

FMST 620 AA Topics in Non-European Cinemas BORDERS, DISPLACEMENT, MEDIA

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Term: Winter 2024 | Tuesdays 6-10pm

Location: FB250

Office hours: Wednesday 10am-12pm, FB 315-5

The border is less about a politics of movement per se and is better understood as a key method of imperial state formation, hierarchical social ordering, labor control, and xenophobic nationalism.

Harsha Walia, *Border and Rule* (p. 2)

What are pictures, and what is their significance to understanding social life? Are they tied to regimes of truth, to the positivist and empirical sciences? Are they instruments of ideology? Are they aesthetic objects? What role do they play? What status do they hold? What effect do they have on culture? On our relation to the external world, to ourselves and to each other?

Krista Lynes, "Moving Images in Contemporary Media Analysis"

Course Description

Migration struggles are a global struggle against capital and empire. The logics of border formation and structures of displacement traverse seemingly disparate geographies to expel, immobilize, exploit, and criminalize historically marginalized communities including migrants, refugees, the undocumented, Indigenous and Black people, and People of Color. While bordering practices take different forms—such as fabricated migration crises in Europe, anti-Black carcerality in the US, colonial infrastructures in Palestine, export processing zones in Mexico, and urban gentrification in Canada—they all are, to quote writer and activist [Harsha Walia](#), "the scaffolding for ordering regimes that simultaneously manufacture and discipline surplus populations while parasitically extracting land, labor, and life itself." Put differently, bordering practices are not limited to the nation-state, but should be located within broader systemic forces that maintain and reinforce a racialized global system of subjugation, dispossession, and exploitation through forced im/mobilization.

The course engages with this global perspective on bordering practices as violent mediators of capitalism, colonialism, and imperialism **through the lens of film and moving image studies, anchoring the analysis of border struggles within film and art practices as well as processes of mediation.** Rather than focusing on border spectacles emerging from Western sites of media and knowledge production, we will begin from the get-go with counter-visual media interventions that expose the logics, formation, and function of borders, and present counter-narratives, counter-images and counter-histories that oppose the ones produced by contemporary media regimes to shape public imaginaries.

We focus on media-based interventions for the following reason: we want to learn about border struggles as well as about the politics of image-making and representation from media makers as

thinkers themselves. Each weekly session is centered on one or more artistic interventions that critically brings to light a particular aspect of borders and displacement. While many of the interventions we engage with are from or about the Arab World, they are put into conversation with works by filmmakers and artists from Black, Indigenous, and other People of Color communities to emphasize common struggles around borders and displacement, and to highlight the role of media in energizing transnational solidarity.

Territorial acknowledgment

I would like to acknowledge that I teach you on the unceded Indigenous lands of the Kanien'kehá:ka Nation. As this course examines the racialized processes and practices of border enforcement across different geographies, I want to emphasize the settler colonial context of Turtle Island, where land dispossession, ethnic cleansing, cultural erasure, genocide, and slavery have forcibly displaced Indigenous peoples from their ancestral lands. I also want to recognize that this colonial violence continues today and that it is embedded in all the structures which make up the settler state of Canada. It is not enough to acknowledge the title holders of the lands and recognize colonial violence. I will therefore put forth decolonial engagement throughout this course, with the hope that it nurtures an ethics and practice of solidarity grounded in the belief that it is only through our common anti-colonial, anti-capitalist, and anti-imperial struggles that we can all live together in dignity.

Statement on Equity, Diversity, and Inclusion

This course is committed to anti-racism and anti-oppression inside and outside the classroom. It promotes equity and diversity both within course material (readings and films) and within a safe and inclusive class environment (along a number of dimensions including race, indigeneity, ethnicity, trans/nationality, gender identity and expression, sexual orientation, class, age, religion, ability and neurodiversity).

Course Themes

This course privileges an intersectional approach to the topic, examining race, nationality, class, and gender dynamics at play in border and displacement struggles. We will be reading a selection of texts drawn from various disciplines and areas of study including migration and border studies, media studies, visual studies, anthropology, human geography, political economy etc. These texts provide us with theoretical and methodological tools to interpret both the aesthetic and the political dimensions of the media under consideration.

The course is divided into three modules. The first module, "Border Regimes" sets the theoretical and analytical frameworks for our case studies. This module introduces a critical understanding of borders as ordering regimes that assemble and are assembled through colonial relations and racial-capitalist accumulation. It also brings our attention to the politics of image-making and representation, elucidating the role played by media in constituting borders and displacement as objects of political contention. The second module, "Bordered Spaces," turns to some of the forms that bordering practices takes across different geographies. We look at the Mediterranean as a border of Fortress Europe, the prison industrial complex in the US, the maquiladoras on the Mexican-US border, the agricultural field in Lebanon, the refugee camp in Lebanon and Palestine,

the Indigenous reservation in the US and Canada, and the gentrifying city in Canada. We do so to trace transnational trends of border formation and function, and to understand how all forms of borders ensure mobility and wealth for some, and containment and exploitation for most. The third module, “Aesthetic Disruptions,” explores the ways in which filmmakers and artists use aesthetic strategies—including virtually trespassing borders, mobilizing a submerged perspective, cinematically reclaiming of land and images, and speculating alternative futures—to disrupt border regimes and the power relations they reproduce, as well as to enact emancipatory politics.

