

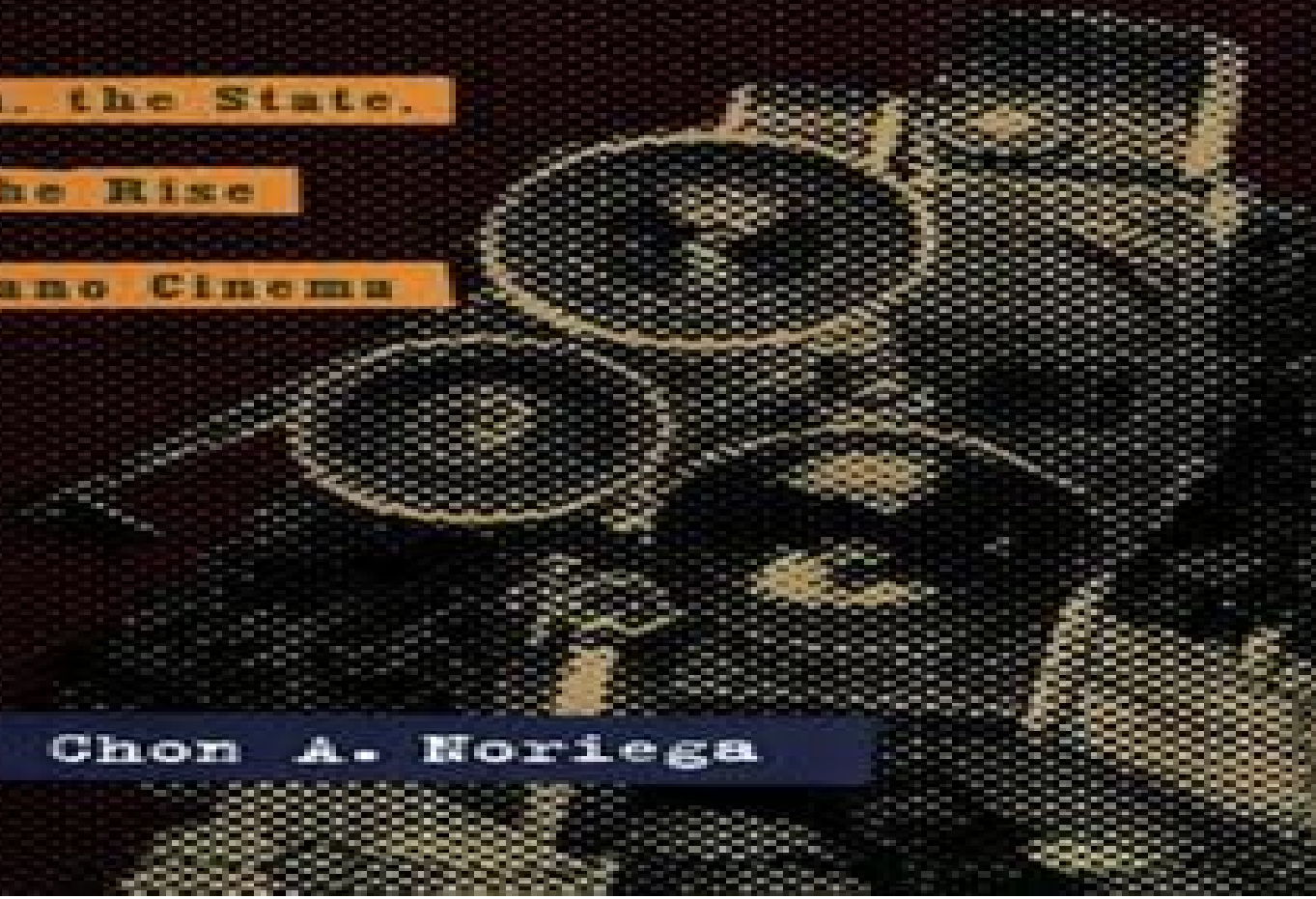
SHOT in AMERICA

Television, the State,

and the Rise

of Chicano Cinema

Chon A. Noriega



Shot In America Television The State And The Rise Of Chicano Cinema

Frank Javier Garcia Berumen



Shot In America Television The State And The Rise Of Chicano Cinema:

