



Chicano Cinema

FILM 3302 / CHIC 3302
CRN: 13206 / 11954

100% online class

Fall Semester – 2020

Instructor: Roberto Avant-Mier, Ph.D.
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Office Hours: Digital office hours by email, phone, or Zoom/Skype (by appointment)
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Required Texts:

REQUIRED Book: *Cine-Mexicans: An Introduction to Chicano Cinema*
Author: **R. Avant-Mier & M. Lechuga** Year: **2018** Publisher: **Kendall Hunt**

REQUIRED Access: **iTunes account**, for the purpose of watching some films for this class. Most of our class films are provided digitally by the UTEP library (free for students), but two or three are not available through UTEP. Thus, students will be responsible for the \$3.99 rental fee for those remaining films.

Course Description:

Chicano Cinema is an examination of the U.S. film industry with respect to the Chicano's role — historically and culturally— in the media genre. A series of films, including mainstream Hollywood (commercial) and other Chicano-made (independent) films will be screened, as well as documentary films, as part of an analysis of Chicano images and their impact on U.S. popular culture. This is an interdisciplinary course that employs analytical constructs and techniques used in cultural anthropology, sociology, film criticism, and history. This course will also review basic tenets of Chicano history, culture, politics, and identity, and apply this knowledge in understanding film/cinema as meaning-making cultural practice and for understanding the impact of mass-mediated representations of Chicano/as & “Mexicans.”

Course Objectives: In this course you should,

- Develop media literacy skills for better understanding popular culture and media.
- Become familiar with Chicano/a Studies and develop a working vocabulary of terms and concepts that relate to Chicano/a history, identity, politics, and the Chicano/a experience.
- Be exposed to Chicano/a culture and Chicano/a film as an art form, become aware of movies & films being made by and/or about Chicano/a culture, and understand and track the evolution of Chicano/a filmic expressions.
- Understand and discuss various social issues as expressed within and/or through Chicano/a film.
- Recognize the nuances, complexities, and influences of mainstream popular culture on Chicano/a popular culture (and possibly, vice versa).
- Discover the importance of various interdisciplinary theories in studying film/cinema as a popular medium of communication.

Course Policies:

1. ATTENDANCE:

Obviously, since this is a 100% online class, in-person attendance is not a requirement as in regular university classes. Nevertheless, the student is also responsible for following directions (or asking for help from the professor if things are not clear) and keeping up with the syllabus & all scheduled assignments.

Since absences or lates will not be counted as in a typical semester format, absences are irrelevant. Again, students are expected to keep up with all scheduled work for throughout the course. Furthermore, since all assignments and deadlines are included in this syllabus (and announced very clearly at the beginning of the class), “extensions” for work trying to do “make-up” work” is largely irrelevant. As per university policy, the only legitimate reasons for missing any work deadlines are (a.) university-related activities (that cause delays or some kind of problems), or (b.) hospitalizations, illness, or personal emergencies of the student. Anything beyond these is considered irrelevant regarding this class.

2. DATES/DEADLINES:

All assignments and exams/quizzes will be scheduled far in advance, and due dates for exams and assignments are announced in this syllabus. Therefore, you must plan your work and personal schedule far in advance to accommodate these deadlines and policies. Once again, because the attendance policy dictates that you will (for the most part) be present in this online-format class, make-ups and late work are therefore largely irrelevant. Otherwise, for a few special cases at the discretion of your instructor, late work will be docked one letter grade for each day late (each calendar day, not each day of class).

3. EXAMS:

Make-up tests will not be given, except for emergencies. If a student misses an exam or quiz because of a documented emergency or situation, he/she will be required to fulfill an alternative assignment. Only in extreme circumstances will your instructor make arrangements with you to complete your coursework through alternative assignments.

4. ADA STATEMENT (Americans with Disabilities Act):

The University of Texas at El Paso seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in this class, reasonable prior notice needs to be given to the instructor and to the Center for Accommodations & Support Services (CASS) to make arrangements for accommodations in advance.

5. CASS POLICY (Center for Accommodations & Support Services):

If you have a disability and need classroom accommodations, please contact The Center for Accommodations & Support Services (CASS) at (915) 747.5148, or by email to cass@utep.edu. Or visit their office located in the UTEP Union – East, Room #106. For additional information, please visit the CASS website at www.sa.utep.edu/cass. CASS staff are the only individuals who can validate and if need be, authorize accommodations for students with disabilities.

