

ETHN 143 Chicana/o Film and Media Studies

Tu–Th 12:30–1:50pm, Solis 109

Dr. Curtis Marez

Office Hours: W 1–3pm, SSB 225

This course is a historical survey of Chicana and Chicano media from roughly the 1940s 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):

Davila, Arlene. *Latino Spin: Public Image and the Whitewashing of Race*

Fregoso, Rosa Linda. *The Bronze Screen*

Fregoso, Rosa Linda. *The Devil Never Sleeps*

The Bronze Screen is also available electronically through the library:

<http://roger.ucsd.edu:80/record=b5814619~S9>

Other required readings can be downloaded from a Dropbox (DB) folder for the class,

<https://www.dropbox.com/sh/4myc5xxsvo6yly0/OeWFE3WQRu>

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.

--Ten-minute Group presentations. Drawing on concepts and history from class readings, groups of 2-3 students will present an interpretation of a brief scene from assigned media and compare it to another scene from media of your own choosing. Presenters must turn in a two-page summary of their presentations.

--Two 5-7page 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.

--A final exam.

Schedule of Assignments

Week 1 Tools for Analyzing Film

TU JAN 7 Introduction: the Alternative Spaces of Chicana/o Media

TH JAN 9 NO CLASS BUT READ BUT READ AND WATCH THE FOLLOWING:

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

The Break of Dawn (Isaac Artenstein, 1988) on reserve in the Arts Library.

Week 2 Chicana/o Audiences: Histories and Concepts

TU JAN 14 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).

TH JAN 17 Concepts

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

Week 3 Activist Filmmaking: *Salt of the Earth*

TU JAN 21 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)

TH JAN 23 Geopolitics

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

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

TU JAN 28 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)

TH JAN 30 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

TU FEB 4 Founding Examples

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

PAPER ONE DUE

TH FEB 6 Documenting Gender and Power

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

Week 6 Feature Films of the 1980s

TU FEB 11 *Zoot Suit*

In-class screening, *Zoot Suit*

TH FEB 13 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

TU FEB 18 *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*

TH FEB 20 *Corpus*

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

Week 8 TV and Post-TV

TU FEB 25 TV and Latino Marketing

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

TH FEB 27 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

TU MARCH 4 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)

TH MARCH 6 *Cesar Chavez's Video Collection*

<http://scalar.usc.edu/nehvectors/curtis-marez/index>

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

TU MARCH 11 *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*

TH MARCH 14 Final Exam Review

PAPER TWO DUE

FINAL EXAM: Tuesday, March 18, 11:30am–2:30–pm