Labor, Art, and Activism at the U.S.-Mexico Border
SPAN 485W
Spring 2020

Head of course: Prof. Sergio Delgado Moya

Office hours: Tuesday 4:30pm-6pm; by appointment – email to reserve a slot.
Office location: Callaway N510

Course location: New Psyc Bldg 225
Course meeting time: TuThur 2:30pm-3:45pm

Description and objectives
This course is designed as a cultural analysis of the U.S.-Mexico border. It is conceived around a set of literary works (short stories, poems, novels, essays, testimonies) and artistic practices (film, photography, documentary, site-specific art, performance art) that take up conditions of work and conditions of life characteristic of the region: migration, movement, hybridity, violence, low-cost manufacture, precarious labor, inequality, nomadism, etc. It is structured as a series of discussions on the most prominent social, political, and cultural issues of the U.S.-Mexico border region: movement, migration, passage, sustenance in conditions of strain, labor and the neoliberal economy, hybridity, bilingualism, transnationalism, and so forth.

Over the course of the term, students are asked to think about how these issues are broached in the particular works that we will study and from the various artistic and literary genres to which those works belong. Students are evaluated based on their ability to demonstrate an understanding of the cultural history of the border grounded on the specificity of individual art and literary works.

Materials discussed in class include works by well-known Latin American and Latina/o writers and artists, as well as by historians, sociologists, anthropologists, and literary and cultural critics working in the field of border studies. As we work through the readings and art works assigned for each class meeting, students will be encouraged to take into account the larger trajectory of specific writers and artists and the nature of the medium they choose (short story, novel, film, testimony, photography, essay, performance, etc.) to broach border themes and border subjects.

Writing requirements
This course is an intensive writing course. You will be asked to incorporate writing as a central component of your coursework. Writing assignments will be frequent, and will include exercises of reflection about the writing process. You will be asked to submit two versions of your final paper: a first draft, and a revised final draft. At the end of the semester, all students will compile a writing portfolio, which includes a portfolio writing letter, written at the conclusion of the semester.
Requirements

- Consistent, informed, and constructive participation, in class as well as in discussion sections, if applicable. The criterion for evaluating participation includes both active intervention in class discussion as well as attentive listening to the interventions made by others.

- Short response papers. Short response papers are due twice a week, before every class, at 12pm before each class. Short response papers should be between 150-200 words long. All short response papers should be revised for grammar and content before submission. Please submit your short response papers online, using Canvas.

- Two short, in-class presentations. First presentation will take place during the course of the semester: you will be assigned a reading or class material and your presentation will be structured around background research related to the reading or class material. Second presentation will take place at the end of the semester, during the last two weeks of class, and must be focused on the topic of your final essay.

- A first draft of the final essay, (5 pages long, double-spaced, 12 pt. font, Times New Roman or similar font, one-inch margins), due April 27, 2020. First draft of the final writing assignment should be submitted online, in the course Canvas site (in the tab titled “Assignments”), in Word format only (no PDF documents, please). For the final essay, students are expected to present an informed, insightful argument involving one or more works discussed in class, and to develop it cogently using textual evidence and at least one critical source. In completing the final essay, students may opt to develop ideas articulated in the shorter written assignments. Essay topics must be cleared with course instructor at least a week prior to the due date.

- Final draft of final essay (5 pages long, double-spaced, 12 pt. font, Times New Roman or similar font, one-inch margins), due May 4, 2020. Final writing assignment should be submitted online, in the course Canvas site (in the tab titled “Assignments”).

- Writing portfolio, due May 8, 2020. Portfolio should include a cover letter (750-1250 words long) reflecting on your writing over the course of the semester.

