

Emerging Media and Identity

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Description.

This graduate seminar revolves around mediating migrant identity, how contemporary media facilitates a transitory and kinetic instances of subject formation. The seminar has a dual focus on the media of migration (diasporic film; experimental documentary; social media about 21st century “migration crisis”) and the migration of media (circulation of content, cross-platform adaptations; data bodies). Though primarily focused on contemporary case studies and current scholarly writings, we will discuss the process of transnational migration across different historical timeframes, including transatlantic slavery, colonialism, and globalization. We investigate a broad range of approaches and engage with leading theoretical and methodological paradigms within the field of emerging media studies. The broader goal of the course is to gain understanding and critical assessment of interdisciplinary modes of transnational research into emerging media.

Course Objectives.

Understand key issues and crucial connections between emerging media and identity.

Articulate theoretical arguments succinctly and facilitate thoughtful discussions.

Critically analyze scholarly texts by being able to situate these within a tradition of theoretical thinking and explain their contributions to the field.

Translate intellectual ideas about media and migration into community-facing projects for non-academic publics.

Assignments.

Participation (20%)

Participating includes making thoughtful comments that reflect that you have done the assigned reading, that you are grappling with the implications of the topics of the week, and that you can respond effectively to the theoretical debates being discussed. Feel free to ask questions if you are not sure about how to interpret the readings, and to venture your own interpretations during class discussions. Seminar classes are spaces meant to foster thoughtful engagement — make sure your comments are supportive of your classmates, respectful when challenging or responding to someone, and mindful of the variety of academic backgrounds in the room.

Not everyone feels equally comfortable participating in class. If this is your case, I recommend that every week you write up a ~500 word response to the readings, focusing on key ideas raised, responses to the author’s approach, or further questions you have. Bring these responses to class. You may be asked to start discussion by reading from your response, and classmates may be asked to expand on your ideas.

In-class facilitation (10%)

Each member of the seminar will select a day to facilitate discussion on a reading OR to act as a respondent to the questions and topics raised by the discussion facilitator. The facilitator will provide the respondent (and the instructor) an outline of topics and questions to be discussed in advance of the seminar (due Fridays by 5pm). Respondents will provide facilitators (and instructor) their notes of response by noon on the Sunday before seminar. Facilitators should prepare to contextualize the reading in an intellectual tradition and to anticipate how to frame confusing concepts or ideas for their peers. Respondents should use the facilitator's notes to make broader connections to the topics of the week and the overarching ideas of the class. Of particular importance for this assignment is careful attention to the questions and the central claims of the assigned reading and how they function to frame, forward, and/or complicate an scholarly conversation. Facilitators and respondents are encouraged to bring "show and tell" additions to the seminar—handouts, moving image clips, research problems, other examples—but they should coordinate such activity with each other in advance.

Major paper (40%)

This major writing assignment can take a number of forms, based on and geared towards the students' professional goals. For instance, it could be a traditional research paper; an annotated bibliography; or a course syllabi and lesson plan. Regardless of the form, the assignment requires students to carry out sustained reading and analyzing of scholarly material and produce a written piece of approximately 5000-6000 words, or its equivalent. Students should make arrangements to meet with the instructor before the end of Week 5 to discuss what their major paper will consist of and obtain approval for it.

Public Media Humanities Project (30%)

The final course assignment will consist of a mock grant proposal for a Public Humanities community engagement project. Students will brainstorm and design an action plan to put together this event based on an issue of relevance to their community. This assignment may be completed individually, in pairs, or (in exceptional circumstances) in groups of three. Students must decide how they want to complete the assignment based on similarities in topics of interest, their own work dynamics, and the scale of the proposed project. We will discuss Public Humanities and the assignment in-depth on Week 8. Groups will then meet with the instructor on Weeks 8 and 9 to discuss their ideas, then submit a draft of their proposal in class on Week 14.

The proposed project should meet five main criteria:

1. It must be grounded in the scholarly debates and ideas that we have addressed in the course (i.e. emerging media and identity).
2. It should be manageable as a one-day event. For example, it could be a workshop to produce a media object, a colloquium to discuss a specific media text, a teach-in on a media-related topic, etc.
3. It should target a specific group as its audience, which may or may not be related to the identity addressed in the topic.
4. It should be expected to take place somewhere in the DFW area sometime during 2020.
5. It must have a succinct and informative title.

