



Chicano Cinema

CHIC 3302 / FILM 3302
CRN: 12088 / 13421

T/Th 12:00 – 1:20 pm

UGLC #216

Fall Semester – 2019

Instructor: Roberto Avant-Mier, Ph.D.
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Phone: (915) 747.6588
Office Hours: Tue. & Thur. 8:00 am – 11:30 am (or by appointment)
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Required Texts:

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

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 & Details:

1. ATTENDANCE:

In accordance with the Dept. of Communication Attendance Policy, **ATTENDANCE IS REQUIRED** as a condition of successful completion of all courses in the department. **Second, after missing any class session, a student is responsible for finding out about assignments**, due dates, announcements, handouts, and so forth that were covered during the missed session, and for making up any missed work. The student is also responsible for obtaining class notes from a classmate for the session, and for learning the material from that session for any relevant exams or quizzes.

Third, the equivalent of 1 week of absence from any course will reduce a student's course grade by percentage points on their eventual "Attendance & Participation" grade. However, absence from a combined total of 3 weeks of class meetings will result in automatic failure of the course. Thus, if the class meets once a week, 3 missed sessions equals automatic failure. If a course meets twice a week, 8 missed sessions will result in failure of the course, and a combined total of 9 missed class sessions will result in automatic failure of a course that meets 3 times per week. There are no exceptions to this rule.

Fourth, absences for any reason, including illness, personal crises, athletics or other extra-curricular activities are included in this total. If a student is involved in any activity that might require that student to miss 3 or more weeks of a particular course, then that student should not enroll in the course. If a student is involved in any activity that might require that student to miss an exam or quiz, then that student should not enroll in the course.

Next, it is important to note that tardies (arriving late to class) will also be marked and counted, and a simple class rule is that excessive tardies/lates will result in the reduction of the student's final grade. More specifically, for "Attendance & Participation" purposes two tardies will be considered the same as one absence (for final grading). [2 tardies/lates = 1 absence]

Finally, students are required to keep track of their own absences, and therefore should not expect the instructor to regularly report absences or notify students in case of attendance issues or problems (unless as a courtesy by the instructor, determined by the instructor's discretion).

2. 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.** Because the attendance policy dictates that you will (for the most part) be present in 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:

Cell phones or other personal electronic communication devices are NOT permitted during class, so phones should be turned off AND put away during class. Laptops for note-taking are permitted, only with (a.) instructor permission and (b.) as long as the student sits in the front rows of the classroom. [Students cannot sit in the back rows when they are using laptops.]

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.

8. HONORS PROGRAM INFORMATION:

This class has been designated as a Liberal Arts Honors Program (LAHP) course. It has received this designation because it features at least five of the Honors course criteria, which include student leadership, advanced readings and/or reviews, opportunities for intensive writing, opportunities for intensive research, opportunities to utilize technology, opportunities to make extensive use of campus resources, community-based experiences, pre-professional opportunities, and development of critical thinking. In broader terms, this course is honors-designated because of its creativity and/or intellectual rigor, both of which are integral components of the Liberal Arts Honors Program. No additional coursework is necessary for this course to count towards the LAHP Honors minor. If you are not a member of the LAHP, and are interested in the program, please visit the LAHP website at <http://academics.utep.edu/lahp>.

9. ASSIGNMENTS AND GRADING SCALES:

Assignments

* Attendance & Participation	20 %
Mid-Term Exam:	20 %
Final Exam:	20 %
Quizzes (2 total / 20% each)	40 %

*** Attendance & Participation Points Earned**

0-1 absences =	90-100% for attendance grade
2-3 absences =	80-89% for attendance grade
4-5 absences =	70-79% for attendance grade
6-7 absences =	automatic "D" for final grade
8 or more =	automatic failure of course / "F" or "W"

<p>NOTE:</p> <p>2 Tardies = 1 Absence</p>

Numeric Scale – Letter Grade Achieved

90 – 100 = A	80 – 89 = B	70 – 79 = C	60 – 69 = D	below 60 = F
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TENTATIVE SCHEDULE – Fall 2019

