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# Ethnic Studies 143:

## Chicanx Film & Media

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Spring Quarter 2022  
MWF 4:00- 4:50 PM

Instructor: Katherine Steelman  
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Office: Zoom  
Office Hours: W12:30-1:30 and by  
appointment

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### Course Description

This course explores the cultural politics of Chicana/o (aka Chican@ or Chicanx) film and other Chicana/o media productions. The class will examine these major themes: U.S. imperialism, farm worker visual culture, memorialization and myth-making, gender and sexuality, and performances of blackness (i.e. son jarocho, cumbia, and hip hop). As a research and presentation method, students will create a digital project that helps illuminate class themes.

### Course Objectives:

Students will develop the following abilities in this course:

Critical thinking, reading, and writing skills

Ability to analyze film

Oral presentation skills

Understanding of cultural studies

Theoretical understanding of the ways that power operates, especially through gender, race, nation, sexuality, and class

Comprehensive understanding of key debates in race, sexuality and border studies

The goal of this course is for student to:

- Identify key theoretical approaches in ethnic studies and reference them when analyzing portrayals of Chicanx/Latinx identities in different types of cultural products (film, literature, etc.).
- Identify and critique models of Chicanx/Latinx masculinity/femininity found in Latin American and US societies.
- Critique specific representations of Chicanx and in TV, film or other visual media with attention to ways in which they are oppressive, stereotypical, dehumanizing or empowering and affirming.

By the end of this quarter students should be able to critically engage and answer these questions:

- What is race?
- How is race formed through cultural production?
- What does it mean to live as a racialized and sexualized subject in the Mexico/US borderlands?
- How are constructions of race resisted at the border?

## Community/Discussion Guidelines

Everyone is expected to contribute to class discussions. Be prepared to ask questions and discuss reading materials, lectures, and films. **Guiding Principles:** Along with the UCSD Principles of Community, the following guidelines are the basis for meaningful discussions.

We will be discussing topics that may produce strong emotional responses. In order to create an environment that allows us to have productive discussions, please observe the following guidelines. We can add more suggestions later if the need arises:

- **Respect your classmates' privacy.** Unless you explicitly ask for and receive permission, do not share information you learn in class about people with anybody else.
- **Speak only for yourself.** Nobody in the class has the insight or authority to speak for all straight people, all gay people, all Chicanx/Latinx. Tell us what *you* feel or believe and acknowledge that others experience the world differently. Use "I" statements.
- **Take turns speaking in an orderly manner.**
- **Listen to what people say.** Listen first, then respond. Pay attention not only to their words, but the emotion in their voices, their facial expressions and other non-verbal cues. Be aware of your own expressions, laughs, gestures, etc. and how they may be interpreted by others in the conversation.
- **Use humanizing language.** When you take issue with something said in class, respond to the idea without attacking the person. LGBTQ students will have the latitude to use whatever terms they find empowering to refer to themselves.

## Requirements

Required Texts: All course readings will be posted as PDFs on Canvas one week before the first day of class. Films will be made available through the Library E-Reserves

### Course Evaluation

Assignments:		Grading Scale:			
Attendance and Participation	20%	93-100	A	73-76	C

Blog Posts (8)	20%	90-92	A-	70-72	C-
Visual Analysis Assignment	15%	87-89	B+	67-69	D+
Creative Assignment	15%	83-86	B	63-66	D
Digital Project	30%	80-82	B-	60-62	D-
<b>TOTAL</b>	<b>100%</b>	<b>77-79</b>	<b>C+</b>	<b>0-59</b>	<b>F</b>

## Attendance: (15%) / Participation and Preparation (15%)

You may miss 2 classes without influencing your participation grade. Every absence thereafter will affect your final grade. In order to be counted as present you must arrive on time and stay until class concludes. I will take attendance every time class meets.

Class participation requires that you complete the assigned readings thoroughly and come to each class prepared with questions and comments for the discussion. I will take note of your engagement in class discussion when you make comments and pose questions.

You are required to bring course texts to class in either hard copy form, or on your laptop/tablet, as we will often read extensive excerpts of texts together. Failure to come to class with the reading will decrease your participation grade.

