

UC San Diego
ETHN 143: Chicana/o Film and Media Studies
Fall 2017 | Dr. Melissa Hidalgo
TuTh 5.00-6.20pm | WLH 2114

Dear Students,

Welcome to this section of ETHN 143, “Chicana/o Film and Media Studies.” My name is Melissa Hidalgo—you can call me “Profe Hidalgo” or “Dr. Hidalgo”—and I’m your instructor. I’m happy to be back here at UCSD teaching in Ethnic Studies.

What follows is the Course Syllabus. The bullet points below contain the classroom procedures, policies, and other important ‘ground rules’ for our class. I linked important University policies and procedures in our TritonEd pages. Please review those pages, particularly the parts about cheating (don’t do it!), student conduct, and campus emergencies.

- First things first. This course is an historical survey of Chicana and Chicano media from the Chicano/a Movimiento Era (1960s) to the present. We will examine films, television, and other media forms made “by, for, and about” Chicanas/os to learn about Chicana/o history, politics, and culture in the US and in relation to other US Latina/o groups. Texts include classics such as *Born in East L.A.* (1987) and *La Bamba* (1987)—both films will celebrate their 30th anniversary this year—and more recent fan favorites like *Selena* (1997) and the OWN (Oprah Winfrey Network) cable television series *Queen Sugar* (2016-). These and other examples of Chicana/o film and media will form the core of our studies in this course. Our overall object is to consider historical, economic, social, political, cultural, and educational factors affecting Chicana/o and Latina/o access to and participation in the film industry, as well as their representations on-screen, over the past five decades.
- We’re going to watch a lot of movies and other things in this class, in addition to the required reading. I’ll make every effort to put required material on Course Reserves as long as the UCSD library owns it. Sometimes, it will be necessary for you to purchase or rent a film on your own to watch for class. When it comes to a new theatrical release like *Coco* (Pixar, 2017), you will have to go to a movie theater to watch it upon its release. Because I am not requiring you to buy any books for this class, I highly recommend that you subscribe to Netflix, Hulu, cable channels (HBO, etc.), Amazon Prime Student, or other streaming services (or become friends with someone who does!)
- Starting Week 2, my **office hours** are Tuesdays and Thursdays, 3:30-4:30pm, location to be determined. If you know you want to see me in office hours, please **email me ahead of time to schedule an appointment**. While ‘drop-ins’ are welcome in office hours, students who have confirmed an appointment with me will be prioritized. If you have a schedule conflict and cannot make my regular OH (and also because I don’t live locally

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and I'm only on campus on the days I teach), I also offer Skype sessions on Wednesday mornings. As with in-person office hours, please email me if you're interested in a Wednesday Skype session.

- Speaking of emailing me, here's some **etiquette** to follow: when you email me, please include the course number, your name, and a **clear subject** in the subject line. Practice good email etiquette by including an **appropriate address** (for example, "Dear Professor Hidalgo," or "Hello, Professor") and a clearly conveyed message. If you begin your email with "hey" or write to me like ur texting ur bff (wtf!) or posting on your #insta, I will #not reply to u. Otherwise, if you email me properly, I will respond within the next 24 hours (excluding weekends).
- In order to pass this class, all students must complete and hand in the following **graded assignments**: 1) midterm exam (20 points) 2) weekly quizzes (20 pts); 3) film viewing notebook (20 pts); and a final project with proposal (30 pts.) Attendance and participation are worth 10 points, for a grand total of **100 possible points** for the class. You will also sign up to introduce a film on the first day we discuss it; this Film Introduction assignment is worth 5 points and will be included in your participation grade. For each assignment, I will post a handout detailing requirements, criteria, due dates, and other information. You can find all your assignments in a folder under "Content" in TritonEd.
- The **Midterm** will be a take-home exam that covers all material from Wks 1-5. The **Final Project** will be two parts. Part 1 will be multiple choice/short answers covering Wks 6-10 material. In Part 2, you will have a choice of three options: a) traditional research paper (10-12 pages) on a topic of your choice related to the course; b) annotated bibliography; or c) creative project. **Extra credit** (up to 5 additional points) opportunities are available and will be accepted until the last day of class. See TritonEd for details.
- **Late assignments** will be accepted only in verifiable emergencies, and only by arrangement with me prior to the due date. Assignments turned in late without prior approval will be graded down by one point for each 24-hour period past the due date.
- Because this syllabus is not a contract, all readings and assignments are **subject to change**. If I do make changes, I will announce it in class and post it in an "Announcement" on TritonEd; I will also update the syllabus to reflect these changes. It is your responsibility to keep up with any changes to our game plan.
- That said, I understand that sometimes things happen that prevent you from staying on top of your schoolwork and attending class. I value our classroom time together. Your **regular on-time attendance and participation** in class is important to maintaining a lively, engaging, and meaningful learning experience for all. So: everyone gets **one 'freebie'** absence and **one excused** absence. You don't have to explain to me your 'freebie' absence. However, you must provide official documentation for an excused