Together, these three modules provide a snapshot of the contemporary moment, tying current borders and forms of displacement to the visual regimes and their artistic counterpoints that shape our perceptions, imaginaries, and politics.

Course Objectives

As we explore the interplay of borders, displacement and media throughout this course, the aim is to build our capacities as critical thinkers and critical users of media through these three objectives:

- Develop our ability to analyze audio-visual media both in terms of form (mode of production, genre, cinematography, narrative structure, sound design, editing etc.) and content/context (themes, narratives, cultural and historical contexts, dialogue etc.), and understand how these elements come together to generate meaning and engage us as viewers.
- Develop a critical understanding of borders through diverse media histories and practices. We engage with this contemporary moment—marked by intensified forced migration, the proliferation of borders, and rising racist nationalism—through a diversity of histories and alternative artistic practices that challenge hegemonic discourses and offer critical perspectives on and experiences of border and displacement struggles.
- Develop our understanding of the power dynamics of media production and circulation (from above and below) in constituting the contemporary moment of mediation of migration.

Teaching perspective

I am an advocate for the reciprocity of knowledge. I know we come from different areas of expertise and experience, able to contribute equally and differently in the co-production of our time together. My work as an academic and my practice as a teacher – in and out of the institution – has always had a focus on the multiplicity and diversity of voices in any given space, and how these voices can work together to favourably change the cultural-critical discourse within the space. It is with this in mind that I think we can manifest an encouraging space for us all to best express our ideas. I welcome your contribution to the themes and outcomes of the course.

Contacting the Instructor

The best way to contact me is to approach me before or after class, or during office hours. Office hours are provided explicitly for your questions and queries. Emails are equally welcome, and I try to be timely in my response – within 24 hours on a weekday, and 48 hours during the weekend. Please try to address your own concerns in timely methods. Students with accommodations who

may need academic adjustments and services for this course are encouraged to see me as early in the term as possible to plan accordingly, or throughout as needs become known.

Course format and expectations

Class time will consist primarily of class discussions, structured small group discussion and activities, and screenings. On certain weeks, the class will host guest speakers that engage the course material in inspiring ways.

Attendance counts as part of the participation grade. Be present to listen, engage, and watch films. Come to class prepared by having done the required reading(s) with notes and questions that can inform our work together. Adequate preparation and thoughtful contributions in our class meetings will be crucial to the success of our course: the format of this class is based on a deep engagement with the course material, so the more prepared you are the more you engage, and the more it benefits you and the whole class.

Readings under the heading “Readings” are required readings and will be discussed during class. Readings under the heading “Additional readings” are recommended, not required. I include them as possible other resources for the course and for your research. We may change up some readings based on your interests, so there is some flexibility built into the course.

Behavior/Responsibilities

Our class is a place where I want you to feel comfortable expressing opinions and sharing experiences, and to provide the space for others to do the same. We may deal with sensitive, political, contentious, and personally difficult material. I urge us to make thoughtful and constructive responses in our inquiries, discussions, and critiques. No harmful comments will be tolerated. Respect will be required. Use our community agreement document as reference as to how we can co-create and maintain a respectful and safe learning environment together.

Concordia students are subject to the Code of Rights and Responsibilities which applies both when students are physically and virtually engaged in any university activity, including classes, seminars, meetings, etc. Students engaged in university activities must respect this Code when engaging with any members of the Concordia community, including faculty, staff, and students, whether such interactions are verbal or in writing, face to face or online/virtual. Failing to comply with the Code may result in charges and sanctions, as outlined in the Code.

Assignments

Class participation & Moodle Posts [25%]

Your engagement with the readings and participation in discussion (both on Moodle and in person in class) are crucial to this seminar. In addition to attendance at every seminar session, you are expected to come to class having thoroughly read the assigned readings and ready to actively discuss them and the issues they raise in-depth. You should come with questions and comments. In addition to contributing to the discussion in class, you are asked to participate online with 6 Moodle posts. These posts should be around 350-500 words. I ask you to write a brief response to reading(s), offering some reflections on one or several of the articles, and raising some issues and

questions you would like to address during class time. You can also offer a critical take on the reading, meaning you could question some part of the reading in a way that is directed toward stimulating and opening-up discussion. You can link your reading response to a film we have viewed in class, or a film or video you have watched elsewhere, or to another author or article. You can start a new discussion or respond to each other's posts.

The objective of this assignment is to encourage you to engage with the readings.

Your responses are due the evening before (Monday) by 8pm.