You are required to bring a notebook and writing material to class, as we will sometimes conduct writing and other creative exercises during class time.

## (8) Blog Assignments (20%, 2.5% each)

You will have 8 Blog Assignments to be submitted on Canvas. You are required to post a blog, and to respond to one of your classmate's posts. The posts must make connections between one reading and one film from the current unit.

Blog responses must be a **minimum of 400 words and include at least one image and/or video**. Late submissions will not be accepted. Please note: Blog entries are not summaries, or opinion pieces, they are critical analyses.

There will be no blog due week 1 or week 10.

## Director/Actor/Artist Analysis (20%)

In addition to the required weekly readings, students will have a Film/Visual Art Analysis due **Monday of Week 6**.

Your analysis must engage with the formal elements of an artwork. Analyze why the artist may have made specific choices. Formulate a main claim about the artwork, and support this claim with visual details. Some artists whose work you can choose from include, but are not limited to:

- Laura Aguilar
- Nao Bustamante
- Hector Silva
- Joey Terrill
- Judy Baca
- Patsy Valdez
- Alma Lopez
- Ana Serrano
- Shizu Saldamando
- Rafa Esparza
- Gronk

## Digital Project (30%)

These digital projects will culminate in the class creating a Scalar website. Every student will conduct their own original research a film that depicts the Chicana experience, and an actress/actor of your choice in the film. We will use Scalar as a publishing platform, and students will conduct original research while reflecting on accessibility, audience, and writing style. You will pose research questions, create literature reviews and conduct an analysis of both the visual and sonic techniques in the films. In class, we will incorporate “digital time” to guide you through research methods, archiving, digital curation, and film analysis.

**Grading: Students must complete ALL assignments in order to receive a passing grade in the course.**

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**Email Policy:** I am available by email Monday- Friday, and will do my best to respond within 24 hours. If you have a question that requires an in-depth answer, I may ask you to see me during office hours or briefly before lecture.

## Accommodations

Please speak with me if you prefer I use a name or gender pronoun different from what appears on your enrollment record. Students registered with the Office for Students with Disabilities should speak with me regarding accommodation to support your learning.

## Course Outline

Films to be viewed for each unit are marked in blue shade in the following course schedule.

Weekly Schedule	
Unit 1: Analyzing Film/Farmworkers	
<b>Week 1</b>	<p><b>Monday</b></p> <ul style="list-style-type: none"><li>- Class Introduction</li></ul> <p><b>Wednesday</b></p> <ul style="list-style-type: none"><li>- Timothy Corrigan , A Short Guide to Writing About Film Chapter 2</li><li>- CULTURAL IDENTITY AND CINEMATIC REPRESENTATION, Stuart Hall</li></ul> <p><b>Friday</b></p> <ul style="list-style-type: none"><li>- Fregoso, “Introduction: The Bronze Screen: Looking at Us Looking,” The Bronze Screen: Chicana and Chicano Film Culture (1993):</li><li>- Noriega, “Imagined Borders: Locating Chicano Cinema in America/América”</li></ul>

