

DEPARTMENT OF LANGUAGES, LITERATURES, AND CULTURES / QUEEN'S UNIVERSITY
LLCU 249 - Latin Lovers: Love, Sex, and Popular Culture
Remote Teaching
Fall 2020

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Course Description:

LLCU 249 explores the emergence, development, and criticism of the Latin Lover figure in the West, from the creation of the archetypal Don Juan in the seventeenth century in Spain to contemporary Hollywood representations of Italian, Spanish, and Latin American "Latin lovers." We will explore notions of masculinity and gender, race and class, and study how multiple representations of the Don Juan myth, both in literature and film, have preserved and challenged damaging stereotypes of Hispanic and Mediterranean men and women.

Intended Student Learning Outcomes:

Upon completion of this course, students will be able to:

- Describe the cultural evolution of the Don Juan figure from the archetypal seventeenth century "Trickster of Seville" to contemporary renderings in Italian and Hispanic cinema.
- Reference several appropriations of the Don Juan myth by Tirso de Molina, Molière, Mozart /Da Ponte, Hoffman, and Zorrilla, among others, and explain the emergence of the figure of the Latin lover in film.
- Analyze the relationship between the Don Juan/Latin lover figure and challenging notions of masculinity in the West.
- Explain the problematic sexual politics that shape Don Juan/Latin lover narratives.
- Apply cultural and aesthetic critiques to challenge the myth of Don Juan, both in literature and film.
- Evaluate the ways in which notions of class, race, and gender define the multiple interpretations of Don Juan/Latin lover characters.

Course Evaluation:

Answers to Module Questions (Weekly)	15%	Due every Sunday, 11:59pm (Kingston time)
Online Group Discussions (Weekly)	15%	Due every Friday, 11:59pm (Kingston time)
Midterm Test (Week 8)	20%	
Two Short Written Responses (Weeks 6, 12)	20%	
Research Paper (Exam Period)	30%	Due Dec. 11, 11:59pm (Kingston time)

Answers to Module Questions, 15% (Weekly)

You should answer all five questions per module and post them on OnQ. Only the TAs and I will see your answers. Answers will be read by us but will not be graded for marks. Questions are a tool to ensure you are on track with the knowledge required to be successful in the course. After the answering period is over, we will choose five answers from the class and post them online as a general guide for you. Each week you will receive 1.5% for your answers. You must answer all the questions to receive a grade. Answers should not exceed 100 words.

Online Group Discussions, 15% (Weekly)

You will be assigned a group and be given a discussion topic. You should then post your comments to the topic in an informal, yet informed way. Online Group Discussions account for 15% of your overall mark. Posting irrelevant comments will greatly affect your grade. Your post must be minimum 300 words long. Shorter posts will not receive marks.

Two Short Written Responses, 10% each (Weeks 6, 12)

You will write two short written responses. The responses are 800/900 words long each. Details to TBA.

Midterm Test, 20% (Week 9)

The test will be open 24 hours. You have two hours to answer it. It is open book and it consists of 3 essay questions of 600/700 words.

Research Paper, 30% (Examination Period)

The research paper is 3000 words long, plus footnotes and bibliography. Topic and instructions will be provided early in October.

Readings and films:

There is no textbook for the course. All readings and films are available on OnQ and on eReserves. Due to copyright issues, some films need to be rented via iTunes, Netflix or other platforms.

Grading Scheme and Grading Method

All components of this course will receive numerical percentage marks. The final grade you receive for the course will be derived by converting your numerical course average to a letter grade according to Queen's Official Grade Conversion Scale.

Statement on Academic Integrity

The following statement on academic integrity builds on a definition approved by Senate and is designed to make students aware of the importance of the concept and the potential consequences of departing from the core values of academic integrity. It is highly recommended that this statement be included on all course syllabi. Instructors may also consider including this statement with each assignment.

Queen's students, faculty, administrators and staff all have responsibilities for upholding the fundamental values of academic integrity; honesty, trust, fairness, respect, responsibility and courage (see www.academicintegrity.org). These values are central to the building, nurturing and sustaining of an academic community in which all members of the community will thrive. Adherence to the values expressed through academic integrity forms a foundation for the "freedom of inquiry and exchange of ideas" essential to the intellectual life of the University (see the Senate Report on Principles and Priorities <http://www.queensu.ca/secretariat/policies/senate/report-principles-and-priorities>). Students are responsible for familiarizing themselves with the regulations concerning academic integrity and for ensuring that their assignments and their behaviour conform to the principles of academic integrity. Information on academic integrity is available in the Arts and Science Calendar (see Academic Regulation 1 <http://www.queensu.ca/artsci/academic-calendars/regulations/academic-regulations/regulation-1>), on the Arts and Science website (see <https://www.queensu.ca/artsci/students-at-queens/academic-integrity>), and from the instructor of this course. Departures from academic integrity include plagiarism, use of unauthorized materials, facilitation, forgery and falsification, and are antithetical to the development of an academic community at Queen's. Given the seriousness of these matters, actions which contravene the regulation on academic integrity carry sanctions that can range from a warning or the loss of grades on an assignment to the failure of a course to a requirement to withdraw from the university.

Copyright of Course Materials

Course materials created by the course instructor, including all slides, presentations, handouts, tests, exams, and other similar course materials, are the intellectual property of the instructor. It is a departure from academic integrity to distribute, publicly post, sell or otherwise disseminate an instructor's course materials or to provide an instructor's course materials to anyone else for distribution, posting, sale or other means of dissemination, without the instructor's *express consent*. A student who engages in such conduct may be subject to penalty for a departure from academic integrity and may also face adverse legal consequences for infringement of intellectual property rights.