absence. After two absences (excused or not), I will deduct points for every absence thereafter.

- Good attendance also means **arriving on time!** Late folks are disruptive, and this is especially the case when the room is dark and we're in the middle of screening something. To me, constant tardiness is just as harmful to your grade as missing class. If something comes up during the quarter that affects your ability to attend class and/or be on time, please let me know sooner rather than later.
- Another thing: I understand many students use **laptops and electronic tablets** in the classroom. They're fine to read PDFs and other course material you don't want to print. However, unless you have a documented need for accommodations, please refrain from using your laptops for note taking and instead, **take notes using a notebook and a pen/pencil**. Studies show that students retain more information when they are required to listen and/pay attention to lectures and discussion and write down pertinent information. Plus, I find the tapping of a keyboard distracting. Please stow away your phones and other devices if you are not using them to read course-related material. And please refrain from surfing the web, checking/responding to emails, texting, and other non-course-related uses of electronic devices. I can see you!
- Regarding **class discussion and participation**: There are many ways to earn participation points. Regular involvement in class discussion is most common. I'm not saying everyone has to say something every day, but like many things in life, quality is better than quantity here. When you do say something, make sure it's a contribution: ground your insights, questions, and comments in the course materials; engage with your classmates in productive ways that advance or expand the conversation. If you are a shy person and do not feel as comfortable as others speaking in class, you can make up for this by stopping by my office hours for a chat, which also counts toward participation. You may also email me your questions or observations about the readings or lectures; post questions or comments for your classmates on TritonEd discussion boards; or bring something to 'share' in class and connect to the material. When in doubt, please ask!
- Regarding **student conduct**: ETHN 143 is a course that occasionally may delve into issues that may be uncomfortable and/or controversial. We ask that everyone be respectful of one another's viewpoints and that everyone adhere to the university's expectations for student conduct. Ethnic slurs, anti-immigrant, classist, racist, sexist and homophobic remarks, and religious diatribes/hate speech will not be acceptable commentary for this course, and appropriate action will be taken if these things occur. Students will be held to the university-wide policies established for Student Conduct.
- **Majoring 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 social science, non-contiguous, or other college requirement. Often students have taken three or four classes out of "interest," yet have no information about the major or minor and don't realize how

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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, public policy, government and politics, journalism, education, public health, social work, international relations, and many other careers. If you would like information about the Ethnic Studies major or minor at UCSD, please contact Mónica Rodríguez de Cabaza, our Ethnic Studies Undergraduate Advisor, at 858-534-3277 or ethnicstudies@ucsd.edu

The last thing I want to say is that you don't have to be an Ethnic Studies major to find relevance in this material. My main goals for this class, as your instructor, are threefold: 1) to present a compelling variety of texts to introduce you and guide you in the study of Chicana/o cinema and media; 2) to expand your critical thinking, writing, and communication skills; and 3) to motivate you to apply your knowledge in meaningful ways once you leave here. At the end of the day, at the end of the quarter, if you learned even just one thing in this class, if you made just one meaningful connection between what you learned here and what you do in the world, then I would have done my job.

