar:**

Aug. 17: Introductions
How is our Spanish?

Aug. 19: Culture, music and telenovelas.
Cultural Studies

Barker, C. (2000). *Cultural Studies: Theory and Practice*. London: Sage. Pp. 7-12; pp. 44-48.

Aug. 21: The Circuit of Culture

du Gay et al. (1997). *Doing cultural studies: The story of the Sony Walkman*. Thousand Oaks, CA: Sage. Chapter 1.

- Aug. 24:** **What is a Telenovela?**
<http://www.dorimedia.com/content.asp?page=whatis>
<http://en.wikipedia.org/wiki/Telenovela>
 Espada, Carolina (2004). *La telenovela en Venezuela*. Caracas: Fundación Bigott. (pp. 37-40).
 Acosta-Alzuru, Carolina (2007). *Venezuela es una Telenovela*. Caracas: Alfa. Prefacio (pp. 17-21).
- Aug. 26:** **Telenovela Typology**
 Reel, Monte (2005, April 16). In Latin America, teens get soap in their eyes. *Washington Post*, p. C01.
- Aug. 28:** **Telenovela History**
<http://www.museum.tv/archives/etv/T/htmlT/telenovela/telenovela.htm>
 Rego, Cacilda M. (2003). Novelas, Novelinhas, Noveloos: The evolution of the (Tele)Novela in Brazil. *Global Media Journal*, 2(2).
<http://lass.calumet.purdue.edu/cca/gmj/sp03/gmj-sp03-rego.htm>
- Aug. 31:** **Due: Telenovela choice for Representation & Identity Report Latin America and Latin American Television: a Brief Overview**
 Sinclair, John (1999). *Latin American Television: A Global View*. Oxford University Press: Oxford, UK. (pp. 1-32).
- Sept. 2:** **Representation & Identity: The basics**
 Acosta-Alzuru, Carolina (2007). *Venezuela es una Telenovela*. Caracas: Alfa. Capítulo 1 (pp. 23-43).
Representation & Identity: Yo soy Betty, la fea
 Forero, Juan (2000, December 11). Bogotá Journal: An ugly-duckling face wins TV-watchers' hearts. *The New York Times*. P. A4.

Lozano, Pilar (2001, March 2). Seducidos por “Betty la Fea”. *El País*. P. 80.

Rodríguez, Cindy (2001, January 25). Beauty beyond skin’s depth. “Betty la Fea” finds rapt Latino viewers. *The Boston Globe*. P. A1.

Wiltz, Teresa (2001, May 12). The swan song of “Betty la Fea”. *Washington Post*. P. C01.

Collazos, Iván Ulchur (2000). *Betty La Fea: La suerte de la Inteligencia*. *Chasqui*, 71.

<http://www.zonalatina.com/Zldata185.htm>

<http://archive.salon.com/mwt/feature/2001/06/01/betty/>

Sept. 4: Representation and Identity: Gender

Acosta-Alzuru, Carolina (2003). Fraught with contradictions: The production, depiction and consumption of women in a Venezuelan telenovela. *Global Media Journal*, 2(2).

<http://lass.calumet.purdue.edu/cca/gmj/sp03/gmj-sp03-acosta-alzuru.htm>

Sept. 7: *No class-Labor Day*

Sept. 9: Representation and Identity: Realism and Politics

Acosta-Alzuru, Carolina (2007). *Venezuela es una Telenovela*. Caracas: Alfa. Capítulo 3 (pp. 118-173).

Porto, Mauro Pereira (2003). Realism and politics in Brazilian telenovelas. *Media International Australia*, 106, pp. 35-45.

Sept. 11: Representation and Identity: Socioeconomic Class

Acosta-Alzuru, Carolina (forthcoming). *Venezuela es una Telenovela*. Caracas: Alfa. Capítulo 4 (pp. 175-193).

