



# Ethnic Studies 101TV

**Professor Curtis Marez**

**Tuesday (asynchronous) /Thursday (synchronous) on Zoom**

SPRING 2022 ETHN 101TV is on TuTh 2-3:20pm, Lectures are Remote, use WebReg to enroll in an in-person ETHN 101TV section



\*Study BIPOC TV shows.

\*Learn tools for analyzing TV and other media.

\*Study Ethnic Studies concepts and methods.

\*Think critically about how and where shows are made.

**COURSE FORMAT:** Every Tuesday I will post a recorded lecture to Canvas. Each Thursday I will deliver a lecture synchronously, during regularly scheduled class time. Thursday synchronous lectures will also be recorded and uploaded to Canvas.

**Zoom Link for Thursday Lectures:** <https://ucsd.zoom.us/j/94784632059>

In this class we will study TV shows produced by Black, Indigenous, Asian and Latinx directors, writers, and show runners that reflect on power and differences of race, gender, class, ability, sexuality, and nation. If we take 2007 as a benchmark, when Netflix shifted from renting DVDs to streaming video, we can appreciate how some of the most significant changes to TV have taken place in your lifetime. Streaming services have dramatically expanded diverse content in multiple languages, and they target regions and demographics across the globe, giving audiences greater control over what, where, and when they watch. And yet at the same time, contemporary TV can still reproduce forms of exclusion and even racism while also forwarding models of diversity that turn it into a product for sale rather than a driver of social transformation. This is because many TV shows are made by a combination of corporations attempting to construct and appeal to racialized demographics and BIPOC creators committed to critical representations the underrepresented. We will examine such contradictions as we think about streaming infrastructures and practices, including the significance of audience algorithms and bingeing cultures.

## PEOPLE

Professor Curtis Marez  
cmarez@ucsd.edu  
Zoom Office Hours: Tuesday 3:30-5:30  
<https://ucsd.zoom.us/j/98852836360>

TA Burgundy Fletcher  
bjfletch@ucsd.edu  
Sec A01 F 3-3:50pm  
Sec A02 F 3-5:50pm

## ASSIGNMENTS

- Two 3-4 page papers about a particular TV show. Prompts will be provided. Each paper is worth 30% of the final grade. Paper 1 is due
- A take home final exam. You will be given 10 questions and asked to pick five to answer. 20%
- Section participation. 20%

## COURSE READINGS AND SCREENINGS

Please watch all shows and complete all reading before the day they are assigned. All shows are available to screen on different streaming platforms (YouTube, etc.). When readings are online a link is provided. All other readings are pdfs on Canvas.

## COURSE POLICIES

**Accommodations.** I want to make this course as accessible as possible to students with disabilities or medical conditions that may affect any aspect of course assignments or participation. If you require any specific accommodations, please contact me as soon as possible. Students with disabilities should be sure to register with the Office for Students with Disabilities (OSD), <http://disabilities.ucsd.edu/about/index.html> [Links to an external site.](#)

**Forms of Address.** If you prefer to be called by a different name or to be referred to by a different gender than what appears on your enrollment record, please feel free to notify me.

**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#AP14Links> [to an external site.](#)

**A Note on Content.** Several shows we will screen include representations of violence, nudity, and sexual situations. If the shows were movies, they would be R rated. If that makes you uncomfortable this may not be the class for you.

## INTRODUCTION

3/29 **Introducing the class**

3/31 **TV Before Streaming**

Screening: *Color Adjustment* (Marlon Riggs, 1992). This film is available to screen via the UCSD library:  
<https://ucsd.kanopy.com/product/color-adjustment>.

#### 4/5 Streaming TV

Reading: Curtis Marez, "Precarious Locations: Streaming TV and Global Inequalities," *American Studies* 60.1 (2021), pages 24-26.

#### 4/7 Webisodes

Screening: Season 1, Episode One, [\*The Misadventures of Awkward Black Girl\*](#).

Reading: Aymar Jean Christian, "High Maintenance and the Misadventures of Awkward Black Girl: Indie TV," pages 350-353.

