

Professor Curtis Marez
Ethnic Studies 189, TTH 3:30-4:50 pm
Pepper Canyon Hall 120
Office Hours: Wed. 1-3, Thurs 2-3, SSB 224

Chicana/o Media Studies

This course is a historical survey of Chicana and Chicano media from roughly 1950 to the present. The media we will study include film (documentaries, feature films, experimental shorts), television (news, situation comedies, telenovelas), and new media (digital and internet based art, communications technologies). In addition the course is organized around three themes: 1) Media and social movements, including the United Farm Workers and other social justice movements; 2) Visual representation and issues of gender, sexuality and power; and 3) The interrelations among different media, or Chicana/o multimedia productions. The goals of the course include learning about Chicana/o history, politics, and culture through different media and gaining the critical tools to analyze Chicana/o media and media more broadly.

There are **two textbooks** for the course: Rodolfo Acuña, *Occupied America* and Rosa Linda Fregoso, *The Bronze Screen*, both for sale at the UCSD bookstore and on reserve in Geisel Library. **Other readings** are on electronic reserves. Unless otherwise noted, all **films** are on reserve in the Film and Video Library, 1st floor, Geisel Library.

Course Requirements:

--Regular attendance. Students should come to class prepared to discuss assigned readings and screenings. More than 2 unexcused absences may affect your grade.

--Two 5-7 page papers, due at the start of class on 10/14 and 12/2. The essays should construct an argument about a particular media example and draw on at least two secondary sources.

--An in-class midterm and a final exam.

Schedule of Assignments

9/23 Introduction

9/28 Key Concepts

Reading: Fregoso, Introduction, "The Bronze Screen: Looking at Us Looking," *The Bronze Screen*

9/30 *Salt of the Earth*, the first Chicana/o Film?

Screening: Before class, watch *Salt of the Earth* (International Union of Mine, Mill, and Smelter Workers, 1954) in the Film and Video Library. Three copies are available: FVLV 390-1, FVLV 1719-1, FVLV 174-1.

Reading: Benjamin Balthaser, "Cold War Re-Visions: Representations and Resistance in the Unseen Salt of the Earth," *American Quarterly* and Curtis Marez, "Subaltern Soundtracks: Mexican Immigrants and the Making of Hollywood Cinema," *Aztlán: A Journal of Chicano Studies* 29.1 (Spring 2004): 57-82 (electronic reserves)

10/5 United Farm Worker Films

Screening: Before class, watch these 2 films on line at the Farm Workers Documentation Project (<http://farmworkermovement.com/medias/videos/>): *Nosotros Venceremos* (El Teatro Campesino, 1971) and *Si Se Puede* (Rick Tejada Flores, 1971)

Reading: Acuña, "Goodbye America: The Chicanos in the 1960s," *Occupied America*

10/7 UFW Films, continued

Screening: In class, *Fighting for Our Lives* (United Farm Workers, 1974)

Reading: Richard Street, "A Spirit of Hope Among People" and "Icons of Struggle: Photographing Thugs and Violence," *Everyone Had Cameras: Photography and Farm Workers in California, 1850-2000*, electronic reserves

10/12 Movement Documentaries

Screening: Before class, watch these 2 films in the Film and Video Library: *I am Joaquin*, (Luis Valdez), FVLVDV 9558-1; and *Chicana* (Sylvia Morales, 1979), FVLV 1724-1

Reading: Fregoso, "Actos of Imaginative Re-Discovery," *Bronze Screen*

10/14 Feature Films of the 1980s: *El Norte*

Screening: In class, *El Norte* (Gregory Nava, 1983)

PAPER ONE DUE

10/19 *El Norte*, continued

Screening: In class, conclusion, *El Norte*

Reading: Acuña, "Deconstructing the '60s: 1980-1999," *Occupied America*; and Fregoso, "Nepantla in Gendered Subjectivity," *Bronze Screen*

10/21 Independent Film from the 1990s: Lourdes Portillo

Screening: Before class, in the Film and Video Library, watch *The Devil Never Sleeps* (Lourdes Portillo, 1996), FVLV 4749-1