Shot in America Chon A. Noriega, 2000 *Shot in America* Chon A. Noriega, 2000 One of the most influential figures in ethnic media studies takes direct aim at how Chicano filmmaking has been represented in the history of media in the United States *Shot in America* tackles seemingly intractable dilemmas involving the political and market functions of film and TV to provide a definitive response to the debates over cultural and racial identity that have embroiled media and cultural studies over the past two decades Noriega offers a compelling and detailed description of an enormous body of work by Chicano media makers against the backdrop of Chicano social movements politics and activism over a forty year period an extraordinary exposition of the civil rights movement media reform activities and public affairs programming that constitutes the prehistory of independent and minority cinemas Noriega reveals the ways in which Chicano and other minority protests both emerged within and were regulated by the very institutions that excluded them *Shot in America* is a study with broad implications for our understanding of cultural politics and the entertainment industries **Aesthetics in a Multicultural Age** Emory Elliott, Louis Freitas Caton, Jeffrey Rhyne, 2002 Papers from conference titled *Aesthetics and Difference* held October 22-24 1998 by the Center for Ideas and Society at the University of California Riverside **The Migration of Musical Film** Desirée J. Garcia, 2014-08-01 Movie musicals are among the most quintessentially American art forms often celebrating mobility self expression and the pursuit of one's dreams But like America itself the Hollywood musical draws from many distinct ethnic traditions In this illuminating new study Desirée J Garcia examines the lesser known folk musicals from early African American Yiddish and Mexican filmmakers revealing how these were essential ingredients in the melting pot of the Hollywood musical *The Migration of Musical Film* shows how the folk musical was rooted in the challenges faced by immigrants and migrants who had to adapt to new environments balancing American individualism with family values and cultural traditions Uncovering fresh material from film industry archives Garcia considers how folk musicals were initially marginal productions designed to appeal to specific minority audiences and yet introduced themes that were gradually assimilated into the Hollywood mainstream No other book offers a comparative historical study of the folk musical from the first sound films in the 1920s to the genre's resurgence in the 1970s and 1980s Using an illustrative rather than comprehensive approach Garcia focuses on significant moments in the sub genre and rarely studied films such as *All en el Rancho Grande* along with familiar favorites that drew inspiration from earlier folk musicals everything from *The Wizard of Oz* to *Zoot Suit* If you think of movie musicals simply as escapist mainstream entertainment *The Migration of Musical Film* is sure to leave you singing a different tune **Toward a More Perfect Rebellion** Josslyn Jeanine Luckett, 2025-04-29 *Toward a More Perfect Rebellion* tells the riveting story of the socially engaged filmmakers of color who studied in the Ethno Communications Program at the University of California Los Angeles between 1969 and 1973 While the program is best known for training the trailblazing group of Black directors known as the L A Rebellion this book also includes the radical

Asian American Chicana o and Native American filmmakers who collaborated alongside their Black classmates to create one of the most expansive and groundbreaking bodies of work of any US university cohort Through extensive interviews with the filmmakers and cross racial analysis of their collective filmography Josslyn Jeanine Luckett sheds light on a largely untold history of media activists working outside Hollywood yet firmly rooted in Los Angeles aiming their cameras with urgency and tenderness to capture their communities stories of power struggle and improvisational brilliance Latina Condition Richard Delgado, Jean Stefancic, 2011 In 2001 Richard Delgado and Jean Stefancic published their definitive Critical Race Theory a compact introduction to the field that explained in straightforward language the origins principal themes leading voices and new directions of this important movement in legal thought Since then critical race theory has gone on to influence numerous other fields of scholarship and the Delgado and Stefancic primer has remained an indispensable guide for students and teachers Delgado and Stefancic have revised the book to include material on key issues such as colorblind jurisprudence Latino Critical scholarship immigration and the rollback of affirmative action This second edition introduces readers to important new voices in fields outside of law including education and psychology and offers greatly expanded issues for discussion updated reading lists and an extensive glossary of terms Maid for Television L. S. Kim, 2023-08-11 Honorable Mention Association for Asian American Studies Book Award in the Media Performance and Visual Studies category Maid for Television examines race class and gender relations as embodied in a long history of television servants from 1950 to the turn of the millennium Although they reside at the visual peripheries these figures are integral to the idealized American family Author L S Kim redirects viewers gaze towards the usually overlooked interface between characters which is drawn through race class and gender positioning Maid for Television tells the stories of servants and the families they work for in so doing it investigates how Americans have dealt with difference through television as a medium and a mediator The book philosophically redirects the gaze of television and its projection of racial discourse **Making Asian American Film and Video** Jun Okada, 2015-03-06 The words Asian American film might evoke a painfully earnest low budget documentary or family drama destined to be seen only in small film festivals or on PBS Public Broadcasting Service In her groundbreaking study of the past fifty years of Asian American film and video Jun Okada demonstrates that although this stereotype is not entirely unfounded a remarkably diverse range of Asian American filmmaking has emerged Yet Okada also reveals how the legacy of institutional funding and the PBS style unites these filmmakers whether they are working within that system or setting themselves in opposition to its conventions Making Asian American Film and Video explores how the genre has served as a flashpoint for debates about what constitutes Asian American identity Tracing a history of how Asian American film was initially conceived as a form of public interest media part of a broader effort to give voice to underrepresented American minorities Okada shows why this seemingly well intentioned project inspired deeply ambivalent responses In addition she considers a number of Asian American filmmakers who have opted out of producing state funded