Thank you for being here. I look forward to an engaging and enriching quarter for us all.

-profe mhidalgo.

P.S. There will be a quiz on this syllabus! Read it carefully; if you have specific questions or need clarification on anything, please ask.

[SCROLL FOR COURSE READING AND ASSIGNMENT SCHEDULE]

READING AND ASSIGNMENT SCHEDULE

(Read & plan ahead: all work is due on the day it is listed below.)

Unless otherwise noted below, ALL readings and supplemental material, aside from the films, can be found under "Content" in TritonEd. When you see (E/L) below, it means you can also access the E-book of that particular reading online through the UCSD Library.



I. EMERGENCE OF CHICANA/O FILM AND MEDIA: BACKGROUNDS

WEEK 0: Welcome & What's On

Thu 9/28

- First class meeting. Course introduction; overview.
- IN-CLASS: Bordertown (Fox) S1:E1 + Hey Vato (YouTube); AMPAS e-book Latino Film
- Unpack, discuss, reflect: forms, themes, and images
- REVIEW: Course Syllabus (there will be a Syllabus Quiz next week!) & pick your top 3 choices for your Film Introduction participation assignment.

WEEK 1: Histories and Contexts

Tue 10/3

- READ: Fregoso, "Introduction: The Bronze Screen: Looking at Us Looking," *The Bronze Screen: Chicana and Chicano Film Culture* (1993) E/L
- READ: Noriega and López, "Introduction," *The Ethnic Eye: Latino Media Arts* (1996) E/L
- READ: Noriega, "Imagined Borders: Locating Chicano Cinema in America/América" E/L
- SIGN UP for Film Introduction assignment (first one will be *Stand and Deliver* next week)

Thu 10/5

- IN-CLASS: *I Am Joaquín* (1969; dir. Luis Valdez)
- Bring Fregoso and Noriega readings from Tues 10/3
- READ: SD Film Festival "Guide to Reviewing Films" and Spadoni, *A Pocket Guide to Analyzing Films* (E/L)

II. EAST L.A. IN HOLLYWOOD: 1980s-1990s

WEEK 2: *Stand and Deliver* (1988) and barrio education genre

Tue 10/10

- Discuss *Stand and Deliver* (1988, dir. R. Menéndez)

Thu 10/12

- READ: Goldman, "Crossing Invisible Borders: Ramón Menéndez's Stand and Deliver"
- VIEW: Hey Vato, "Stand and Deliver Alternate Scene"
- [OPTIONAL/ExCr Reading: Hidalgo, "The Ganas to Compete: Jaime Escalante's 'Manly' Pedagogy and the Politics of Teaching 'Cálculus' in *Stand and Deliver* (1988)"]

WEEK 3: Cheech at the border in *Born in East L.A.* (1987)

Tue 10/17

- Discuss *Born in East L.A.* film (1987, dir. C. Marin) and video for the song, "Born in East L.A." (1985)
- Watch/listen: Bruce Springsteen, "Born in the USA" (1984) and Randy Newman, "I Love L.A." (1983)

Thu 10/19

- READ: Fregoso, "Humor as Subversive De-construction: *Born in East L.A.* (1987)"
- READ: Cinéaste, "Cheech Cleans Up His Act: An Interview with Richard 'Cheech' Marin"

WEEK 4: Girls in the hood: *Mi Vida Loca* (1994)

Tue 10/24

- Discuss *Mi Vida Loca* (dir. A. Anders, 1994)

Thu 10/26

- READ: Fregoso, "Hanging Out with the Homegirls? Allison Anders' *Mi Vida Loca*"
- READ: Calderón-Douglass, "The Folk Feminist Struggle Behind the Chola Fashion Trend"
- WATCH: "Flaritza" from *Orange is the New Black* collected clips/articles online

⇒ **TAKE-HOME MIDTERM EXAM due on TritonEd by 11:59pm Fri 10/27** ⇐

III. QUEERS AND QUEENS ON 21ST CENTURY SCREENS

WEEK 5: Echo Park revisited: *Quinceañera* (2006)