	Film: Zoot Suit
<b>Week 2</b>	<p><b>Monday</b></p> <ul style="list-style-type: none"> <li>- Before class, watch these 2 films on line at the Farm Workers Documentation Project: <i>Nosotros Venceremos</i> (El Teatro Campesino, 1971) and <i>Si Se Puede</i> (Rick Tejada Flores, 1971), <a href="http://libraries.ucsd.edu/farmworkermovement/medias/videos/">http://libraries.ucsd.edu/farmworkermovement/medias/videos/</a></li> </ul> <p><b>Wednesday</b></p> <ul style="list-style-type: none"> <li>- Performing (R)Evolution: The Story of El Teatro Campesino Mundel, Ingrid</li> </ul> <p><b>Friday</b></p> <ul style="list-style-type: none"> <li>- Fighting for Our Lives (United Farm Workers, 1974)</li> </ul>
<b>Unit 2: East LA</b>	
<b>Week 3</b>	<p><b>Monday</b></p> <ul style="list-style-type: none"> <li>- “Waas sappening?”: narrative structure and iconography in <i>Born in East L.A</i></li> </ul> <p>Narrative structure and iconography in <i>Born in East L.A.</i> - Chon Noriega</p> <p><b>Wednesday</b></p> <ul style="list-style-type: none"> <li>- The No-Movie Interview: Chicano Art Collective, Asco (1972-1987)</li> </ul> <p>Gronk ; Gamboa, Harry, Jr</p> <ul style="list-style-type: none"> <li>- <a href="#">Your Art Disgusts Me by Chon Noriega</a></li> </ul> <p><b>Friday</b></p> <p>No In-Person Class - At home screening (ON KANOPY) of <b>Corpus: A Home Move for Selena</b> (1999) Lourdes Portillo for next Monday’s discussion</p> <ul style="list-style-type: none"> <li>- <i>Born in East LA</i> (<b>Watch before Monday’s Class</b>)</li> <li>- Asco No-Movies and Film Clips (<b>In Class Viewing/Screening Wed</b>)</li> </ul>
<b>Unit 3: Music and Fandoms</b>	
<b>Week 4</b>	<p><b>Monday</b></p> <ul style="list-style-type: none"> <li>- Fregoso, <i>Lourdes Portillo</i> Introduction</li> </ul> <p><b>Wednesday</b></p>

	<ul style="list-style-type: none"> <li>- Chuck Kleinhans, ¡Siempre Selena!</li> </ul> <b>Friday</b> <ul style="list-style-type: none"> <li>-</li> </ul>
	<ul style="list-style-type: none"> <li>- Chulas Fronteras</li> <li>- Corpus</li> <li>- Selena</li> </ul>
<b>Week 5</b>	<ul style="list-style-type: none"> <li>- "I Love you Like Chicanos Love Morrissey": Affect, World-Making, and Latinidad</li> <li>- Gibson, Eliza Rodriguez</li> <li>- Mozlandia introduction</li> </ul>
	<ul style="list-style-type: none"> <li>- Is It Really So Strange?</li> </ul>
<b>Unit 4: Labor at the Border</b>	
<b>Week 6</b>	<ul style="list-style-type: none"> <li>- The Virtual Realities of US/Mexico Border Ecologies in Maquilapolis and Sleep Dealer, Sharada Balachandran Orihuela</li> </ul>
	<ul style="list-style-type: none"> <li>- Salt of the Earth</li> <li>- Alex Rivera, Sleep Dealer</li> <li>- Maquilapolis</li> </ul>
<b>Unit 5 : Queer Desire</b>	
<b>Week 7</b>	<b>Monday</b> <ul style="list-style-type: none"> <li>- Juana Maria Rodriguez, <i>Sexual Futures, Queer Gestures, and Other Latina Longings</i> Intro and Chapter 2</li> </ul> <b>Wednesday</b> <ul style="list-style-type: none"> <li>- Gomez, Erica, "Dancing with Desire: Chicana Lesbians in Contemporary Cinema"</li> </ul>
	<ul style="list-style-type: none"> <li>- Guerrero, Aurora. (2012). <i>Mosquita y Mari</i></li> <li>- The Barber of East L.A. by Butchlalis De Panochtitlan</li> </ul>
<b>Week 8</b>	<ul style="list-style-type: none"> <li>- Micha Cardenas, "Monstrous Children of Pregnant Androids: Latinx Futures after Orlando"</li> <li>- Calvo-Quirós William. "The Aesthetics of Healing and Love: An Epistemic Genealogy of Jota/o Aesthetic Traditions."</li> </ul>
	Homeboy ¡Viva 16! El Mission

Unit : <i>African Influence on Chicano/a/x Culture</i>	
<b>Week 9</b>	<b>Monday</b> <ul style="list-style-type: none"> <li>- How did son jarocho become a music for the immigrant rights movement?, Ruben Hernandez Leon</li> </ul> <b>Wednesday</b> <ul style="list-style-type: none"> <li>- Chicano Rap Roots: Black-Brown Cultural Exchange and the Making of a Genre Pancho McFarland</li> </ul>
	Jamaica y Tamarindo Fandango
<b>Week 10</b>	
	<b><i>Class Presentations ?</i></b>
<b><i>Finals Week ?</i></b>	