Accommodations for Disabilities

Queen's University is committed to achieving full accessibility for people with disabilities. Part of this commitment includes arranging academic accommodations for students with disabilities to ensure they have an equitable opportunity to participate in all of their academic activities. The Senate Policy for Accommodations for Students with Disabilities was approved at Senate in November 2016 (see

[https://www.queensu.ca/secretariat/sites/webpublish.queensu.ca.uslclwww/files/files/policies/senateandtrustees/ACA DACCOPOLICY2016.pdf](https://www.queensu.ca/secretariat/sites/webpublish.queensu.ca.uslclwww/files/files/policies/senateandtrustees/ACA%20DACCOPOLICY2016.pdf)). If you are a student with a disability and think you may need academic accommodations, you are strongly encouraged to contact the **Queen's Student Accessibility Services (QSAS)** and register as early as possible. For more information, including important deadlines, please visit the QSAS website at: <http://www.queensu.ca/studentwellness/accessibility-services/>

Academic Consideration for Students with Extenuating Circumstances

Queen's University is committed to providing academic consideration to students experiencing extenuating circumstances that are beyond their control and are interfering with their ability to complete academic requirements related to a course for a short period of time. The Senate Policy on Academic Consideration for Students in Extenuating Circumstances is available at

<http://www.queensu.ca/secretariat/sites/webpublish.queensu.ca.uslclwww/files/files/policies/senateandtrustees/Academic%20Considerations%20for%20Extenuating%20Circumstances%20Policy%20Final.pdf>

Each Faculty has developed a protocol to provide a consistent and equitable approach in dealing with requests for academic consideration for students facing extenuating circumstances. Arts and Science undergraduate students can find the Faculty of Arts and Science protocol and the portal where a request can be submitted at:

<http://www.queensu.ca/artsci/accommodations>. Students in other Faculties and Schools who are enrolled in this course should refer to the protocol for their home Faculty.

COURSE OUTLINE:

Week 1 Don Juan: The Creation of the Archetypical Character

Readings: - The Don Juan Problem (Weinstein, 1-5)
- Tirso de Molina's Burlador de Sevilla (Weinstein, 12-26)

Week 2 Tirso de Molina's "Trickster of Seville and the Stone Guest"

Readings: The Trickster of Seville and The Stone Guest: Summary and Critical Commentary (1-21)

Week 3 Molière's "Dom Juan or the Libertine"

Readings: Molière. *Don John or the Libertine* (1665) / From: Mandel, Oscar. *The Theatre of Don Juan*. Lincoln: University of Nebraska Press, 1986: 117-163. Print.

Week 4 Mozart/Da Ponte's "Don Giovanni"

Readings: "Mozart's Don Giovanni" (Weinstein, 52-65)
"Don Giovanni Study Guide" (1-11)

Video: Mozart's Don Giovanni (1787), Libretto by Lorenzo da Ponte. DVD. Waldron, East Sussex: Opus Arte, 2004.

Week 5 Casanova: The Real Don Juan?

Readings: -The Don Juan Syndrome: The Script of the Great Lying Lover (Novellino, 33-43)
- Perrotet, Tony. *Who Was Casanova?* (1-5)
- Casanova, Giacomo. "Author's Preface". *Story of My Life* (1-6)

Films: Hallström, Lars Sven. *Casanova* (2005). Buena Vista Pictures

Week 6 **E.T.A. Hoffmann and the Romantic Don Juan**

Readings: Hoffmann, E.T.A. *Don Juan* (1813) / From: Mandel, Oscar. *The Theatre of Don Juan*. Lincoln: University of Nebraska Press, 1986: 322-325. Print.
"Hoffmann's Interpretation of Don Juan" (Weinstein 66-77)
"The Romantic Don Juan" (Weinstein, 78-94)

Week 7 **Zorrilla's "Don Juan Tenorio"**

Readings: Zorrilla, José. *Don Juan Tenorio* (1844) / From: Mandel, Oscar. *The Theatre of Don Juan*. Lincoln: University of Nebraska Press, 1986: 469-538. Print.
"Zorrilla: The Saved Don Juan" (Weinstein, 119-129)

Week 8 **Don Juan at the Turn of the Century**

Readings: "The Anti-Romantic Reaction" (Weinstein, 130-143)
"Don Juan at the Turn of the Century (Weinstein, 144-154)
"The Contemporary Don Juan" (Weinstein, 155-167)

Week 9 **Valentino and Mastroianni: The Emergence of the Latin Lover**

Readings: "Romeos: Hollywood Italian Lovers" (Bondanella, 132-145)
"Undressing the Latin Lover" (Reich 24-48).

Films: Melford, George. *The Sheik* (1921)
Ingram, Rex. *The four Horses of the Apocalypse* (1921) – Tango Dancing Scene
Fellini, Federico. *La dolce vita* (1960)

Week 10 **El Zorro: The Masked Don Juan?**

Readings: "From Latin to Latino Lover: Hispanicity and Female Desire in Popular Culture" (Lie, 1-18)
"Draped Crusaders: Disrobing Gender in the Mark of the Zorro" (Williamson 3-16)

Films: Mamoulian, Rouben. *The Mark of Zorro* (1940)
Campbell, Martin. *The Mask of El Zorro* (1998)

Week 11 **The Latino Lover**

Readings: "Categorizing the Other" (Ramirez-Berg, 13-37)
"Crash Course on Hollywood's Latino Imagery (Ramirez-Berg, 66-86)
Choreographies of Gender (Leigh 1-33)

Films: Ferland, Guy. *Dirty Dancing 2: Havana Nights* (2004)

Week 12 **Unfolding the Latin Lover**

Readings: "Stereotypes in Film" (Ramirez-Berg, 38-65)

Films: Allen, Woody. *Vicky, Cristina, Barcelona* (2008)
Leven, Jeremy. *Don Juan DeMarco* (1995)