Tue 10/31

- Discuss *Quinceañera* (2006, dir. Glatzer and Westmoreland)

Thu 11/2

- READ: Thornton, "My Super Sweet Fifteen: The internationalisation of quinceañeras"
- READ: Mogul Media Production document/press release for *Quinceañera*

**WEEK 6: Amigas, Queens, and Gold Stars: Queer Chicanas
Behind the Cameras**

[Watch *Amigas with Benefits* (2017) before class on Tuesday 11/7. Think about what you would like to ask our guest speaker about her filmmaking practices.]

Tue 11/7

- **Guest speaker:** Karla Legaspy (actor, director, producer) will screen and discuss her PBS award-winning short film, *Gold Star* (2016), and her lead role in Adelina Anthony's *Amigas with Benefits* (2017).

Thu 11/9

- Discuss *Mosquita y Mari* (2012, dir. A. Guerrero) and *Queen Sugar* episode ("What Do I Care for Morning") directed by Guerrero (S2: E3, 2017)
- READ: Mejía's *Remezcla* article on Guerrero's QS episode (+ watch embedded clip)

IV: LARGER THAN LIFE: RITCHIE VALENS AND SELENA QUINTANILLA

WEEK 7: *La Bamba* (1987) and *Selena* (1997)

Tue 11/14

- Discuss *La Bamba* (1987, dir. L. Valdéz)
- READ: Fregoso, "The Mother Motif in *La Bamba* and *Boulevard Nights*," *Building with Our Hands: New Directions in Chicana Studies* (1993) (E/L)

Thu 11/16

- Discuss *Selena* (1997, dir. G. Nava)
- READ: Paredes, "Ch. 4: Becoming Selena, Becoming Latina," *Selenidad: Selena, Latinos, and the Performance of Memory* (2009) (E/L)
- WATCH: Hey Vato, "Dreaming of Selena"

WEEK 8: TURKEY HOLIDAY WEEK

[To Be Determined...]

Tue 11/21

- Pixar's *Coco* (2017) will be released in theaters tomorrow, Nov. 22. Watch it over the holiday break. Save your ticket stubs! We will discuss *Coco* along with *Book of Life* (2014) when we return.

Thu 11/23

- no class – national holiday.

Now is a good time to catch up, review the course material, do a second or third viewing of a film you want to write about, think about your final project or a potential extra credit assignment, read up on DDLM, and go watch *Coco* at a theater near you!

V. DÍA DE LOS MUERTOS AT THE MOVIES

Week 9: *Book of Life* (2014) and *Coco* (2017)

Tue 11/28

- Discuss *Book of Life* (2014, dir. J. Gutiérrez)
- Clip, *Spectre* (2015, dir. S. Mendes)

Thu 11/30

- Discuss *Coco* (2017, dir. L. Unkrich)
- READ: Robinson, "Pixar's *Coco* Is a 'Love Letter to Mexico' in the Age of Trump" in *Vanity Fair* (Dec. 6, 2016)
- READ: Garrity, "Why Disney/Pixar Hired Ones of Its Biggest Critics to Work on Its New Movie" on *Gizmodo* (Aug. 19, 2015)

WEEK 10: Wrapping it up

Tue 12/5

- Course rewind: looking back and looking forward to Chicana/o/x cinema and media
- Academy of Motion Picture Arts and Sciences (AMPAS), *From Latin America to Hollywood: Latino Film Culture in Los Angeles 1967-2017* (free e-book online)

Thu 12/7

- (Open; extra office hours & conferencing for Final Projects; last day to submit your Viewing Notebooks)

⇒ **TAKE-HOME FINAL PROJECT PARTS 1 and 2 due on TritonEd by 11:59pm Fri 10/27** ⇐



UCSD Student Conduct Policies are linked on TritonEd. See especially "Section VII: Conduct in Violation of Community Standards." Students requiring Office for Students with Disabilities accommodations should see me ASAP.