



**ETHN 143 Chicana/o Film and Media Studies**  
**Tuesdays, 5:00-7:50pm**  
**TM102**

**Instructor: Mark Redondo Villegas**  
**Office: SSB 243**  
**Office hours: M/Tue, 3:00pm-4:30pm**  
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**Description**

This course explores the cultural politics of Chicana/o film and media productions. The class will be divided into three overlapping themes: 1) A historical overview of Chicana/os in U.S. cinema, 2) Documentary film culture on and about Chicana/os, and 3) Chicana/os actively building artistic communities and becoming creative voices in popular media. As a research method, students are invited to create their own films, digital projects, or musical productions that help illuminate class themes, such as racial/ethnic identity, transnational migration and labor, free trade and militarized zones, and popular culture consumption.

**Learning Objectives**

1. Identify the historical links between Chicana/o film and media and social movement.
2. Explain the importance of genre (i.e. documentary or telenovela) and its mediation of knowledge and politics.
3. Articulate the cultural politics of "Chicana/o" as an ethnic and historical category.
4. \_\_\_\_\_
5. \_\_\_\_\_

**Main textbook**

Chon A. Noriega, *Shot in America: Television, the State, and the Rise of Chicano Cinema* (Minneapolis: University of Minnesota Press, 2000)

**Grading Criteria**

**Weekly Responses (30%)**

Individually, you will craft an original 500-700 word (around one-page, single space) response paper to the readings and lectures for the given week. You will be graded based on quality of grammar usage, reading comprehension (somehow demonstrate that you read ALL of the assignments), and active intellectual engagement with the material. Specifically, you will be graded based on the inclusion of four elements:

1. Identify and consolidate the main arguments/claims/themes. Keep this short: the more

concise, the better.
2. Consolidate with other readings or films (i.e.: do they speak to each other?).
3. What interests you in the readings? Or are you convinced by the readings?
4. Raise at least one question.

A few of these assignments may ask you to respond to a given question or a prompt. Responses are due on **Mondays at 9:00pm** on the **TED discussion board**.

### **Final Response (20%)**

A final response paper, also 700-800 words, will require you to respond to a question or prompt posed by your instructor in class. Grading will be based on a critical and thoughtful understanding of the class's overarching intellectual themes.

### **Participation (10%)**

Attendance is mandatory. Each class meeting is worth 1 point. Tardiness is worth ½ point. Missing more than one class can result in a participation grade of 0. Although you will receive most points for perfect attendance, only those who actively participate in class via engaged discussion and demonstrating leadership in groups can receive maximum points. Points will be severely deducted from those who simply “feed-off” of group members, miss group meetings, and fail to respond to group messages in a timely manner.

### **Telenovela group project (20%)**

The whole class will watch the season one of *East Los High* and parts of the series *Jane the Virgin*. Both shows can be viewed here: (<http://www.hulu.com/search?q=East+Los+High>) and (<http://www.hulu.com/jane-the-virgin>). *East Los High* season one has 24 episodes and *Jane the Virgin* only has four episodes available for free on the website. Your task in your group is to decide on a theme to analyze the shows. For example, if you're looking at racial representation, you can compare and contrast the characters from one show to the other. Your group will have an overarching *thesis* on your theme and present evidence of your thesis in your presentation on **week 9**.

### **Creative group project (20%)**

Each group will compose a video using the *Popcorn Maker* (<https://popcorn.webmaker.org>) application, which allows you to borrow online videos, edit them, and provide pop-up text commentary. Your videos can include clips from films we watch in the course or relevant films, TV shows, or music videos. The purpose of your project is to provide a robust engagement of debates/theories/narratives from readings, discussions, and lectures using this media format. See tutorial of *Popcorn Maker* here: <https://www.youtube.com/watch?v=16gmdAYBYU8>

Possible projects:

- *Delano Manongs* vs. *Cesar Chavez*
- Narratives/discourses/racial politics New York Latinos vs. Southwest Latinos
- Or project of choice, upon consultation with instructor.

### **Academic Dishonesty**

All work is to be produced by the student. Any assignment, paper, presentation, etc. that is produced by anyone else other than the student being graded will result in an automatic F in the class and immediate disciplinary action. For more on academic dishonesty: <https://students.ucsd.edu/academics/academic-integrity/index.html>

### **Special Accommodations and Needs**

Students who require special accommodations and/or needs must notify me in person or via email so that I can best assist you. It is recommended you register with UCSD's Office for Students with Disabilities so that you can receive the appropriate assistance:  
<https://disabilities.ucsd.edu/students/registering.html>

### **Electronic Devices Policy**

Unless otherwise authorized, students are prohibited from using any electronic devices during class. If you need to use a device in an emergency, kindly step out of the class to address this.

### **Majoring or Minor in Ethnic Studies**

Many students take an Ethnic Studies course because the topic is of great interest or because of a need to fulfill a college general education requirement. Often students have taken many ETHN courses out of interest, yet do not realize how close they are to a major, a minor, or even a double major. An Ethnic Studies major is excellent preparation for a career in law, education, medicine, public health, social work, counseling, public policy, and many other careers. If you would like information about the Ethnic Studies major or minor, please contact: Daisy Rodríguez, Ethnic Studies Department Undergraduate Advisor 858-534-3277 or [d1rodriguez@ucsd.edu](mailto:d1rodriguez@ucsd.edu) or visit [www.ethnicstudies.ucsd.edu](http://www.ethnicstudies.ucsd.edu).