Sept. 14: **Representation and Identity: Contemporary Issues**
 Acosta-Alzuru, Carolina (2007). *Venezuela es una Telenovela*.
 Caracas: Alfa. Capítulo 4 (pp. 193-238).

Sept. 16: **Consumption: Inside the home**
 Barrios, Leoncio (1988). Television, telenovelas and family life in
 Venezuela. In James Lull (Ed.), *World families watch television*,
 (pp. 49-79). Sage: Beverly Hills, CA.

Consumption: Bulletin Boards

Foro Recordar es Vivir:
<http://www.network54.com/Forum/243414/>

Foro TV Venezolana e Internacional:
<http://z6.invisionfree.com/TVVI/index.php?showforum=1>

Foros Univisión:
<http://foro.univision.com/univision/board?board.id=telenovelas>

Consumption: Blogs, Webpages and Social Media

TodoTV: <http://www.todoTV.com/>

Telenovela World: <http://www.telenovela-world.com/>

Caray!Caray!: <http://caraycaray.blogspot.com/>

Telenovela Love Garden: <http://gardenersdaughter.blogspot.com/>

Comunidad TodoTV: <http://comunidad.todoTV.com/>

“Pasión de Gavilanes” in Facebook:
<http://www.facebook.com/pages/Pasion-De-Gavilanes/26786267022?ref=search&sid=722904964.383311126..>

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Sept. 18: **Due: Representation & Identity Report**

Consumption: The Case of *Cosita Rica*

Acosta-Alzuru, Carolina (2007). *Venezuela es una Telenovela*.
 Caracas: Alfa. Capítulo 5 (pp. 239-258).

- Sept. 21:** **Consumption: The Case of *Ciudad Bendita***
- Sept. 23:** **Consumption: The Case of *Doña Bárbara***
<http://telenovelas-carolina.blogspot.com/2009/05/letter-from-author-of-dona-barbara.html>
<http://telenovelas-carolina-esp.blogspot.com/2009/05/carta-de-la-autora-de-dona-barbara.html>
- Sept. 25:** **Consumption: Health and other messages**
 Andaló, Paula (2005). Love, tears, betrayal and health messages. *Perspectives in health magazine*, 8(2).

 Acosta-Alzuru, Carolina (2003). Tackling the Issues: Meaning making in a Telenovela. *Popular Communication*. 1(4), 193-215.

 Waggoner, Martha (2006, June 24). North Carolina-produced telenovela prepares for second season. Associated Press.
- Sept. 28:** **Consumption: Ratings and Shares**
 Pérez Belisario, Hernán (2007). *Televisión*. Comala.com: Caracas, Venezuela. (pp. 179-191).
- Sept. 30-Oct. 16:** **Consumption Presentations**
- Oct. 19:** **Production: How Telenovelas are “made”**
 Acosta-Alzuru, Carolina (forthcoming). *Venezuela es una Telenovela*. Caracas: Alfa. La Producción: Cómo se hace una Telenovela. Capítulo 2: Cómo se hace una telenovela (pp. 45-57).

 Tufte, Thomas (2000). *Living with the Rubbish Queen*. University of Luton Press: Luton, UK. 2.- Creative workers. (pp. 129-139).
- Oct. 21:** **Production: Tensions**
 Tufte, Thomas (2000). *Living with the Rubbish Queen*. University of Luton Press: Luton, UK. 3.- Producing *Rubbish Queen* (pp. 139-145).

 Padrón, Leonardo (2002, Sep-Oct-Nov-Dic). La telenovela: ¿género literario del Siglo XXI? *Revista Bigott*, 62, 44-54.

Barrera Tyszka, Alberto (2002, Sep-Oct-Nov-Dic). Desde las tripas de un culebrón. *Revista Bigott*, 62, 62-65.

Espada, Carolina (2004). *La telenovela en Venezuela*. Caracas: Fundación Bigott. (pp. 57-60).