films from Wayne Wang to Gregg Araki to Justin Lin Okada gives us a unique behind the scenes look at the various institutions that have bankrolled and distributed Asian American films revealing the dynamic interplay between commercial and state run media More than just a history of Asian Americans in film Making Asian American Film and Video is an insightful meditation on both the achievements and the limitations of institutionalized multiculturalism **Making**

Cinelandia Laura Isabel Serna,2014-03-03 In the 1920s as American films came to dominate Mexico s cinemas many of its cultural and political elites feared that this Yanqui invasion would turn Mexico into a cultural vassal of the United States In Making Cinelandia Laura Isabel Serna contends that Hollywood films were not simply tools of cultural imperialism Instead they offered Mexicans on both sides of the border an imaginative and crucial means of participating in global modernity even as these films and their producers and distributors frequently displayed anti Mexican bias Before the Golden Age of Mexican cinema Mexican audiences used their encounters with American films to construct a national film culture Drawing on extensive archival research Serna explores the popular experience of cinemagoing from the perspective of exhibitors cinema workers journalists censors and fans showing how Mexican audiences actively engaged with American films to identify more deeply with Mexico **Badmen, Bandits, and Folk Heroes** Juan JosŽ Alonzo,2009-09-15

Badmen Bandits and Folk Heroes is a comparative study of the literary and cinematic representation of Mexican American masculine identity from early twentieth century adventure stories and movie Westerns through contemporary self representations by Chicano a writers and filmmakers In this deeply compelling book Juan J Alonzo proposes a reconsideration of the early stereotypical depictions of Mexicans in fiction and film rather than viewing stereotypes as unrelentingly negative Alonzo presents them as part of a complex apparatus of identification and disavowal Furthermore Alonzo reassesses Chicano a self representation in literature and film and argues that the Chicano a expression of identity is characterized less by essentialism than by an acknowledgement of the contingent status of present day identity formations Alonzo opens his provocative study with a fresh look at the adventure stories of Stephen Crane and the silent Western movies of D W Griffith He also investigates the conflation of the greaser the bandit and the Mexican revolutionary into one villainous figure in early Western movies and more broadly traces the development of the badman in Westerns He newly interrogates the writings of Am rico Paredes regarding the makeup of Mexican masculinity and productively trains his analytic eye on the recent films of Jim Mendiola and the contemporary poetry of Evangelina Vigil Throughout Badmen Bandits and Folk Heroes Alonzo convincingly demonstrates how fiction and films that formerly appeared one dimensional in their treatment of Mexicans and Mexican Americans actually offer surprisingly multifarious and ambivalent representations At the same time his valuation of indeterminacy contingency and hybridity in contemporary cultural production creates new possibilities for understanding identity formation Latinx
Ciné in the Twenty-First Century Frederick Luis Aldama,2019-09-24 Today s Latinx motion pictures are built on the struggles and victories of prior decades Earlier filmmakers threw open doors and cleared new paths for those of the twenty first

century to willfully reconstruct Latinx epics as well as the daily tragedies and triumphs of Latinx lives Twenty first century Latinx film offers much to celebrate but as noted pop culture critic Frederick Luis Aldama writes there s still room to be purposefully critical In Latinx Cin in the Twenty First Century contributors offer groundbreaking scholarship that does both bringing together a comprehensive presentation of contemporary film and filmmakers from all corners of Latinx culture The book s seven sections cover production techniques and evolving genres profile those behind and in front of the camera and explore the distribution and consumption of contemporary Latinx films Chapters delve into issues that are timely relevant and influential including representation or the lack thereof identity and stereotypes hybridity immigration and detention historical recuperation and historical amnesia With its capacious range and depth of vision this timeless volume of cutting edge scholarship blazes new paths in understanding the full complexities of twenty first century Latinx filmmaking