#### TV GENRES

##### South East Asian Family Comedies & Dramas

4/12 *Fresh Off the Boat*

Screening: "So Chineez," S1 E13; "A Seat at the Table," S6 E11, *Fresh Off the Boat*

Reading: Mary Beltrán, ["Reflections on the New Diversity in Television,"](#) *Flow Journal*, March 23, 2015,

4/14 *Fresh Off the Boat*

Screening: "Commencement," S6 E15, *Fresh Off the Boat*

Reading: Mark D. Pepper, ["Can Television Diversity Overcome the Rise of Algorithmic Recommendations?,"](#) *Flow Journal*, March 2,

4/19 *The Cleaning Lady*

Screening: Episode 1, Season 1, *The Cleaning Lady*

4/21 *The Cleaning Lady*

Screening: "The Ice Box," Season 1, Episode 5, *The Cleaning Lady*

Reading: Max Gao, ["How a new TV drama, Galvanized by ICE Raids, Made Detention's Horrors 'Tangible,'"](#) *Los Angeles Times*, Feb. 27, 2022.

Paper 1 Due: Friday, April 22

#### Latinx Dramadies

4/26 *Gentefied*

Screening: “Casimiro,” Season 1, Episode 1, *Gentefied*

Reading: Anna Marta Marina, “*Gentefied* and the Representation of the Gentrification Related Conflicts,” *Jam It!* 4 (May 2021).

4/28 *Gentefied*

Screening: “No More Band-Aids,” Season 2, Episode 7, *Gentefied*

Reading: Danielle Turchiano, [“Netflix’s ‘Gentefied’ Avoids Trauma Porn in Telling Stories about Undocumented Immigrants,”](#) *Variety*, November 10, 2021.

5/3 *Vida*

Screening: Season 1, Episode 1, *Vida*

Mary Beltrán, “Claiming Space for Chingona Storytelling: Tanya Saracho and *Vida*,” *Latino TV: A History*.

5/5 *Vida*

Screening: Season 2, Episode 10, *Vida*

Reading: Curtis Marez, “Precarious Locations: Streaming TV and Global Inequalities,” **pages 9-11, 18-23.**

## **Indigenous Comedies**

5/10 *Rutherford Falls*

Screening: “Pilot,” S1 E1 *Rutherford Falls*

Reading: Dustin Tahmahkera, “Introduction: Decolonizing Viewing, Decolonizing Views,” *Tribal Television: Viewing Native People in Sitcoms*, **pages 1-21.**

5/12 *Rutherford Falls*

Screening and Reading: TBA

5/17 *Reservation Dogs*

Screening: “F\*ckin’ Rez Dogs,” S1 E1, *Reservation Dogs*; “NDN Clinic,” S1 E2, *Reservation Dogs*

Reading: Schilling, [“Director Sterlin Harjo Talks ‘Reservation Dogs,’”](#) Indian Country Today, Sept. 13, 2021.

5/19 *Reservation Dogs*

Screening: “Come and Get Your Love,” S1 E5, *Reservation Dogs*; “Saturday,” S1 E8, *Reservation Dogs*

Reading: Vincent Schilling, [“#NativeNerd Review: Reservation Dogs,”](#) Indian Country Today, Aug. 6, 2021.

## **Black Speculative Fictions**

5/24 *Watchmen*

Reading: Reading: Curtis Marez, “Precarious Locations: Streaming TV and Global Inequalities,” **pages 11-16,**

Screening: “It’s Summer and We’re Running Out of Ice,” S1 E1, *Watchmen*

5/26 *Watchmen*

Screening: “This Extraordinary Being,” Season 1, Episode 6, *Watchmen*

Reading: Curtis Marez, “A Black Superhero Fights White Supremacy in ‘This Extraordinary Being,’ Episode 6 of *Watchmen*”

## **Paper 2 Due: Friday, May 27**

5/31 *Lovecraft Country*

Screening: *Lovecraft Country*, Season 1, Episode 1

Reading: “Lovecraft Country Syllabus, Episode 1,” The Langston League.

6/2 *Lovecraft Country*

Screening: *Lovecraft Country*, Season 1, Episode 7

Reading: “Lovecraft Country Syllabus, Episode 7,” The Langston League.

Review for Final Exam

**Take home Final Exam due Tuesday, June 7**