



**ETHN 143: Chicana/o Film and Media Studies**  
**Tuesdays, 5:00-7:50PM**  
**HSS 1315**

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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, politics of gender and sexuality, and performances of blackness (i.e. son jarocho, cumbia, and hip hop). As a research and presentation method, students are invited to create their own visual art and film productions that help illuminate class themes.

**Learning Objectives**

1. Identify the historical links between Chicana/o media and social movement.
2. Articulate the historical roles of technology and visuality in struggles between farm workers and agribusiness.
3. Explain the importance of genre (i.e. documentary, montage, biopic, science fiction) and its mediation of knowledge.
4. Describe the significance of race (i.e. blackness and mestizaje) in Chicana/o embodiment and performance.
5. Apply sustained collaboration with peers as a research, presentation, and discussion method.

**Required Text**

Curtis Marez, *Farm Worker Futurism: Speculative Technologies of Resistance* (University of Minnesota Press, 2016)

**Grading Criteria**

20 pts.- Collaborative Knowledge Response	
1.	Students will be placed in Collaborative Knowledge groups (separate from Group Project). Starting on <b>Sunday, January 22 (Wk 3)</b> , a member will initiate the Response each <b>Sunday at 5pm</b> posted in the appropriate Group Discussion thread in TritonEd. This initial Response will discuss a <b>key concept</b> (a new word or event) by demonstrating knowledge of this <b>key concept</b> and justifying why they chose to discuss it. Parenthetical citations required, for example (Marez 2016, 44). <ol style="list-style-type: none"> <li>a. These questions may help in choosing your <b>key concept</b>: What is a new term you learned? What more do you want to know about it? Why do you find it interesting?</li> </ol>
2.	Between Sunday and <b>Tuesday 5pm</b> , group members will contribute to the discussion by demonstrating knowledge of the key concept and building the discussion by introducing additional key concepts that relate to the initial Response.
3.	By the Tuesday 5pm deadline, all members must provide at least <b>TWO Responses</b> . <ol style="list-style-type: none"> <li>a. Sample Collaborative Knowledge Response scheme: Initial Response→ Peer Responses→ Initiator's Response→ Second Peer Responses</li> </ol>
4.	A grading rubric will be provided, but the main criteria will include demonstrated knowledge of <b>ALL</b> of the week's assigned readings, listenings, and films by the end of one Response cycle.
20 pts.- Group Project- Movie Poster	
•	In this first Group Project, you will design an original Movie Poster that advertises a fictional film related to our course. You will post poster on our course blog by <b>Monday, February 14 at 3pm</b> and present it in class that week.
•	Examples of movie ideas may include: Futuristic films from agribusiness or farm workers' points-of-view, <i>Food Chain\$</i> under a Trump presidency, sequel or prequel to <i>Delano Manongs</i> , or sequel to <i>Sleep Dealer</i> .
•	In the blog, provide a <b>500 to 800-word critical explanation</b> of the poster by incorporating <b>key concepts</b> , such as those from your <b>Collaborative Knowledge Response</b> groups. Parenthetical citations required.
•	By <b>Thursday, February 16 at 5pm</b> , each member must provide a <b>3-4 sentence</b> peer comment on another group's Movie Poster, with minimal overlap. The comment could suggest improvements to the poster or raise critical questions. Minimal

