

ETHN 143 Chicana/o Film and Media Studies

HSS 1128A, Tu-Th, 9:30-1050pm

Dr. Curtis Marez

Office Hours: W 1-3pm, SSB 225

This course is a historical survey of Chicana and Chicano media from roughly the 1930s to the present, including films (documentaries, feature films, experimental shorts), television (news, situation comedies, telenovelas), and new media (digital and Internet-based art and activism). The schedule of readings and viewings is organized around three themes: 1) media and social movements, including the United Farm Workers and other social justice movements; 2) visual representation and intersections 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.

Required Texts (UCSD Bookstore):

Arlene Davila, *Latino Spin: Public Image and the Whitewashing of Race*
Rosa Linda Fregoso, *The Bronze Screen: Chicana and Chicano Film Culture*
Rosa Linda Fregoso, *Lourdes Portillo: The Devil Never Sleeps and Other Films*

Other required readings can be downloaded from a Dropbox (DB) folder for the class, "ETHN 143 Spring 2013,"

<https://www.dropbox.com/sh/isb2xns02ldmmqk/xctLoHEz-G>

Required Screenings: In addition to reading essays from academic journals and books, students will view and use different kinds of Chicana/o media, both during class and outside of class (on reserve in the Arts Library, 1st floor Geisel Library or online).

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.

-Weekly quizzes about assigned readings and screenings. Quizzes will be about 4 questions long and will take place on either Tuesdays or Thursdays.

-Two 5-7 page papers, due at the start of class Week 5 and Week 10. The essays should construct an argument about a particular media example and draw on at least two secondary sources. In lieu of one paper students may compose a video clip "essay" on Tumblr.

-A final exam.

Schedule of Assignments

Week 1 Frameworks

April 2 Introduction: the Alternative Spaces of Chicana/o Media

April 4 Tools for Analyzing Film and Media

Allan Rowe, Allan, "Film Form and Narrative," *An Introduction to Film Studies*, ed. J. Nelmes (London: Routledge, 1999), 91-128 (DB).

Week 2 Chicana/o Audiences: Concepts and Histories

April 9 Concepts

Pre-class screening: *The Break of Dawn* (Isaac Artenstein, 1988) on reserve in the Arts Library.

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

April 11 Histories

Curtis Marez, "Subaltern Soundtracks: Mexican Immigrants and the Making of Hollywood Cinema," *Aztlán: A Journal of Chicano Studies* 29.1 (Spring 2004): 57-82 (DB).

Week 3 Activist Filmmaking: *Salt of the Earth*

April 16 Memory

Pre-class screening: *Salt of the Earth* (International Union of Mine, Mill, and Smelter Workers, 1954), on reserve in the Arts Library and at <http://www.youtube.com/watch?v=wM1mChIJGf8>

Reading: Wilson, *Salt of the Earth* (DB)

April 18 Geopolitics

Balthaser, "Cold War Re-Visions: Representation and Resistance in the Unsen *Salt of the Earth*" (DB)

Week 4 United Farm Worker Films, the 1960s and 1970s

April 23 Union made films

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

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

April 25 Union Photography

Reading: Richard Street, "A Spirit of Hope Among People" *Everyone Had Cameras: Photography and Farm Workers in California, 1850-2000* (DB)

Week 5 Movement Documentaries

April 30 Founding Examples

In class screenings: *I am Joaquin*, (Luis Valdez), FVLDV 9558-1 and *Chicana* (Sylvia Morales, 1979), FVLV 1724-1

PAPER ONE DUE

May 2 Gender Analysis

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

Week 6 Feature Films of the 1980s

May 7 *Zoot Suit*

In-class screening, *Zoot Suit*

May 9 Gender and Cultural Nationalism

Fregoso, "Intertextuality and Cultural Identity in *Zoot Suit* (1981) and *La Bamba* (1987), Bronze Screen

Week 7 Independent Films: Lourdes Portillo

May 14 *The Devil Never Sleeps*

Pre-class screening *The Devil Never Sleeps* (Lourdes Portillo, 1996), FVLV 4749-1

Fregoso, "Devils and Ghosts, Mothers and Immigrants" and Prieto, "Who is the Devil, and How or Why Does He or She Sleep? Viewing a Chicana Film in Mexico" in Fregoso, *Lourdes Portillo*

May 16 *Corpus*

In-class screening: *Corpus: A Home Movie for Selena*
Fregoso, "Introduction," *Lourdes Portillo*

Week 8 TV and Post-TV

May 21 TV and Latino Marketing

In-class screening: *Brown is the New Green: George Lopez and the American Dream* (Phillip Rodriguez, 2007)

May 23 TV and Latino Marketing

In-class screening: *Dirty Laundry: A Homemade Telenovela* (Cristina Ibarra, 2004), http://web.me.com/cruda/cristinaibarra.com/Dirty_Laundry.html

Davila, *Latino Spin*

Week 9 New Media, Migration, Sexuality

May 28 Alma Lopez's Queer Chicana Digital Art

Selections, Gaspar de Alba and Alma López, *Our Lady of Controversy: Alma López's "Irreverent Apparition"*(DB)

In-class screening: *I Love Lupe* (López 2011)

May 30 Ricardo Dominguez and Electronic Civil Disobedience

Rita Raley, "Border Hacks: Electronic Civil Disobedience and the Politics of Immigration"(DB).

Before class, explore the b.a.n.g. lab web site, <http://bang.calit2.net/>, paying special attention to the Transborder Immigrant Tool.

Week 10 **Alex Rivera, *Sleep Dealer*** and other works

June 4 *Sleep Dealer* and other works

Pre-class screening: *Sleep Dealer*, on reserve in the Film and Video Library, FVLDV 8677-1. Also before class go to <http://alexrivera.com/> and on the bottom right are two boxes. Click on "Low Drone" and "Cybraceros" and explore both.

In-class screening: *Border Trilogy*

June 6 Final Exam Review

PAPER TWO DUE

Tuesday, 6/11, 8am-11am: Final Exam