

ETHN 143: Chicana Film and Media



Monday, 5-7:50

HHS 1315

Office Hours: W 2-3:30, SSB 225

This course is a historical survey of Chicana and Chicano film from 1975 to the present. Our focus is on narrative feature films and documentaries. The schedule of readings and viewings is organized around three themes: 1) media and social movements, including the United Farm Workers (UFW) and immigrants' rights movements; 2) visual representation and intersections of race, class, gender, sexuality, ability and power; and 3) histories of Chicana cinema and its relationship to cultural production and politics more broadly.

Available at the campus bookstore, the only required textbook is Rosa Linda Fregoso's *The Bronze Screen: Chicana and Chicano Film Culture* (Minneapolis: University of Minnesota Press). All other readings are on TritonEd as pdfs.

Requirements

1. Two 7-page critical essays about two different films, due on 4/29 and 6/10. Each essay counts for 35% of the final grade. Paper prompts will be provided and will require you to build arguments by drawing on assigned secondary sources. Instead of an essay, the second assignment can also be fulfilled by a.) by making a short film or b.) by producing a video film review.

2. Class participation will count for 30% of the final grade. In addition to attending all classes, students should be active participants in discussion exercises. Together we will employ Ethnic Studies "active learning" discussion games to encourage the widest possible participation. We will draw use techniques

described by Cathy Davidson (“An ‘Active Learning’ Kit: Rationale, Methods, Models, Research, Bibliography,” <https://www.hastac.org/blogs/cathy-davidson/2017/11/15/active-learning-kit-rationale-methods-models-research-bibliography>).

As part of class participation, for every class everyone will turn in a 3x5 GAME CARD you’re your name and a response to a discussion prompt. It is up to everyone to buy their own cards and bring them to class.

Part Hollywood focus group, part Ethnic Studies teaching lab, think of the GAME CARDS as a creative, brainstorming space. Feel free to experiment with card colors and ink, doodles, drawings, stickers!—anything you’re moved to think about and create in response to the class.

One thing is certain—to play the card game well, you will have to keep up with the reading! Also, we will read from and closely analyze literary passages in class, so to insure a good participation grade you must bring a print or digital copy of the assigned reading to class.

3. Before week 8, all students must meet me in office hours for about 10 minutes. Ideally, you should come with questions about films and readings, or ideas for your papers.

Electronic Devices and Laptops. Cell phones and other electronic devices may not be used for talking, texting, checking email or surfing the web. You may however use such devices to take notes in class and to search for information related to class discussion when prompted. Repeated use of electronic devices for other purposes will negatively affect your grade.

ADA Statement. If you need accommodations, please inform me and bring a notification letter outlining your approved accommodations. I will make all reasonable efforts to assist you. If you cannot accept the content or terms of this syllabus, please notify me in writing within week of receiving it. You may also seek assistance or information from the Office for Students with Disabilities, 858/534/4382.

Cheating and Plagiarism. The use of sources such as ideas, quotations, paraphrases, or anything written by someone else must be properly acknowledged and cited. If you have questions about the proper citation of sources, please ask me. Students who plagiarize are subject to disciplinary action in accordance with University policy. You should be familiar with UCSD’s Policy

on Integrity of Scholarship, available at:
<http://www.senate.ucsd.edu/manual/appendices/app2.htm#AP14>.

Discussion Ethics. This class is intended for students interested in challenging commonly held understandings of race, gender, sexuality, class, and nation. Given the nature of the course there will likely be a wide range of opinions. Ideally the course will prompt you to think for yourself and to raise questions about conventional views and received wisdom. However, please engage one another in discussion with respect and consideration. Abusive and harsh language, intimidation and personal attacks will not be tolerated. These norms are reflected in the UCSD Principles of Community that we are all expected to follow (<http://www.vcb.ucsd.edu/principles.htm>).

SCHEDULE OF SCREENINGS AND READINGS

Note: All films will be screened in class.

4/1 Introduction: Chicanx Film Form and Narrative

Interactive film clip lecture: Film Studies Toolbox. This lecture is partly drawn from the essay by Rowe we will read for next class.

4/8 *Fighting For Our Lives* (UFW, 1975)

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

Marez, "From Third Cinema to National Video: Visual Technologies and UFW World Building Farmworker Futurism: Speculative Technologies of Resistance (Minneapolis: University of Minnesota Press, 2016), pgs. 79-103.

Allan Rowe, "Film Form And Narrative," in *An Introduction to Film Studies* (London: Routledge, 1996).

4/15 *Zoot Suit* (Luis Valdez, 1981)

Rosa Linda Fregoso, "Intertextuality and Cultural Identity in *Zoot Suit* and *La Bamba*," *The Bronze Screen*.

Catherine Ramirez, "Introduction: A Genealogy of *Vendidas*," *The Woman in the Zoot Suit: Gender, Nationalism and the Cultural Politics of Memory*.

Photo archive: google image search "Zoot Suit Riots"

4/22 ***El Norte* (Gregory Nava, 1983)**

Rosa Linda Fregoso, "Nepantla in Gendered Subjectivity," *The Bronze Screen*.

Christopher Fons, "The Crimes of Elliot Abrams," *Counterpunch*, Feb 18, 2019, <https://www.counterpunch.org/2019/02/18/the-crimes-of-elliott-abrams/>

4/29 ***The Devil Never Sleeps* (Lourdes Portillo, 1994)**

Fregoso, "Devils and Ghosts, Mothers and Immigrants: A Critical Retrospective of the Works of Lourdes Portillo," in *Lourdes Portillo: The Devil Never Sleeps and Other Films* (Austin: University of Texas Press, 2001).

Paper One Due. Please bring a hardcopy to class.

5/6 ***Las Marthas* (Christina Ibarra, 2014)**

Norma Cantu, "Dos Mundos: Two Celebrations in Laredo, Texas—*Los Matachines de la Santa Cruz* and The Pocahontas Pageant of the George Washington's Birthday Celebration," in *Global Mexican Cultural Productions*, eds. Rosana Blanco-Cano, and Rita E. Urquijo-Ruiz

5/13 ***Mosquita y Mari* (Aurora Guerrero, 2012)**

Marez, "Looking at Student Debt and Films by People of Color," *University Babylon: Film and Race Politics on Campus* (Berkeley, University of California Press, forthcoming).

5/20 ***The Sixth Section* (Alex Rivera, 2003)**

Rebecca M. Schreiber, "The Undocumented Everyday: Migrant Rights and Visual Strategies in the Work of Alex Rivera," *Journal of American Studies* 50 (2016).

5/27 **Memorial Day**

6/3 ***The Shape of Water* (Guillermo del Toro, 2018)**

Alison Wilde, Gil Crawshaw, and Alison Sheldon, "Talking About The Shape of Water: Three Women Dip their Toes In," *Disability and Society* 33.9 (2018).

6/10 **Final Paper Due.** Please upload your paper to TritonEd.