Contributors Contributors Iv n Eusebio Aguirre Darancou Frederick Luis Aldama Juan J Alonzo Lee Bebout Debra A Castillo Nikolina Dobrev Paul Espinosa Mauricio Espinoza Camilla Fojas Rosa Linda Fregoso Desir e J Garcia Enrique Garc a Clarissa Goldsmith Matthew David Goodwin Monica Hanna Sara Veronica Hinojos Carlos Gabriel Kelly Jennifer M Lozano Manuel M Mart n Rodr guez J V Miranda Valentina Montero Rom n Danielle Alexis Orozco Henry Puente John D Rio Riofrio Richard T Rodr guez Ariana Ruiz Samuale Sald var III Jorge Santos Rebecca A Sheehan **William Greaves** Scott

MacDonald, Jacqueline Najuma Stewart, 2021-06-01 William Greaves is one of the most significant and compelling American filmmakers of the past century Best known for his experimental film about its own making Symbiopsychotaxiplasm Take One Greaves was an influential independent documentary filmmaker who produced directed shot and edited more than a hundred films on a variety of social issues and on key African American figures ranging from Muhammad Ali to Ralph Bunche to Ida B Wells A multitalented artist his career also included stints as a songwriter a member of the Actors Studio and during the late 1960s a producer and cohost of Black Journal the first national television show focused on African American culture and politics This volume provides the first comprehensive overview of Greaves s remarkable career It brings together a wide range of material including a mix of incisive essays from critics and scholars Greaves s own writings an extensive meta interview with Greaves conversations with his wife and collaborator Louise Archambault Greaves and his son David and a critical dossier on Symbiopsychotaxiplasm Together they illuminate Greaves s mission to use filmmaking as a tool for transforming the ways African Americans were perceived by others and the ways they saw themselves This landmark book is an essential resource on Greaves s work and his influence on independent cinema and African American culture **Latino**

Image Makers in Hollywood Frank Javier Garcia Berumen, 2016-04-14 Latinos have been part of the Hollywood film industry for more than 100 years yet beyond the remarkable success of a few their visibility and clout have generally not reflected their significance in American society Worse the Latino image has suffered from widespread stereotyping in film and performers face unjustified constraints in the kinds of roles available to them Decade by decade from 1960 onward this

book analyzes important films made by or about Latinos details the careers of Latino performers and filmmakers of the time and analyzes how film portrayals of Latino characters and subjects connect with political and social trends of each decade It discusses the role of gender social class and ethnicity in film portrayals and provides an overview of the diverse and dynamic Latino community in the United States while celebrating a substantial and enduring contribution to Hollywood film history

Local TV Annie Laurie Sullivan, Lauren Herold, 2025-10-15 *Local Television Histories Communities and Aesthetics* offers critical analyses of an expansive range of practices policies and debates in local television histories from the United States Television is typically perceived as a commercial and or national form of communication with the potential to reach millions of viewers Yet from the earliest years of television through the present communities have participated in the production of television creating media relevant to their needs and concerns This collection broadens our notion of what this medium can achieve allowing for innovative representation and community use that disrupts the political economic national and social norms of mainstream offerings Rather than a comprehensive historical survey which given the sheer number of local television productions would be impossible we've curated methodologically distinctive chapters that assess the possibilities and limitations of television's mission to serve local publics In doing so we are attentive to the idiosyncratic histories technologies and functions of local television that have emerged in different cities over the course of the 20th and 21st Century We likewise amplify the use of television by marginalized groups whose perspectives are too often sidelined or distorted in mainstream fare as a site for community formation cultural expression civic engagement and political action

