

## LATI 180

When/Where south meets north: border cultural production 1920/2020

### INSTRUCTOR:

Dr. Jorge Omar Ramírez Pimienta

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Office Hours M: 12-1pm (or by scheduling an appointment via email)

Zoom Meeting ID <https://ucsd.zoom.us/j/6578569021>

### Course Description

The purpose of this class is to survey the Mexico/U.S border region's transcultural production of the second half of the twentieth century. The course pays special attention to aesthetic and ideological discourses that nurture the artistic and political ties required to resist state violence at and across the U.S.-Mexico border. It takes an interdisciplinary approach to understand the sociopolitical realities of the most populated merging points between Latin America and the United States of America.

The class fulfills the DEI (Diversity, Equity, and Inclusion) requirement. The course material includes readings from different disciplines as well as cultural representations – testimonials, films, biographies, etc. — to offer a rich and diverse examination of cultural manifestations and socio-political movements from a Latin American perspective.

By the end of the term, you will be able to:

**CRITICAL THINKING regarding different approaches to creative practices as part of a general view of ongoing issues related to inequality and social difference in a geopolitical contact zone.** *This goal will be achieved by engaging with our course material, actively participating in class activities, and through completion of course assignments. The activities through Canvas and section meetings.*

**PRACTICE different artistic, literary and social science theories and practices to analyze cultural production in the public space, cultural spaces, film, music, etc.** *This goal will be accomplished through the incorporation of current events and use multimedia platforms as “raw material” for us to actively practice applying course concepts to analyze different facets of practical everyday problems.*

**EXAMINE everyday narratives and discussions around border cultural production.** *This goal will be achieved through canvas assignments and class discussions. We will also combine our situated perspectives through collaborative thinking to better understand complex social problems and imagine solutions.*

## Course Format\*

### Synchronous\*

#### Class meetings

Weekly class meetings to review key themes of the week by discussing relationship between readings and media and other current events (via Zoom during Tuesdays and Thursday's scheduled meeting time, 11am-12:20pm)

### Details on Course Format

Assignments are listed in the Course Schedule and accessed via Canvas available under corresponding weekly modules.

The course material includes readings, films, documentary films, podcasts, art documentation, news segments, music, etc...

Links to media will be available in the corresponding weekly Canvas modules.

### Synchronous Meetings

For each session we will discuss the most important concepts and themes covered during the week. Each week you are responsible for generating two questions that could be addressed during the lecture. These questions should follow your weekly entry into the discussion board.

*Please contact the instructor directly to let them know of any circumstances that prevent you from attending synchronous class meetings so they can facilitate alternative activities to ensure you get the most out of the remote learning experience.*

### MODULES ON CANVAS WILL HAVE THE FOLLOWING ORGANIZATION

**PAGES:** MATERIAL TO READ, VIEW OR LISTEN.

**ASSIGNMENTS:** PERSONAL PRODUCTION, ESSAYS FORM RESPONSES, AUDIO/VIDEO RESPONSES, CREATIVE WORK.

**QUIZ:** A SHORT QUIZ ABOUT RELEVANT INFORMATION CONCERNING THE MODULE'S MATERIAL.

**DISCUSSION:** A ONE PARAGRAPH IN RESPONSE TO THE MODULES MATERIAL + 2 QUESTIONS GENERATED BY THE MODULE'S CONTENT.

All module's graded assignments have a due date for complete credit. Late assignments will be deducted accordingly to their tardiness, but all assignments can be turned in up until week 9.

**PARTICIPATION:** Attendance is very important to succeed in this course. Be prepared to participate in class discussion and in group exercises.

**Methods of evaluation:** A student's grade will be based upon multiple measures of performance listed on the Modules section.

<b>Border history</b>			
<b>Mar29-Apr02</b>	<b>Module 1 Week:1</b>		
<b>Pages</b>	<b>Discussion</b>	<b>Quiz</b>	<b>Assignments</b>
*Gloria Anzaldúa <i>The Homeland, Aztlán / El otro México.</i> *Walt Whitman *Ulysses S. Grant *John C. Calhoun *Clip of Charles Chaplin	<b>30pts</b>		

<b>Early Border Representation</b>			
<b>Apr 5-9</b>	<b>Module 2--- Week:2</b>		
<b>Readings/Media</b>	<b>Discussion</b>	<b>Quiz</b>	<b>Assignments</b>
Orson Wells <i>Touch of Evil</i> (film)	<b>30pts</b>		
Stephanie Fuller "The most notorious Sucker-Trap in the Western Hemisphere" The Tijuana Story (Leslie Kardos, 1957) And Mythologies of Tijuana in American Cinema.	<b>30pts</b>		
Border History		<b>50 pts</b>	