6. PHONES / ELECTRONIC DEVICES:

The use of cell phones or other personal electronic communication devices is NOT recommended during in-person or face-to-face classes, so phones should be turned off AND put away during “class” time. Since this is a 100% online-format class, however, there is no regulation of phone use or electronic devices.

Students still should be advised that the online quizzes & exams are TIMED EXAMS. This means that students are expected to follow through with any questions and tasks within the quiz/exam and complete the quiz/exam within the time limits. Students who allow themselves to be distracted by phones or other devices could be risking not completing the exam or not finishing the exam on time. Please remember that there will be no special arrangements for students to be allowed extra time or do “re-takes” of any exam or quiz. Put simply, students are expected to follow all directions (and recommendations) and complete all tasks on time and within deadlines.

7. ACADEMIC MISCONDUCT:

The University of Texas at El Paso prides itself on its standards of academic excellence, and students are expected to uphold the highest standards of academic integrity. Any student who commits an act of scholastic dishonesty is subject to discipline. Scholastic dishonesty includes, but is not limited to cheating, plagiarism, collusion, submitting work for credit that is attributable in whole or in part to another person, taking an examination for another person, and any act that gives or attempts to give unfair advantage.

For 100% online classes, there is more potential for academic misconduct because students often assume that copying & pasting words or ideas from online documents is permissible. It is extremely important to know that copying & pasting anything from somewhere/something else IS NOT ALLOWED. FYI: Students are not even allowed to copy their own words & ideas (from themselves) – for example, from previously posted comments or discussions. Thus, students must be extra careful to not risk plagiarism and avoid academic misconduct in a 100 % online environment.

8. RULES & EXPECTATIONS FOR 100% ONLINE LEARNING:

One final thing to note for taking this class is that we will be conducting all learning online, through Blackboard (Bb) specifically, so we will be following special rules & guidelines for online learning. Please see the document on Bb that is called the “Syllabus Appendix.” This document spells out very clearly what the rules and expectations are and will be for this 100% online class.

9. ASSIGNMENTS & GRADING SCALES

Assignments

* Online Discussions & Participation	30 %
Quiz #1	15 %
Mid-Term Exam	20 %
Quiz #2	15 %
Final Exam	20 %

Please Note:

- **Online discussion posts & interacting with your peers through Blackboard is all worth 30% of the overall Final Grade for this class.**

Numeric Scale – Letter Grade Achieved

90 – 100 = **A** 80 – 89 = **B** 70 – 79 = **C** 60 – 69 = **D** below 60 = **F**

TENTATIVE SCHEDULE — Fall 2020

<u>Week</u>	<u>Date</u>	<u>Topic</u>	<u>Be ready to do/discuss this:</u>
1	T 8/25	Introductions, syllabus & course overview	(a.) Log in to Blackboard System (b.) Get syllabus
	Th 8/27	(a.) Chicano/a History & Politics (b.) What does “Chicano” mean?	<i>Cine-Mexicans</i> Ch. 1 * Article by C. Ortega: “Introduction”
2	T 9/ 1	(a.) <i>The Ballad of Gregorio Cortez</i> (1981) (b.) “The Ballad of G.C.: A Cinematic Corrido”	(a.) See Bb for link to video (b.) * Ramírez Berg: “Ballad of G.C.”
	Th 9/ 3	(a.) Stereotyping & Early Activism (b.) <i>Salt of the Earth</i> (1954)	<i>Cine-Mexicans</i> Ch. 2 * J.E. Limón: “Stereotyping...”
3	T 9/ 8	Hollywood’s Latino Imagery	(a.) * Ramírez Berg: “Latino Imagery” (b.) <i>Cine-Mexicans</i> Ch. 3
	Th 9/ 10	<i>Zoot Suit</i> (1981)	[See Bb for link to video]
4	T 9/15	(a.) Cinematic Mexicans (b.) Introducing “The Matrix”	* Fregoso: “Zoot Suit & La Bamba” <i>Cine-Mexicans</i> Ch. 4
	Th 9/17	QUIZ #1	
5	T 9/22	<i>A Class Apart</i> (2010)	[See Bb for link to video]
	Th 9/24	(a.) “Proto-Chicano” Films?	<i>Cine-Mexicans</i> Ch. 5
6	T 9/29	(a.) <i>Touch of Evil</i> (1958) (b.) The Chicano Movement in Film(s)	[See Bb for link to video] <i>Cine-Mexicans</i> Ch. 6
	Th 10/ 1	<i>Latinos Beyond Reel</i> (2013)	[See Bb for link to video]
7	10/ 6 – 10/ 8	“FALL BREAK”	[Unofficial course break – No classwork this week]
8	T 10/ 13	(a.) Periodizing Chicano Cinema (The 4 Eras) (b.) “An Interlude”: Rats & Fritos, etc.	* Bernal: “Grassroots...” and Guajardo: “The Impact of...”
	Th 10/ 15	<u>MID-TERM EXAM</u>	