Oct. 23: **Production: Challenging events and scenes**

Oct. 26: **No class**

Oct. 28: **No class**

Oct. 30: **Fall Break—No class**

Nov. 2: **Production: The Music**

Archivo: Música_letras_telenovelas.pdf

Nov. 4: **Regulating Telenovela Content**

Acosta-Alzuru, Carolina (forthcoming). *Venezuela es una Telenovela*. Caracas: Alfa. La Regulación: La prensa, el gobierno y la oposición (pp. 60-73).

Nov. 6: **Regulation: The Press**

Rosete, Francis (2004, Agosto). Olegario en busca del “NO” a punta de billete. *Revista Zeta*, 1476, 34-37.

Nov. 9: **Regulating the Social Formation**

Werner, Jean-Francois (2006). How women are using television to domesticate globalization: A case study on the reception and consumption of telenovelas in Senegal. *Visual Anthropology*, 19(5), 443-472.

Nov. 11: **Telenovelas in the World**

Martínez, Ibsen (2005). Romancing the globe. *Foreign Policy* (151), 48-56. (.pdf)

Carvajal, Doreen (2006, December 17). Germans fall for a romantic TV genre from Latin America. *International Herald Tribune*.

Nov. 13: Due: Inform Dr. A of your Final Paper's topic

Globalization changes the Telenovela/The Telenovela redefines Globalization

Wilkinson, Kenton T. (2003). Language difference in the telenovela trade. *Global Media Journal*, 2(2).
<http://lass.calumet.purdue.edu/cca/gmj/sp03/gmj-sp03-wilkinson.htm>

Mato, Daniel (2002). Miami in the transnationalization of the telenovela industry: On territoriality and globalization. *Journal of Latin American Cultural Studies*, 11(2), pp. 195-212.

Nov. 16: Original stories or remakes?

Nov. 18: Telenovelas in the U.S.: Spanish-speaking TV

Porter, Eduardo. (2005, November 16). Miami opens for pouting, scheming, trembling business. *The New York Times*, p. 1-10. (.pdf)

Navarro, Marysa (2005, November 6). A global audience for campy drama shows its force. *The New York Times*, p. 1-10. (.pdf)

Clemens, Luis (2006, November). Nets chart different courses to succeed with telenovelas. *Multichannel News*.

Clemens, Luis (2006, November). Plot twists for genre. *Multichannel News*.

Nov. 20: Telenovelas in the U.S.: English-speaking TV

Heffernan, Virginia (2006, September 28). Television review: a plucky guppy among the barracudas. *The New York Times*.

Rohter, Larry (2007, January 7). How 'Ugly Betty' changed on the flight from Bogota. *The New York Times*, p. 4-4.

Carter, Bill (2006, December 25). Sizzling a year ago, but now pffft... *The New York Times*.

Bellos, Alex (2007, January 7). Telenovelas. *The Sunday Telegraph* (London). P. 7-14.

Hibberd, James (2006, March 13). Telenovelas pose peril for writers. *Television Week*, TVCurrents, p. 1.

http://www.nbcumv.com/telemundo/release_detail.en.nbc/entertainment-20070614000000-nbcuniversalscores.html

<http://www.variety.com/article/VR1117966965.html?categoryId=14&cs=1>

Nov. 23-27: *Thanksgiving Break—No class*

Nov. 30: **Telenovela Conversations**

Dec. 2: **Telenovela Conversations**

Dec. 4: **Course evaluations
Telenovela Conversations**

Dec. 7: **6 p.m. Dinner at Dr. A's: The final episode
No class at regular time and place.**

Dec. 8: **Due: Final Paper at noon via e-mail.**

*** The course syllabus is a general plan for the course; deviations announced to the class by the instructor may be necessary.**

Academic Honesty

All academic work must meet the standards contained in "A Culture of Honesty." Each student is responsible to inform themselves about those standards before performing any academic work. <http://www.uga.edu/honesty/ahpd/procedures.html>