### **Tentative Schedule**

#### **Week 1- Sept. 29 [Historical]**

Class overview  
Group formation  
Popcorn Maker  
Exercise

Film screening:

*The Bronze Screen: 100 Years of the Latino Image in Hollywood*

#### **Week 2 [Film, fear, response, and resistance]**

Readings due:

*Tue-Thur:*

- Introduction and Ch. 1, Chon A. Noriega, *Shot in America*
- Introduction, Leo Chavez, *The Latino Threat*

*Fri:-Mon:*

- Curtis Marez, "Subaltern Soundtracks: Mexican Immigrants and the Making of Hollywood Cinema"
- Allan Rowe, "Film Form and Narrative," *An Introduction to Film Studies*, ed. J. Nelmes (London: Routledge, 1999), 91-128 (DB).

Film screening:

- Luis Valdez, "I Am Joaquin," <https://www.youtube.com/watch?v=2z8Fu4oTh6Y>
- Sylvia Morales, "Chicana," find at library
- *The Bronze Screen: 100 Years of the Latino Image in Hollywood* [continued]

#### **Week 3 [Documentaries]**

Readings due:

*Tue-Thur:*

- Chapters 2 and 6, *Shot in America*

Fri-Mon:

- *Harvest of Empire* (select chapters)

Optional:

- Chapters 3-4, *Shot in America*

Film screening:

*Harvest of Empire*

#### **Week 4 [Documentaries-The “free” market]**

Readings due:

Tue-Thur:

- *Shot in America* Ch. 8
- Sarah D. Wald, “Visible Farmers/Invisible Workers,” *Food, Culture & Society*

Wed-Mon:

- Arturo S. Rodríguez, “If Animals Have Heat Safety Protections, Why Shouldn't Farm Workers?” [http://www.huffingtonpost.com/arturo-s-rodriguez/animals-protections-farm-workers\\_b\\_1877607.html](http://www.huffingtonpost.com/arturo-s-rodriguez/animals-protections-farm-workers_b_1877607.html)
- Andrea Azuma, “Food Access in Central and South Los Angeles: Mapping Injustice, Agenda for Action”

Film screening:

*Food Chains, Harvest of Sorrow*

#### **Week 5 [Documentaries- The laboring body and trade zones]**

Readings due:

Tue-Thur:

- “Chinese Factory Worker Can't Believe The Shit He Makes For Americans,” <http://www.theonion.com/article/chinese-factory-worker-cant-believe-the-shit-he-ma-1343>
- “Imported Chinese Tilapia Are Raised on Feces,” <http://worldtruth.tv/imported-chinese-tilapia-are-raised-on-feces/>
- Lydia DePillis, “Everything you need to know about the Trans Pacific Partnership,” <http://www.washingtonpost.com/blogs/wonkblog/wp/2013/12/11/everything-you-need-to-know-about-the-trans-pacific-partnership/>

Fri-Mon:

- Chapters 1-2, Pierrette Hondagneu-Sotelo, *Domestica: Immigrant Workers Cleaning and Caring in the Shadows of Affluence*

Film screening:

*Made in L.A., Maid in America, and/or The Global Assembly Line*

#### **Week 6 [Making films-1980s-90s]**

Readings due:

Tue-Thur:

- Chapter 7, *Shot in America*

Fri-Mon:

- Preface and Introduction of Deborah Paredez, *Selenidad* (available online via UCSD library)

Film screening:  
*Selena* (1997)

### **Week 7 [Making films-1980s-1990s]**

Readings due:

- Fregoso, "Intertextuality and Cultural Identity in *Zoot Suit* (1981) and *La Bamba* (1987)," *Bronze Screen*
- Audio on La Bamba and son jarocho: <http://www.afropop.org/7398/la-bamba-the-afro-mexican-story/>
- "Meaning Behind La Bamba" Chicago Tribune

Film screening:  
*La Bamba* (1987)

### **Week 8 [Making films-Futurism, border violation/violence in the new millennium]**

Readings due:

- Chapter 1 of *Borderlands/La Frontera: The New Mestiza*
- Dale Hudson, "Race and Labor, Unplugged: Alex Rivera's *Sleep Dealer*," <http://flowtv.org/2011/12/race-labor-unplugged/>
- Curtis Marez, "Cesar Chavez, the United Farm Workers, and the History of Star Wars,"
- "Texas Bolsters Border Patrol With Its Own," *The New York Times*, <http://www.nytimes.com/2014/08/07/us/texas-is-accused-of-overreaching-and-overspending-to-police-border.html>

Film screening:  
*Sleep Dealer* (2008)

### **Week 9 [Making TV]—Telenovela group presentations**

Readings due:

- Julianne Escobedo Shepherd, "5 Latinas Discuss *Cristela*, *Jane the Virgin*, and Representation on TV," *Jezebel*, November 21, 2014, <http://jezebel.com/5-latinas-discuss-cristela-jane-the-virgin-and-repres-1661374834>

### **Week 10**

Creative group presentations