Grade composition

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<tr>
<th>Requirement</th>
<th>Percentage</th>
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<tr>
<td>Participation in class:</td>
<td>15%</td>
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<tr>
<td>Short response papers:</td>
<td>25%</td>
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<td>In-class presentations:</td>
<td>10%</td>
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<tr>
<td>Final paper first draft:</td>
<td>15%</td>
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<td>Final paper:</td>
<td>25%</td>
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<td>Portfolio/ portfolio cover letter:</td>
<td>10%</td>
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Grading scale

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<tr>
<th>Average Score</th>
<th>College Grade</th>
<th>LGS Grade</th>
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<tbody>
<tr>
<td>94 and above</td>
<td>A</td>
<td>A</td>
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<tr>
<td>90 to 93.99</td>
<td>A-</td>
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<td>87 to 89.99</td>
<td>B+</td>
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<td>84 to 86.99</td>
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<td>80 to 83.99</td>
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<td>77 to 79.99</td>
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<tr>
<td>70 to 73.99</td>
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<tr>
<td>67 to 69.99</td>
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<tr>
<td>60 to 66.99</td>
<td>D</td>
<td>F</td>
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<td>0 to 59.99</td>
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Course policies

**Language.** All written coursework must be completed in Spanish. Class discussions will take place in English and Spanish. You will note that although this course includes readings in Spanish, a significant portion of readings for this course is in English. This is to be expected given the nature of our subject of study: a geographical region that straddles two nations with many languages spoken in each one of them, Spanish and English included.

**Attendance.** Attendance to both lecture and discussion section (if applicable) is mandatory. Three or more unjustified absences will automatically decrease final grade by a third of a letter grade (from A to A-, A- to B+, etc.). Persistent tardiness will negatively impact participation grade.

**Participation.** Participation in discussion sections as well as in lecture is expected and encouraged. Participation will be graded on the basis of quantity, quality, and regard for other members of the class, students and instructors alike. Participation should be informed and constructive. Students are encouraged to attend office hours with the head of the course and the teaching fellow, if one is appointed.

**Special accommodations.** Any student needing academic adjustments or accommodations is requested to present their letter from the Accessible Education Office (AEO) and speak with the professor by the end of the second week of the term. Failure to do so may result in the Course Head's inability to respond in a timely manner. All discussions will remain confidential, although AEO may be consulted to discuss appropriate implementation.

**Laptops and hand-held devices.** Laptops and handheld devices can only be used in class for class readings and note-taking purposes. Please refrain from using computers and hand-held devices for anything other than class readings and note-taking.
Collaboration policy. Discussion and the exchange of ideas are essential to academic work. For assignments in this course, you are encouraged to consult with your classmates on the choice of paper topics and to share sources. You may find it useful to discuss your chosen topic with your peers, particularly if you are working on the same topic as a classmate. However, you should ensure that any written work you submit for evaluation is the result of your own research and writing and that it reflects your own approach to the topic. You must also adhere to standard citation practices in this discipline and properly cite any books, articles, websites, lectures, etc. that have helped you with your work. If you received any help with your writing (feedback on drafts, etc.), you must also acknowledge this assistance.

Tutoring policy. Students are encouraged to seek help at the Emory Writing Center. Tutors in the Emory Writing Center are available to support Emory College students as they work on papers, discussion posts, websites, and other projects. Writing Center tutors work on idea development, structure, use of sources, grammar, and word choice. They do not proofread for students. Instead, they discuss strategies and resources students can use as they write, revise, and edit their own work. Tutors also support the literacy needs of English Language Learners; several tutors are ELL Specialists, who have received additional training. Learn more about the Writing Center and make an appointment through the EWC website: http://www.writingcenter.emory.edu/.

Please review tutoring policies before your visit. A maximum of 2 appointments are allowed each week. Students need to bring hard copies of drafts to their appointments. The Writing Center is located in Callaway N-111 and is open on Monday-Thursday from 11am to 8pm, on Friday from 11am to 5pm, and on Sunday from 12pm to 8pm. The Spring Semester opening date is January 28, 2020.

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*** Meetings ***

Block I – Crossing, borders, globalization

TUESDAY JAN 14

THURSDAY JAN 16

Optional reading: Sandro Mezzadra, Brett Neilson, “The Proliferation of Borders” in Border as Method, or, the Multiplication of Method (2013)
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TUESDAY JAN 21

THURSDAY JAN 23
• Huntington, “The Hispanic Challenge”


Block II – U.S. Southwest, its long history of crossing

TUESDAY JAN 28
• Norma Elia Cantú, Canícula: Snapshots of a Girlhood en la Frontera (1995), to page 68/ chapter titled “Halloween”

THURSDAY JAN 30
• Continue with Canícula, finish the reading


TUESDAY FEB 4

THURSDAY FEB 6
• No class today – instructor traveling for work.


