

Chicana/o History through Film

7:00 p.m.-8:20 p.m.

T, TH

SE2 1304

Professor: Ana Elizabeth Rosas, Ph.D.
Office Hours: Thursdays 4:00 p.m.-5:00 p.m. or by appointment
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COURSE DESCRIPTION:

Using an interdisciplinary feminist approach, this course introduces students to select topics that render the complexity of Chicana/o History film. The critical role and relationship between cultural production and representation, race, gender, class, ethnicity, sexuality, citizenship, memory, immigration/migration, and nation are explored to expand students' understanding of what drives Chicana/o History. Students will read and assess course assigned texts and additional primary and secondary sources to advance their grasp of the relationship between Chicana/o settlement writ large within and beyond U.S. society.

COURSE REQUIREMENTS:

Attending course lectures is mandatory.

Completing course readings before course lectures is mandatory.

It is the student's responsibility to sign in during each course lecture meeting.

Thoughtful, prepared, and respectful discussion of assigned readings and films during course lecture meetings and completion of in-class assignments are mandatory and will be reflected in the grade for participation.

It is the student's responsibility to maintain careful record of e-mail messages and readings posted on our course e-mail list serve.

COURSE POLICIES:

Academic Honesty:

Your work in this course is governed by the Academic Honesty policy of the University of California, Irvine. This policy is available at: www.senate.uci.edu/senateweb/9_IrvineManual/3ASMAppendices/Appendix08.html

If you have questions concerning how the academic honesty policy applies to any assignment for this course, please feel free to consult Professor Rosas.

Cellular phones, blackberries, and i phones must be turned off during course lectures and screenings.

Laptop and/or any other type of computer device must be turned off during course lecture meetings.

E-mail submissions of written assignments will not be accepted.

COURSE ASSIGNMENTS:

This course consists of four types of assignments:

1. Film Reviews

2. Assignment 1, 2, and 3

Each of these assignments can range from a 3-5 response in the form of a journal entry, reflection piece, and/or essay.

3. Mid-Term Examination

4. Final Group Performance and Essay (5 page essay)

The final course grade will be based on the following:

Classroom Participation:	(30%)
	{5% attendance; 15% participation in discussion section; and 15% quizzes}
Assignments	(20%)

Mid-Term Examination: (20%)

Final Group Performance and Essay: (30%)

Grades will not be based on the curve. Each assignment will be evaluated on its own merits, using the scale outlined below:

90-100	A
80-89	B
70-79	C
60-69	D
0-59	F

FILM REVIEWS:

At the beginning of each of our *TUESDAY* course lecture meetings, students will submit their film review assignments.

Film reviews will consist of three short film review questions, and should be one page in length.

ASSIGNMENTS:

The completion of each of these assignments is mandatory.

Each of these assignment should be at least the required page length. Each must address the question raised using themes and evidence from select course readings, materials, and screenings.

Essays should be legibly typed or word processed, with reasonable fonts, double spacing, and 1 inch margins.

Please stay within the assigned page limits, meaning write at least the minimum page length requirement.

A late assignment will be penalized half a grade for every 24 hour period the essay is late.

Electronic submission of essay assignments will not be accepted.

Each assignment will be due at the beginning of course lecture meetings.

TAKE HOME EXAMINATION:

Students are expected to bring their own bluebook(s) and pen(s) to complete this midterm exam.

This exam will consist of 10 short answer questions.

Your answer to each short answer question should be at least two paragraphs in length.

FINAL GROUP PERFORMANCE AND ESSAY ASSIGNMENT:

It is mandatory for students to complete the final essay and group performance assignment.

Electronic readings and instructions for this assignment will be distributed on April 23, 2013.

This final essay assignment should be 5 full pages.

Your final essay should be legibly typed or word processed, with reasonable fonts, double spacing, and 1 inch margins.

Please stay within the assigned page limits, meaning write 5 full pages.

Late final essay assignments will not be accepted.

Electronic submission of this final essay assignment will not be accepted.

You will be asked to present your group performance on **June 11, 2013.**

Half of your grade final course assignment will be determined by the quality and range of your group performance, and the other half of your grade will be calculated based on the depth and organization of your final essay.

Group performances should be at most 20 minutes in duration, and will require students to craft a script; set in the form of power point slide(s), soundtrack in the form of music, and any other props that will help create the desired effect for this presentation; as well as a title for the performance and production company name.

This group performance will be graded on creativity, organization, effort, and clarity with regards to the theme or perspective driving the nuances and outcome of the group performance.

A respectful and historical tone and perspective should define the actual group performance; script; set; and title of the presentation.

If you have any questions concerning this component of the final course assignment, please do not hesitate to contact Professor Rosas.

COURSE SCREENINGS:

Screenings are a required component of this course.