<u>Week</u>	<u>Date</u>	<u>Topic</u>	<u>Be ready to discuss:</u>
1	T 8/27 Th 8/29	Introductions, Syllabus & Course Overview a. Chicano/a History & Politics b. <i>The Ballad of Gregorio Cortez</i> (1981)	(Get the books & materials!) <i>Cine-Mexicans</i> Ch. 1
2	T 9/ 3 Th 9/ 5	a. <i>The Ballad of Gregorio Cortez</i> (1981) b. What does “Chicano” mean? a. Stereotyping & Early Activism b. <i>Salt of the Earth</i> (1954)	* Article by <u>C. Ortega</u> : “Introduction” <i>Cine-Mexicans</i> Ch. 2 * <u>J.E. Limón</u> : “Stereotyping...”
3	T 9/ 10 Th 9/ 12	a. Hollywood’s Latino Imagery b. <i>Zoot Suit</i> (1981) a. <i>Zoot Suit</i> (1981) [continued]	<i>Cine-Mexicans</i> Ch. 3 * <u>Ramírez Berg</u> : “Latino Imagery”
4	T 9/17 Th 9/19	a. Cinematic Mexicans b. Introducing “The Matrix” a. <i>A Class Apart</i> (2010) [cont’d] b. Quiz preview & class details	* <u>Fregoso</u> : “Zoot Suit & La Bamba” <i>Cine-Mexicans</i> Ch. 4
5	T 9/24 Th 9/26	QUIZ #1 a. “Proto-Chicano” Films? b. <i>Touch of Evil</i> (1958)	<i>Cine-Mexicans</i> Ch. 5
6	T 10/ 1 Th 10/ 3	a. <i>Touch of Evil</i> (1958) [cont’d] b. The Chicano Movement in Film(s) <i>Latinos Beyond Reel: Challenging a Media Stereotype</i> (2013)	<i>Cine-Mexicans</i> Ch. 6
7	T 10/ 8 Th 10/10	a. Periodizing Chicano Cinema (The 4 Eras) b. “An Interlude”: Rats & Fritos, etc. a. <i>Yo Soy Joaquín / I Am Joaquín</i> (1969) b. <i>Walkout</i> (2006)	* <u>Bernal</u> : “Grassroots...” and <u>Guaiardo</u> : “The Impact of...” * <u>Del Castillo</u> : “Chicano Movement”
8	T 10/15 Th 10/17	a. “Chicano” Activism & Filmmaking b. <i>Please Don’t Bury Me Alive!</i> (1976) MID-TERM EXAM	<i>Cine-Mexicans</i> Ch. 7

9	T 10/22	a. Historical Notes b. <i>El Norte</i> (1983)	* <u>del Bosque</u> : "Return of a Pioneer"
	Th 10/24	a. <i>El Norte</i> (1983) [cont'd] b. Chicano Filmmaking in the 70s	* <u>C. Noriega</u> : "Imagined Borders"
10	T 10/29	a. Stoners, Cheech, and <i>Born in East L.A.</i> b. <i>Born in East L.A.</i> (1987)	* <u>C. Noriega</u> : "Born in East LA"
	Th 10/31	a. The 4 Eras of Chicano/a Film b. Features of the "Classic Period"	<i>Cine-Mexicans</i> Ch. 8
11	T 11/ 5	a. Limitations of the "Classic Period" b. <i>Luminarias</i> (2000)	<i>Cine-Mexicans</i> Ch. 9
	Th 11/ 7	a. <i>Luminarias</i> (2000) [cont'd] b. Evolving Chicano/a Identity(ies)	* <u>A. García</u> : "Chicana Discourse"
12	T 11/ 12	QUIZ #2	
	Th 11/14	a. <i>Pretty Vacant</i> (1996) b. <i>Mas Allá de los Gritos / Beyond the Screams</i> (1999)	* <u>Avant-Mier</u> : "Transnational Punk"
13	T 11/19	<i>Wassup Rockers</i> (2005)	* <u>Calderón</u> : "Mexico City-LA"
	Th 11/21	a. Evolving Chicano/a Identity(ies) b. <i>La Mission</i> (2009)	<i>Cine-Mexicans</i> : Appendix B – H
14	Th 11/26	a. <i>La Mission</i> (2009) [cont'd]	<i>Cine-Mexicans</i> : Appendix B – H
	T 11/28	THANKSGIVING HOLIDAY [no classes]	
15	T 12/ 3	a. ChicanX Futurism b. <i>Sleep Dealer</i> (2009)	<i>Cine-Mexicans</i> Ch. 10
	Th 12/ 5	a. <i>Sleep Dealer</i> (2009) [cont'd] b. Chicano Monsters	* <u>Lechuga & Avant-Mier</u> : "ChicanX Monsters and..."
16	Tues. Dec. 10 th	FINAL EXAM 1:00 to 3:45 pm	(as per university schedule)
***	12/18	GRADES DUE	

[* = Available as electronic .pdf file on Blackboard]

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)