Block III – US-Mexico migration in the post-bracero era

TUESDAY FEB 11
• Robert M. Young, Alambrista! (FILM, 1977)

THURSDAY FEB 13

Optional viewing: Robert M. Young, Nothing But a Man (1964)

TUESDAY FEB 18

THURSDAY FEB 20
• Jason de León, The Land of the Open Graves: “Dangerous Ground,” “Necroviolence”

Optional viewing: Patricio Guzmán, Nostalgia de la luz (2012)

TUESDAY FEB 25
• TBT Volume. Electronic Disturbance Theater 2.0/b.a.n.g. lab (Micha Cárdenas, Amy Sara Carroll, Ricardo Dominguez, Elle Mehrmand, and Brett Stalbaum), The Transborder Immigrant Tool/ La herramienta fronteriza para migrantes (2014)
• Ricardo Dominguez and Leila Nadir, "Poetry, Immigration, and the FBI: The Transborder Immigrant Tool" (2012)

THURSDAY FEB 27
• Sergio Delgado Moya, “A Theater of Displacement: Staging Activism, Poetry, and Migration through a Transborder Immigrant Tool," Online Activism in Latin America, ed. Hilda Chacón (2018)
• Border Film Project: Photos by Migrants & Minutemen on the U.S.-Mexico Border (2007)


Block IV – Maquiladoras

TUESDAY MAR 3
• Norma Iglesias, La flor más bella de la maquiladora (1985): “Introducción,” Partes I-III

THURSDAY MAR 5
• Norma Iglesias, La flor más bella de la maquiladora (1985): Partes IV-VI
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Optional reading: Maria Patricia Fernandez-Kelly, *For We Are Sold, I and My People: Women and Industry in Mexico’s Frontier* (1983)

TUESDAY MAR 10
• Spring break

THURSDAY MAR 12
• Spring break

TUESDAY MAR 17
• *Maquilapolis* (2006), produced and directed by Vicky Funari, Sergio De La Torre in collaboration with the women of Grupo Factor X, Colectivo Chilpancingo, Promotoras por los Derechos de las Mujeres

THURSDAY MAR 19
• Krzysztof Wodiczko, *Tijuana Projection* (2001)
  (two videos available on Canvas)


TUESDAY MAR 24
• Lourdes Portillo, *Señorita extraviada* (2001)
  Film available here: [https://www.youtube.com/watch?v=nE8xI_p-uiM](https://www.youtube.com/watch?v=nE8xI_p-uiM)

THURSDAY MAR 26
• 656, *Ñáñaras*


**Block V – Los Angeles and the Californias corridor**

TUESDAY MAR 31
• Ramiro Gomez, paintings and catalogue (in course website)

THURSDAY APR 2
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TUESDAY APR 7

THURSDAY APR 9

Optional reading: Ramón Saldívar, “Historical Fantasy, Speculative Realism, and Postrace Aesthetics in Contemporary American Fiction” (2011)

TUESDAY APR 14

THURSDAY APR 16

TUESDAY APR 21
- Presentations

THURSDAY APR 23
- Presentations

Reference materials (available in the Reserves Desk at Lamont library):
- David Harvey, “Space as Keyword” (2004) in Spaces of Global Capitalism (2006); David Harvey, "Notes towards a theory of uneven geographical development"; Herbert Eugene Bolton, selections from Bolton and the Spanish Borderlands (1964)
- David Harvey, "Introduction," chapters 1, 2, 4 of A Brief History of Neoliberalism (2005); “Maquilas, Technology Transfer, and Trade Corridors” in John A. Adams Jr., Bordering the Future: The Impact of Mexico on the United States (2005)


o Optional reading: Rosalind Krauss, "Reinventing the Medium" (1999)