Race in American Film Daniel Bernardi, Michael Green, 2017-07-07 This expansive three volume set investigates racial representation in film providing an authoritative cross section of the most racially significant films actors directors and movements in American cinematic history Hollywood has always reflected current American cultural norms and ideas As such film provides a window into attitudes about race and ethnicity over the last century This comprehensive set provides information on hundreds of films chosen based on scholarly consensus of their importance regarding the subject examining aspects of race and ethnicity in American film through the historical context themes and people involved This three volume set highlights the most important films and artists of the era identifying films actors or characterizations that were considered racist were tremendously popular or hugely influential attempted to be progressive or some combination thereof Readers will not only learn basic information about each subject but also be able to contextualize it culturally historically and in terms of its reception to understand what average moviegoers thought about the subject at the time of its popularity and grasp how the subject is perceived now through the lens of history

The SAGE Handbook of Film Studies James Donald, Michael Renov, 2008-04-16 Written by a team of veteran scholars and exciting emerging talents *The SAGE Handbook of Film Studies* maps the field internationally drawing out regional differences in the way that systematic intellectual reflection on cinema and film has been translated into an academic discipline It examines the conversations between Film

Studies and its contributory disciplines that not only defined a new field of discourse but also modified existing scholarly traditions. It reflects on the field's dominant paradigms and debates and evaluates their continuing salience. Finally, it looks forward optimistically to the future of the medium of film, the institution of cinema, and the discipline of Film Studies at a time when the very existence of film and cinema are being called into question by new technological, industrial, and aesthetic developments.

Encyclopedia of the Documentary Film 3-Volume Set Ian Aitken, 2013-10-18. The *Encyclopedia of the Documentary Film* is a fully international reference work on the history of the documentary film from the Lumière brothers' *Workers Leaving the Lumière Factory* (1885) to Michael Moore's *Fahrenheit 9/11* (2004). This encyclopedia provides a resource that critically analyzes that history in all its aspects. Not only does this encyclopedia examine individual films and the careers of individual film makers, it also provides overview articles of national and regional documentary film history. It explains concepts and themes in the study of documentary film, the techniques used in making films, and the institutions that support their production, appreciation, and preservation.

Latino TV Mary Beltrán, 2022-01-25. The history of Latina/o participation and representation in American television. Whose stories are told on television? Who are the heroes and heroines held up as intriguing, lovable, and compelling? Which characters are fully realized rather than being cardboard villains and sidekicks? And who are our storytellers? The first ever account of Latina/o participation and representation in US English language television. *Latino TV: A History* offers a sweeping study of key moments of Chicana/o and Latino/a representation and authorship since the 1950s. Drawing on archival research, interviews with dozens of media professionals who worked on or performed in these series, textual analysis of episodes and promotional materials, and analysis of news media coverage, Mary Beltrán examines Latina/o representation in everything from children's television Westerns of the 1950s, Chicana/o and Puerto Rican activist-led public affairs series of the 1970s, and sitcoms that spanned half a century to Latina and Latino-led series in the 2000s and 2010s on broadcast cable and streaming outlets including *George Lopez*, *Ugly Betty*, *One Day at a Time*, and *Vida*. Through the exploration of the histories of Latina/o television narratives and the authors of those narratives, Mary Beltrán sheds important light on how Latinas/os have been included and more often not in the television industry and in the stories of the country written large.

Chicano Popular Culture, Second Edition Charles M. Tatum, 2017-09-05. *Chicano Popular Culture, Second Edition* provides a fascinating, timely, and accessible introduction to Chicano cultural expression and representation. New sections discuss music with an emphasis on hip hop and rap, cinema, and filmmakers, media including the contributions of Jorge Ramos and María Hinojosa, and celebrations and other popular traditions including quinceañeras, cincuenta eras, and César Chavez Day. This edition features Chicanas in the Chicano Movement and Chicanos since the Chicano Movement. New material on popular authors such as Denise Chávez, Alfredo Véa, Luis Alberto Urrea, and Juan Felipe Herrera. Suggested Readings to supplement each chapter. Theoretical approaches to popular culture including the perspectives of Norma Cantú, Alicia Gaspar de Alba, Pancho McFarland, Michelle Habell-Pallán, and Victor Sorell. With clear examples and engaging writing.

style and helpful discussion questions Chicano Popular Culture Second Edition invites readers to discover and enjoy Mexican American popular culture **Screening Race in American Nontheatrical Film** Allyson Nadia Field, Marsha Gordon, 2019-11-15 The contributors to Screening Race in American Nontheatrical Film examine the place and role of race in educational films home movies industry and government films anthropological films church films and other forms of noncommercial filmmaking throughout the twentieth century

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