Week 1
The
Migrant Image

Gloria Anzaldúa, "Towards a New Consciousness," in *Borderlands/La Frontera* (Aunt Lute Books, 1987): 77-91.

T.J. Demos, "Check-In: A Prelude," and "Destination: The Politics of Aesthetics during Global Crisis," in *The Migrant Image* (Duke University Press, 2013): xiii-xxiii, 245-250.

Thomas Nail, "The Migrant Image" in *Handbook of Art and Global Migration* (Gruyter, Walter de GmbH, 2019): 54-69.

Pooja Rangan, "Introduction: Immediations," *Immediations: The Humanitarian Impulse in Documentary* (Duke University Press, 2018): 1-22.

Week 2 [No Class]

Martin Luther King, Jr. Day.

Week 3
Orientations

Sara Ahmed, "The Orient and Other Others," in *Queer Phenomenology* (Duke University Press, 2006): 109-156.

Feng-Mei Heberer, "How does it Feel to be Foreign?" in *The Autobiographical Turn in Germanophone Documentary and Experimental Film* (Camden House, 2014): 111-136.

Eszter Zimanyi and Emma Ben Ayoun, "On Bodily Absence in Humanitarian Multi-Sensory VR," in *Intermediality: History and Theory of the Arts, Literature and Technologies* [forthcoming]

Macarena Gomez-Barris, "Migration, Militarism, and Trans-feminist Critique," *Beyond the Pink Tide: Art and Political Undercurrents in the Americas* (UC Press, 2018): 68-87.

Nuoc (Water/ Homeland) (Quyên Nguyen-Le, 2016)



Week 4
Bodies
in Transit

Jasbir Puar, "Preface: Hands Up, Don't Shoot!" in *The Right to Maim* (Duke University Press, 2017): ix-xxiv.

Aren Z. Aizura, "Documentary and the Metronormative Trans Migration Plot," in *Mobile Subjects: Transnational Imaginaries of Gender Reassignment* (Duke University Press, 2018): 103-134.

Ana Cristina Mendes, "Indie Crowdfunded Narratives of Commercial Surrogacy, or the Contested Bodies of Neoliberalism," in *Indian Cinema Beyond Bollywood: The New Independent Cinema Revolution*, edited By Ashvin Immanuel Devasundaram (Routledge, 2019): 78-99.

Kate Moffat, "Bodies in Transition: Somatechnics and the Experimental Art of Liselotte Wajstedt's *Sámi Nieida Jojk (Sámi Daughter Yoik, 2007)*" *Somatechnics* 8.1 (2018): 48-63.

Estructura Completa (David Pérez Karmadavis, 2010)

Week 5
Pro(file)ings

Simone Browne, "Digital Epidermalization: Race, Identity, and Biometrics," *Critical Sociology* 36.1 (2010): 131-150.

I. Z. Plájás, A. M'charek, and H. van Baar, "Knowing 'the Roma': Visual Technologies of Sorting Populations and the Policing of Mobility in Europe," *Environment and Planning D: Society and Space* 37.4 (2019): 589-605.

Andrew Shield, "New in Town: Gay Immigrants and Geosocial Dating Apps," *LGBTQs, Media and Culture in Europe*, edited by Alexander Dhoest, Lukasz Szulc, Bart Eeckhout (Routledge, 2017): 244-261.

Roopika Risam, "Now You See Them: Self-representation and the Refugee Selfie," *Popular Communication* 16:1 (2018): 58-71.

Papers, Please (Lucas Pope, 2013)

Week 6
Sound
Publics

Alex E. Chávez, "American Border/lands," in *Sounds of Crossing* (Duke University Press, 2017): 1-34.

Ronak K. Kapadia, "Sonic Contagions: Bird Flu, Bandung, and the Queer Cartographies of MIA," *Journal of Popular Music Studies* 26.3 (2014): 226-250.

Dolores Inés Casillas, "Sounds of Surveillance: U.S. Spanish-Language Radio Patrols La Migra," *Sounds of Belonging* (NYU Press, 2014): 83-100.

Sarah Florini, "The Podcast 'Chitlin' Circuit': Black Podcasters, Alternative Media, and Audio Enclaves," *Journal of Radio & Audio Media*, 22:2 (2015): 209-219.

Caminata Nocturna (Radio Ambulante, 2014) or *No Place Like Home* (This American Life, 2014)



Week 7
Makers

Carlos Jiménez, "Antenna Dilemmas: The Rise of an Indigenous-Language Low-Power Radio Station in Southern California," *Journal of Radio & Audio Media* 26.2 (2019): 247-269.