<p>points will be given to students who simply give praise without any evidence of serious engagement with the material.</p> <ul style="list-style-type: none"> <li>I encourage you to create your own images. If you use online images, you must provide this disclaimer clearly at the bottom of your poster: <b>These images are used solely for academic purposes.</b> Then, cite the url where you can find each image.</li> </ul>
<p><b>30 pts.- Final Group Project- Theatrical Trailer</b></p> <ul style="list-style-type: none"> <li>Due by <b>Monday, March 13</b> (Wk 10) on our course blog, your group will create a 1.5 to 2-minute theatrical trailer to a fictional movie, which can be related to your Movie Poster. If the trailer is different, you must produce a <i>new</i> Movie Poster.</li> <li>A full draft will be presented in class on <b>Tuesday, March 7</b> (Wk 9) worth <b>2 points</b> for this grade.</li> <li>In the blog, provide a <b>500 to 800-word critical explanation</b> of the trailer by incorporating <b>key concepts</b>, such as those from your <b>Collaborative Knowledge Response</b> groups. Parenthetical citations required.</li> <li>By <b>Friday, March 17 at 5pm</b>, each member must provide a <b>5-7 sentence</b> comment on another group's Theatrical Trailer, with minimal overlap. The comment could suggest improvements to the poster or raise critical questions. Minimal points will be given to students who simply give praise without any evidence of serious engagement with the material.</li> <li>An alternative group project can be proposed.</li> </ul>
<p><b>8 pts.- Group Project Journal (1 pt. each)</b></p> <ul style="list-style-type: none"> <li>Beginning on Wednesday of Week 3, each group member is required to submit one paragraph summarizing the discussions, debates, negotiations, and knowledge-exchange regarding the group projects that occur during group meetings.</li> <li>Each member will also describe their own contributions to the group project for the week.</li> <li>Due at <b>5:00pm every Wednesday</b> from <b>Week 3-10</b> on TritonEd's "Group Project Journal" tab.</li> <li>This exercise is graded based on demonstrated group activity, collaboration, and mutual respect. Feel free to attach documents and other evidence.</li> </ul>
<p><b>15 pts.- Participation</b></p> <ul style="list-style-type: none"> <li>Students will be graded based on their attendance of class. The missing of more than three meetings justifies the failure of the entire course.</li> <li>There is a total of ten meetings. Late arrivals count as 1/2 point.</li> <li>I will issue assignments, quizzes, and other exercises that are graded towards Participation. Each unsatisfactory in-class exercise will be deducted 1 point from Participation.</li> <li>You must present proper and legitimate documentation during Week 1 if you plan to miss any meetings.</li> <li>Students must bring assigned hardcopy books to all meetings.</li> <li>Grading will greatly consider your active participation in contributing to class discussions. With that said, perfect attendance does not guarantee all points.</li> </ul>
<p><b>7 pts.- Group Commitment</b></p> <ul style="list-style-type: none"> <li>A Group Commitment survey will be distributed on Week 10. This survey requires you to grade the contributions and efforts of your group members as well as yourself.</li> <li>Expectations for this grade include reciprocated respect among members, creative and intellectual contributions to group projects, critical dialogue among members, and willingness to learn from each other.</li> </ul>
<p><b>Alternative grading option:</b></p> <ul style="list-style-type: none"> <li>Students who do not want to participate in group work will be given the option to do a final essay or creative project worth 65 points. Student will still be responsible for Collaborative Knowledge Response and Participation.</li> </ul>

#### **Electronic Devices Policy**

Unless otherwise authorized, students are prohibited from using any electronic devices during class. If you need to use a device in an emergency, kindly step out of the class to address this.

#### **Email Policy**

Students are expected to check their UCSD email account daily. They must respond to instructor or teaching assistants' electronic requests within 48 hours.

#### **Academic Dishonesty**

All work is to be produced by the student. *Any* assignment, paper, presentation, etc. that is produced by anyone else other than the student being graded will result in an automatic F in the class and immediate disciplinary action. For more on academic dishonesty: <https://students.ucsd.edu/academics/academic-integrity/index.html>.

#### **Special Accommodations and Needs**

Students who require special accommodations and/or needs must notify me in person or via email so that I can best assist you. It is recommended you register with UCSD's Office for Students with Disabilities so that you can receive the appropriate assistance: <https://disabilities.ucsd.edu/students/registering.html>.

#### **Majoring or Minor in Ethnic Studies**

Many students take an Ethnic Studies course because the topic is of great interest or because of a need to fulfill a college general education requirement. Often students have taken many ETHN courses out of interest, yet do not realize how close they are to a major, a minor, or even a double major. An Ethnic Studies major is excellent preparation for a career in law, education, medicine, public health, social work, counseling, public policy, and many other careers. If you would like information about the Ethnic Studies major or minor, please contact: Daisy Rodríguez, Ethnic Studies Department Undergraduate Advisor 858-534-3277 or [d1rodriguez@ucsd.edu](mailto:d1rodriguez@ucsd.edu) or visit [www.ethnicstudies.ucsd.edu](http://www.ethnicstudies.ucsd.edu).