<b>Poetry 1960's- 90's</b>			
<b>Apr 12-16</b>	<b>Module 3 ---Week:3</b>		
<b>Readings/Media</b>	<b>Discussion</b>	<b>Quiz</b>	<b>Assignments</b>
Rubén Vizcaíno Valencia Roberto Castillo Udiarte Rosina Conde Taco Shop Poets Alurista Juan Felipe Herrera  Personal Plan Espiritual	<b>30pts</b>		<b>100 pts</b>

<b>Poetry 2000-2020</b>			
<b>Apr 19-23</b>	<b>Module 4 ----Week:4</b>		
<b>Readings/Media</b>	<b>Discussion</b>	<b>Quiz</b>	<b>Assignments</b>
Sara Uribe - <i>Antígona González</i>	<b>30pts</b>		
Wendy Treviño - <i>Cruel Fictions</i>	<b>30pts</b>		

<b>Fiction/Non-fiction</b>			
<b>Apr 26- Apr 30</b>	<b>Module 5 --- Week:5</b>		
<b>Readings/Media</b>	<b>Discussion</b>	<b>Quiz</b>	<b>Assignments</b>
Luis Humberto Crosthwaite- <i>Out of Their Minds</i>  José Pablo Villalobos, Carlos Ramírez-Pimienta – <i>Corridos and la pura verdad</i>	<b>30pts</b>		

<b>Fiction/Non-fiction</b>			
<b>May 3- 7</b>	<b>Module 6 --- Week:6</b>		
<b>Readings/Media</b>	<b>Discussion</b>	<b>Quiz</b>	<b>Assignments</b>
Luis Humberto Crosthwaite- <i>Out of Their Minds</i> Nortec  Short Essay			100 pts

<b>Visual Arts: Photography</b>			
<b>May 10- 14</b>	<b>Module 7 --- Week:7</b>		
<b>Readings/Media</b>	<b>Discussion</b>	<b>Quiz</b>	<b>Assignments</b>
GLORIA ANZALDÚA - <i>Border Arte · 1993:</i> <i>Nepantla, el Lugar de la Frontera</i>  Borderlands - documentary	<b>30pts</b>		

<b>Visual Arts: Documentary</b>			
<b>May 17-21</b>	<b>Module 8 ---Week:8</b>		
<b>Readings/Media</b>	<b>Discussion</b>	<b>Quiz</b>	<b>Assignments</b>
<b>Marcos Ramírez ERRE</b> Podcast & Mass Moca virtual visit <b>David Avalos</b> <i>San Diego Donkey Cart Reconsidered</i> <b>Guillermo Gomez-Peña</b>  <b>Border art</b>	<b>30pts</b>  <b>30pts</b>		<b>50pts</b>

<b>Visual Arts: Performance</b>			
<b>May 24- 28</b>	<b>Module 9---Week:9</b>		
<b>Readings/Media</b>	<b>Discussion</b>	<b>Quiz</b>	<b>Assignments</b>
<b>Sergio De La Torre, Vicky Funari</b> <i>Maquilapolis</i>  <b>Louis Hock</b> <i>The Mexican tapes</i>	<b>30pts</b>  <b>30pts</b>		

Urbanism			
May 31- Jun 4	Module 10 ---Week:10		
Readings/Media	Discussion	Quiz	Assignments
<b>Jo-Anne Berelowitz:</b> <i>The Spaces of Home in Chicano and Latino Representations of the SanDiego–Tijuana Borderlands (1968–2002)</i> (24pages)	<b>30pts</b>		
<b>Teddy Cruz</b> (Ted Talk)	<b>30pts</b>		
<b>Video Essay</b>			<b>200</b>

14 discussions 30 point 420 total

1 short essay 100

1 Plan spiritual 100

Two quizzes 50 points each 100 total

Video essay 200

participation 80 participation will be determined by engaging on the discussions that have no actual point value and during lectures.

1000 total points

Current grading scheme for this assignment

**Name:**

**Range:**

A+	1000	to 970
A	< 970	to 940
A-	< 940	to 900
B+	< 900	to 870
B	< 870	to 840
B-	< 840	to 800
C+	< 800	to 770
C	< 770	to 740
C-	< 740	to 700
D	< 700	to 600
F	< 600	to 00

**\*\*\*Procedures, readings, policies, and deadlines listed in this syllabus are subject to change.**