Daniela K. Rosner, "Making Citizens, Reassembling Devices: On Gender and the Development of Contemporary Public Sites of Repair in Northern California," *Public Culture* 26.1 (2014): 51-77.

Micha Cardenas, Amy Sara Carroll, Ricardo Dominguez, Brett Stalbaum, "The Transborder Immigrant Tool: Violence, Solidarity and Hope in Post-NAFTA Circuits of Bodies Electr(on)ic," *Mobile HCI* (September 15 - 18, 2009)

Out of Place: Stories from Syrian Families (www.outofplaceresearch.com)

Week 8
Public
Humanities

Arjun Appadurai, "The Capacity to Aspire," in *Culture and Public Action*, edited by Vijayendra Rao and Michael Walton (Stanford University Press, 2004): 59-84.

Tania Lizarazo, Elisa Ocegüera, David Tenorio, Diana Pardo Pedraza, and Robert McKee Irwin, "Ethics, Collaboration, and Knowledge Production: Digital Storytelling with Sexually Diverse Farmworkers in California," *Lateral* 6.1 (2017)

With(in) podcast (www.thisiswithin.com)

Week 9
Mapping

Aimi Hamraie, "Mapping Access: Digital Humanities, Disability Justice, and Sociospatial Practice," *American Quarterly* 70.3 (2018): 455-482.

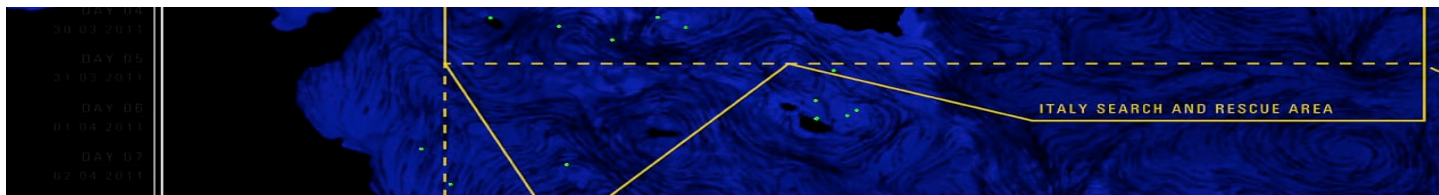
Ying Xu, Carleen Maitland, Brian Tomaszewski, "Promoting Participatory Community Building in Refugee Camps with Mapping Technology," ICTD'15 (May 15 - 18, 2015)

Clayton Aldern, "Cartographers Without Borders," *Logic* #3

Torn Apart / Separados, Vol 1 & 2 (<https://xpmethod.plaintext.in/torn-apart>)

Mapping Indigenous LA (www.mila.ss.ucla.edu)

Forensic Oceanography (www.forensic-architecture.org/investigation/the-left-to-die-boat)



Week 10
Futurities

Alexis Shotwell, "Complexity and Complicity: An Introduction to Constitutive Impurity," *Against Purity: Living Ethically in Compromised Times* (University of Minnesota Press, 2016): 1-19.

Bhaskar Sarkar, "On no man's (Is)land: Futurities at the Border," *Transnational Cinemas* 9, no. 1 (2018): 47-67.

Aimee Bangh, "The Cruel Optimism of the Asian Century," in *Migrant Futurities: Decolonizing Speculation in Financial Times* (Duke University Press, 2018): 119-145.

Brianna Burke, "Beasts of the Southern Wild and Indigenous Communities in the Age of the Sixth Extinction," *Resilience: A Journal of the Environmental Humanities* 6.1 (Winter 2019): 61-85.

Week 11
Academia

Gayatri Spivak, "Teaching for the Times," in *An Aesthetic Education in the Era of Globalization* (Harvard University Press, 2013): 137-157.

Masha Salazkina, "Film Theory in the Age of Neoliberal Globalization," *Framework: The Journal of Cinema and Media* 56.2 (Fall 2015): 325-349.

Sara Ahmed, "Brick Walls," *Living a Feminist Life* (Duke University Press, 2017): 135-160.

Gracia Liu-Farrer, "International Student Mobilities in East Asia," *global-e* (November 21, 2019)

Week 12 Draft of major paper due.

Week 14 In-class workshop of Public Humanities projects.

Week 13 Major paper feedback sessions.

Week 15 Course Wrap-up.