Reading: Fregoso, "Devils and Ghosts, Mothers and Immigrants" and Norma Iglesias Prieto, "Who is the Devil, and How or Why Does He or She Sleep? Viewing a Chicana Film in Mexico" (electronic reserve)

10/26 Portillo continued--2001

Screening: Before class, in the Film and Video Library, watch *Señorita extraviada* (Portillo, 2001), FVLVDV 6279-1, FVLV 4806-1

Reading: Fregoso, "'We Want Them Alive!': The Politics and Culture of Human Rights" (electronic reserves)

10/28 Recent Independent Films: Cristina Ibarra and Jim Mendiola

Screening: Before class watch *Pretty Vacant* (Jim Mendiola, 1996), <http://video.google.com/videoplay?docid=745935325480894633#>; and *Dirty Laundry: A Homemade Telenovela* (Cristina Ibarra, 2004), http://web.me.com/cruda/cristinaibarra.com/Dirty_Laundry.html

Reading: Michelle Habell-Pallan, "'Soy Punkera, Y Que?': Sexuality, Translocality and Punk in Los Angeles and Beyond, *Loca Motion: The Travels of Chicana and Latina Popular Culture* and Jim Mendiola and Ruben Ortiz-Torres, "Chronology," *Phantom Sightings: Art after the Chicano Movement* (electronic reserves)

11/2 In-class midterm

11/4 Television News

Screening: Before class, search for the key words "United Farm Workers" at the Digital Information Virtual Archive, <http://diva.sfsu.edu/>, and watch at least 5 news clips about the UFW.

Reading: Sasha Torres, “In a crisis we must have a sense of drama’: Civil Rights and Televisual Information,” electronic reserves.

11/9 Situation Comedy

Screening: Before class, watch *Brown is the New Green: George Lopez and the American Dream* (Phillip Rodriguez, 2007), on reserve in the Film and Video Library.

Reading: TBA

11/11 Situation Comedy

Screening: Before class watch two episodes of *Ugly Betty*, season 1 (2006) on reserve in the Film and Video Library.

Readings: TBA

11/16 New Media and Sexuality

Reading: Alma Lopez, “Tattoo, Santa Niña de Mochis, California Fashion’s Slaves, and Our Lady” (electronic reserves); and Luz Calvo, “Art comes for the Archbishop: The Semiotics of Contemporary Chicana Feminism and the Work of Alma Lopez” (electronic reserve)

Also, before class, explore and read through Lopez’s web site, <http://www.almalopez.net/>

11/18 New Media and Migration

Reading: Rita Raley, “Border Hacks: Electronic Civil Disobedience and the Politics of Immigration” (electronic reserves) and Sasha Costanza-Chock, “The Immigrant Rights Movement on the Net: Between ‘Web 2.0’ and Comunicación Popular” (electronic reserve)

Screening: Before class watch “Reenactment, Cesar Chavez, Chicano Moratorium Speech, 1971” (Ricardo Dominguez, 2008), <http://farmworkermovement.com/medias/videos/>. Also, before class, explore the b.a.n.g. lab web site, <http://bang.calit2.net/>, paying special attention to the Transborder Immigrant Tool.

11/23 Alex Rivera: Web-Based Works

Before class go to <http://alexrivera.com/> and on the bottom right are two boxes. Click on “Low Drone” and “Cybraceros” and explore both.

Reading: Marez, “The Homies, or the Last Angel of History in Silicon Valley” (electronic reserves).

11/25 Thanksgiving

11/30 Alex Rivera, *The Sleep Dealer*

Screening: Before class, *Sleep Dealer*, on reserve in the Film and Video Library, FVLVDV 8677-1

Reading: Marez, “Preface” and David G. Gutiérrez and Pierrette Hondagneu-Sotelo, “Introduction,” *Nation and Migration: Past and Future* (electronic reserves)

12/2 Alex Rivera, Digital Shorts about Migration

Screening: In class, selected short digital films by Alex Rivera.

Paper 2 Due

12/9 **FINAL EXAM**, 8-11am, location TBA