## Tentative Schedule

### Week 1: 1/10

*The Bronze Screen: 100 Years of the Latino Image in Hollywood Cinema* (Susan Racho, 2002, Course Reserves, 1:30)

Q: How have images changed since this film was made? How consequential is the Hollywood film industry today?

### Week 2: 1/17- Envisioning Identity/Documenting Empire

Wed (1/10): Finish *The Bronze Screen*; “There is No Revolution without Poets,” Chon Noriega, *Shot in America: Television, the State, and the Rise of Chicano Cinema* (PDF, pages 1-10)

Thur (1/12): “There is No Revolution...” (pages 11-15); “Mexicans: Pioneers of a Different Type,” Juan Gonzalez, *Harvest of Empire: A History of Latinos in America* (PDF)

Fri-Sun (1/13-1/15): “Free Trade: The Final Conquest of Latin America,” Juan Gonzalez, *Harvest of Empire* (PDF)

Mon (1/16): “The Plot Against Mexican Corn,” John Ross (web link); “Asians Now Outpace Mexicans In Terms of Undocumented Growth,” J. Weston Phippen (web link)

Tue (1/17): “Why Chicanos Love Fidel Castro But Hate Cuban Exile Politics,” Gabriel San Roman (web link)

In-class viewing:

*One Day at a Time*, episode 3 (Netflix)

*I Am Joaquín* (Luis Valdez, 1969, YouTube, 0:19)

*Chicana* (Sylvia Morales, 1990, Course Reserves, 0:23)

*Harvest of Empire* (Juan Gonzalez, 2012, YouTube, 1:32)

### Week 3: 1/24- Farm Workers Laboring the Visual Field

Wed: Finish *Harvest of Empire* film; “Introduction: Farm Workers in the Machine,” Curtis Marez, *Farm Worker Futurism: Speculative Technologies of Resistance* (pages 1-26)

Thur: Marez (pages 26-42)

Fri-Sun: “‘To the Disinherited Belongs the Future’: Farm Worker Futurism in the 1940s,” Marez (pages 43-62)

Mon: Marez (pages 62-78)

Tue: “Visible Farmers/Invisible Workers,” Sarah D. Wald (PDF)

In-class viewing:

*Food Chain\$* (Sanjay Rawal, 2014, Course Reserves, 1:23)

### Week 4: 1/31- The Body is Machine- Envisioning Mechanized Worlds

Wed: “New World Domestic Order,” Pierrette Hondagneu-Sotelo, *Domestica: Immigrant Workers Cleaning and Caring in the Shadows of Affluence* (PDF, optional: Ch. 2, “Maid in L.A.”)

Thur: “Farm Worker Futurisms in Speculative Culture: George Lucas and Ester Hernandez,” Marez (pages 119-142)

Fri-Sun: Marez (pages 143-153)

Mon: “Afterword: Farm Worker Futurism Now,” Marez

Tue: “‘Star Wars’ actor Diego Luna did not hide his Mexican accent — and Latinos heard it loud,” Samantha Schmidt (web link); “If Animals Have Heat Safety Protections, Why Shouldn’t Farm Workers?” Arturo S. Rodriguez (PDF)

In-class viewing:

*Sleep Dealer* (Alex Rivera, 2008, Course Reserves, 1:29)

*Maquilapolis* (Vicky Funari, 2006, Youtube, 1:08)

### Week 5: 2/7- Does Memory Require Amnesia?

Wed: Finish *Maquilapolis*; “From Third Cinema to National Video: Visual Technologies and UFW World Building,” Marez (pages 79-96); meet with group for movie poster

Thur: Marez (pages 96-118); “The Madness of Cesar Chavez,” Caitlin Flanagan (web link)

Fri-Sun: “Grapes Of Wrath: The Forgotten Filipinos Who Led A Farmworker Revolution,” Lisa Morehouse (web link)

Mon: “Empire and Migration,” Dorothy B. Fujita-Rony, *American Workers, Colonial Power: Philippine Seattle and the Transpacific West, 1919-1941* (Course Reserves)

Tue: Meet with your group

In-class viewing:

*Cesar Chavez* (excerpt, Diego Luna, 2014, Course Reserves, 1:41)