On Tuesdays, we will be screening course films between 7:30 p.m.-10:30 p.m.

Professor Rosas will be providing an introduction to film showcases between 7:00 p.m.-7:30 p.m.

Students are required to take careful note of specific examples of characterizations, influences, interactions, issues, moments, and policies depicted in course screenings/film representations of the migrant experience.

Students should use course screenings as an opportunity to reflect on the complexity of the migrant experience.

COURSE SCHEDULE OF ASSIGNMENTS:

April 2

COURSE INTRODUCTION

Screenings:

"A Tree Grows in Brooklyn" (1945)

"Park West: Money, Power, & the American Dream" (2012)

April 7

MIGRANT MELANCHOLIA

Alicia Schmidt Camacho, "Migrant Melancholia," *Migrant Imaginaries* (New York University Press, 2008) ELECTRONICALLY DISTRIBUTED via e-mail course list serve.

April 9

THE LIFE OF THE MIND

Edwidge Dantica. *Create Dangerously: The Immigrant Artist at Work* (Vintage; 2011)

April 11

AN EMOTIONAL ROADMAP

Kathryn Sloan. *Runaway Daughters: Seduction, Elopement, and Honor in Nineteenth-Century Mexico* (University of New Mexico Press, 2008)

CHAPTERS 3, 4, 5, and 6.

Screening:

"Like Water for Chocolate" (1992)- **Rent and Screen this Film on your own. It can be easily found via-Netflix, UCI library, and other DVD distributors.**

April 16

SEXUALITY, GENDER, AND LOVE

Junot Diaz. *This Is How You Lose Her* (Riverhead Hardcover, 2012)

Pancho McFarland. "The Erotic and the Pornographic in Chicana Rap: J. V. vs. Ms. Sancha." *Meridians*, Vol. 7, No. 2 (2007), pp. 1-21. ELECTRONICALLY DISTRIBUTED via course e-mail list serve.

Screenings:

"Midaq Alley" (1995)

"Parpados Azules" (2007)

April 23

BIOGRAPHY AND THE POLITICS OF REPRESENTATION

Hayden Herrera. *Frida: A Biography of Frida Kahlo* (Harper Perennial, 2002)

Screenings:

"Frida Naturaleza Viva" (1986)

"Frida" (2002)

ASSIGNMENT 1 DUE (04/25) (5 pages)

April 30

CRIME AND PUNISHING NARRATIVES

Miroslava Chavez Garcia. *States of Delinquency: Race and Science in the Making of California's Juvenile Justice System* (University of California Press, 2012)

CHAPTERS 3, 4, 5, and 6

Screenings:

"End of Watch" (2012)

"Miss Bala" (2012)

May 7
YOUTH "CULTURE"

Luis Alvarez. *The Power of the Zoot: Youth Culture and Resistance during World War II* (University of California Press, 2008)

CHAPTERS 3, 4, 5, and 6

Screenings:

"The Ring" (1952)

"Machete" (2010)

ASSIGNMENT 2 DUE (3 pages) (05/09)

May 14
THE POLITICS OF ETHNICITY

David G. Gutierrez. *Walls and Mirrors: Mexican Americans, Mexican Immigrants, and the Politics of Ethnicity* (University of California Press, 1995).

Chapters 3, 4, and 5

George J. Sanchez. *Becoming Mexican American* (Oxford University Press, 1993).

Chapters 8, 9, and 10. ELECTRONICALLY DISTRIBUTED via e-mail course list serve.

Screenings:

"Zoot Suit" (1981)

"Desperado" (1995)

"Faster" (2010)

"A Better Life" (2011)

Pitbull Music Videos

May 21
FEMINIST CONSCIOUSNESS

Cherrie L. Moraga. *A Xicana Codex of Changing Consciousness: Writings, 2000–2010*. (Duke University Press Books, 2011)

Screenings:

“Walk Out” (2006)

“Arrancame La Vida” (2008)

May 28

“MEXICO-LATINA/OS-CHICANA/OS-INDOCUMENTADOS-MEXICAN AMERICANS-MEXICAN IMMIGRANTS-MEXICANOS-AMERICANS” AND CULTURAL CRITIQUE

Jorge G. Castaneda. *Manana Forever?: Mexico and the Mexicans* (Knopf, 2011)

Screening:

“El Infierno” (2010)

“Buitiful” (2011)

TAKE-HOME EXAMINATION DUE (05/30)

June 4

BRAVING EMOTIONAL ACCOUNTABILITY

Carla Trujillo. *What Night Brings* (Curbstone Books, 2003)

Screenings:

“Salt of the Earth” (1954)

“Savages” (2012)

ASSIGNMENT 4 DUE (3 pages)

JUNE11

FINAL ASSIGNMENT SHOWCASE at 5:00 p.m.-8:30 p.m. LOCATION to be announced. (5 page essay due)