9	T 10/20	(a.) <i>Yo Soy Joaquín / I Am Joaquín</i> (1969) (b.) <i>Please Don't Bury Me Alive!</i> (1976)	* Del Castillo: "Chicano Movement" [See Bb for link to video]
	Th 10/22	(a.) "Chicano" Activism & Filmmaking (b.) <i>Walkout</i> (2006)	<i>Cine-Mexicans</i> Ch. 7 [See Bb for link to video]
10	T 10/27	(a.) Historical Notes	(a.) * del Bosque: "Return of a Pioneer" (b.) * C. Noriega: "Imagined Borders"
	Th 10/29	(a.) <i>El Norte</i> (1983) (b.) Chicano Filmmaking in the 70s	[See Bb for link to video]
11	T 11/ 3	(a.) Stoners, Cheech, and <i>Born in East L.A.</i> (b.) <i>Born in East L.A.</i> (1987)	* C. Noriega: "Born in East LA" [See Bb for link to video]
	Th 11/ 5	(a.) The 4 Eras of Chicano/a Film (b.) Features of the "Classic Period"	<i>Cine-Mexicans</i> Ch. 8
12	T 11/ 10	Limitations of the "Classic Period"	(a.) <i>Cine-Mexicans</i> Ch. 9 (b.) * A. García: "Chicana Discourse"
	Th 11/12	QUIZ #2	
13	T 11/17	<i>Luminarias</i> (2000)	[See Bb for link to video]
	Th 11/19	Evolving Chicano/a Identity(ies)	<i>Cine-Mexicans</i> : Appendix B – H
14	Th 11/24	<i>La Mission</i> (2009)	[Available on <i>YouTube</i> as \$1.99 rental]
	T 11/26	THANKSGIVING HOLIDAY [no classes]	
15	T 12/ 1	(a.) <i>Sleep Dealer</i> (2009) (b.) ChicanX Futurism	[Available on <i>iTunes</i> as \$3.99 rental] <i>Cine-Mexicans</i> Ch. 10
	Th 12/ 3	Chicano Monsters	* Lechuga & Avant-Mier: "ChicanX Monsters..."
16	Tues. Dec. 10 th	FINAL EXAM by 11:59 pm MST	(as per university schedule)

12/ 16

FINAL GRADES DUE

Further Reading Suggestions:

- ***Tex(t)-Mex: Seductive Hallucinations of the 'Mexican' in America***, by William Anthony Nericcio (2007, University of Texas Press)
- ***Latin Looks: Images of Latinas and Latinos in the U.S. Media***, Edited by Clara E. Rodríguez (1997, Westview Press)
- ***Chicano Images: Refiguring Ethnicity in Mainstream Film***, by Christine List (1996, Garland Publishing, Inc.)
- ***The Chicano/Hispanic Image in American Film***, by Frank Javier García Berumen (1995, Vantage Press)
- ***The Bronze Screen: Chicana and Chicano Film Culture***, by Rosa Linda Fregoso (1993, University of Minnesota Press)
- ***Chicanos and Film: Essays on Chicano Representation and Resistance***, Edited by Chon A. Noriega (1992, Garland Publishing, Inc.)
- ***Latino Images in Film: Stereotypes, Subversion, & Resistance***, by Charles Ramírez Berg (2002, University of Texas Press)
- ***Shot in America: Television, the State, and the Rise of Chicano Cinema***, by Chon A. Noriega (2000, University of Minnesota Press)
- ***Visible Nations: Latin American Cinema and Video***, Edited by Chon A. Noriega (2000, University of Minnesota Press)
- ***Chicano Cinema: Research, Reviews, Resources***, Edited by Gary D. Keller (1993, Bilingual Review Press)
- ***Chicano Studies: Survey and Analysis***, Dennis Bixler-Márquez, Carlos F. Ortega, and Rosalía Solórzano Torres (2007, Kendall/Hunt Publishing)