*Delano Manongs* (Marissa Aroy, 2014, Course Reserves, 0:28)

### Week 6: 2/14- Questioning Labels, Creating Worlds

Wed: Meet with group; “Queer Aztlán: the Re-Formation of Chicano Tribe,” Cherrie Moraga (PDF)

Thur: “From Coherence to Mestizaje: Chicano Nationalism and Radical/Lesbian Chicana Feminism,” Karen Mary Davalos, *Exhibiting Mestizaje: Mexican (American) Museums in the Diaspora* (pages 57-78, PDF)

Fri-Sun: “From Coherence to Mestizaje...” (pages 78- 104, PDF)
Mon: “Chapter 2: Black Skirts, Dark Slacks, and Brown Knees,” Catherine S. Ramírez, <i>The Woman in the Zoot Suit: Gender, Nationalism, and the Cultural Politics of Memory</i> (Course Reserves)
Tue: “Review of <i>Mosquita y Mari</i> ,” Danielle Riendeau (web link); “Most of Us Don’t Need to Put Labels on It: An Interview with Aurora Guerrero,” Ellise Fuchs (web link)
Movie poster presentations
In-class viewing: <i>Mosquita y Mari</i> (Aurora Guerrero, 2012, Kanopy, 1:25)
<b>Week 7: 2/21- Crazy Life... with Style</b>
Wed: Finish <i>Mosquita y Mari</i>
Thur: “The Folk Feminist Struggle Behind the Chola Fashion Trend,” Barbara Calderón-Douglass (web link); “Chola Style and Culture – 40 Fascinating Vintage Photos” (web link); “Princess Leia’s Iconic Buns Were Inspired By These Revolutionary-Era Mexican Women,” Yara Simón (web link)
Fri-Sun: “Lean Like a Chola,” Nellie Eden (web link)
Mon: Meet with your groups
Tue: Meet with your groups
In-class viewing: <i>Mi Vida Loca</i> (Allison Anders, 1993, YouTube, 1:35)
<b>Week 8: 2/28- Blackness and Latinidad</b>
Wed: “La Bamba: The Afro Mexican-Story,” <i>Afropop Worldwide</i> (web link audio, 59:00); “‘La Bamba’: The Meaning Behind the Song’s Words,” Sharon Rose (PDF) OPTIONAL: “Latin Roots: Son Jarocho,” Jasmine Garsd (web link, 6:16); OPTIONAL: “With Guitars Like Machetes: Son Jarocho 101,” Jasmine Garsd (web link, 1:04)
Thur: “Now Counted By Their Country, Afro-Mexicans Grab Unprecedented Spotlight” (web link audio, 5:35); “The secret lives of Afro-Mexicans in America,” Walter Thompson-Hernández (web link); “Afro-Mexicans still struggle for recognition in Mexico,” Mayela Sánchez (web link)
Fri-Sun: “Cumbia: The Musical Backbone Of Latin America,” Jasmine Garsd (weblink audio, 46:02)
Mon: “Jennifer Lopez: The New Wave of Border Crossing,” Tara Lockhart, <i>From Bananas to Buttocks: The Latina Body in Popular Film and Culture</i> (PDF)
Tue: Meet with your groups
Guest: Abe Spigner
In-class viewing: Los Cafeteras, Los Alacranes, “Chicano Park”, Calle 13, “Latinoamerica,” Selena clip, La Bamba clip, Afro-Mexican clips
<b>Week 9: 3/7- Latin@s and Hip Hop</b>
Wed: “Popular Music and Postmodern Mestizaje,” Rafael Torres-Pérez, <i>Mestizaje: Critical Uses of Race in Chicano Culture</i> (Course Reserves)
Thur: “A Latino History of Hip-Hop Part I,” LatinoUSA (web link audio, 55:31)
Fri-Sun: “Enter the New York Ricans,” Raquel Z. Rivera, <i>New York Ricans from the Hip Hop Zone</i> (Course Reserves)
Mon: Meet with your groups
Tue: Meet with your groups
Trailer draft presentations, feedback
In-class viewing: Breakin 1 & 2 clips <i>Pass the Mic!</i> (Richard F. Montes, 2003, 0:52)
<b>Week 10: 3/14- Movie Poster/Theatrical Trailer Presentations</b>