Show and Tell [25%]

For this assignment I ask you to prepare a small class presentation on a media of your choice that connects to your own experience(s) of displacement and/or borders, and is in dialogue with the themes of this seminar. The media example you present can be visual, textual, audio, a physical object, or multi-media. For example, you can bring and show a photograph, a text/poem/manifesto/book excerpt, an audio recording, a podcast excerpt, a song, an artifact, a cell phone video, a youtube clip, a film excerpt, a digital project etc. You can be the author of this media example or the user of it. In your presentation, you are asked to present the object and its author; its history; the context of its production, circulation and consumption or use; why you chose it, that is, its importance/significance to you; its relation to your experience of displacement and borders; how it has shaped your understanding of displacement and borders and their mediation; how it relates to or challenges some of the themes, concepts, or theories of the seminar.

The aim of this assignment is for you to bring your perspective, interpretation, and experience to the class material rather than just working from the material that I provide. I want to encourage you to introduce new material that is relevant to your personal positionality and history, to engage with your peers, and to contribute to a dynamic and collaborative learning environment. This assignment is also an opportunity for you to practice public speaking and presentation skills, both of which are essential in an academic milieu. Your presentation should be around 15 minutes-long: 5 minutes of "showing" the media example and 10 minutes of "telling" us about it. We will take a few minutes of Q&A at the end of your presentation.

You will be evaluated on the depth of your engagement with the media example you present, the clarity and quality of your presentation, and your ability to connect the media example to the themes, concepts, or theories covered by this course.

Sign up for presentations will be held at the first seminar meeting. Presentations start on week 3.

Seminar Paper Proposal [15%]

You are asked to turn in a 3-5 pages seminar paper proposal. In this proposal you should propose a title, clearly describe the subject of your seminar paper, the media object(s) you plan to study, the research question(s) you seek to answer or your hypothetical argument as well as why they are significant or interesting, and finally, your proposed methodology. Include a bibliography of work (at least five academic entries not taken from the syllabus) that you have consulted to write the proposal – it should accurately reflect your preliminary research and additional reading you have done. The scope of the project outlined in this proposal must be appropriate for a 14 to 16-page final paper.

Due date: Tuesday March 12 (week 8)

Important note: On Tuesday March 5 (week 7), two hours of our seminar time will be dedicated to an in-class peer-workshop (discussion and critique) of your seminar paper idea, in preparation for your proposal. Come ready to present your idea (you will have up to 5 minutes) and to actively listen to your peers, as well as to respond engagingly to their ideas. In addition to encouraging a collaborative learning and improvement experience, the objective of this exercise is to foster a culture of constructive peer review and feedback. The learning outcome is for you to provide thoughtful, constructive feedback to your peers and receive feedback graciously.

Final Paper [35%]

A 15-18 pages (excluding bibliography) analytical or critical essay dedicated to the theme of borders, displacement, and media. Your task is to choose a media object (or objects), or a set of media representations, or media practices, or a mediated event, and analyze them through the frameworks we have addressed over the seminar. You will be expected to:

- Do additional research outside class readings and films.
- Analyze your chosen event/set of representations/practices/other objects and present a strong argument.
- Reflect and comment upon the relevant course readings you use as a result of your application and analysis of their concepts. Papers must draw substantially from at least four relevant course readings.

In the evaluation of this assignment, I will consider the originality of the project and research question(s), the appropriateness of the methodology, the thoroughness of the research and analysis, and the clarity of the argument and writing. I am prepared to accept papers dealing with a wide range of topics but encourage you to discuss your ideas with me as soon as possible.

Due Date: Tuesday April 16 (one week after our last class).

Final note on assignments: All written assignments (proposal and final paper) must be submitted in printed paper form. All written assignments must include a cover page (with your name, my name, course title and number), use Times New Roman 12 pts., 2,5cm margins, be double-spaced, paginated, and use either the Chicago (endnotes) or MLA formats.

For guidance, see [Concordia Library Citation and Style Guides](#).

Please feel free to consult me at any time if you are experiencing any difficulty in completing course assignments. If special circumstances warrant, an assignment may be handed in late provided permission has been given beforehand. Every effort should be made to complete your course work on time.

Academic Integrity

Concordia's Code of Conduct defines plagiarism as "the presentation of the work of another person, in whatever form, as one's own or without proper acknowledgement." Or to avoid academic dishonesty, visit [Academic Integrity](#). Plagiarism extends to images and other intellectual production. Simply put, your words and your assembly of ideas (and their representations) matter! Include others in the conversation but clearly mark their contributions too. If you are unclear of your options, contact me.

Grading Scale

The grading scale we'll be using in this class is the same that is used throughout the Film Studies area within the School of Cinema.

A+ 90-100 (GPA: 4.30)

A 85-89 (GPA: 4.00)

A- 80-84 (GPA: 3.70)

B+ 77-79 (GPA: 3.30)

B 73-76 (GPA: 3.00)

B- 70-72 (GPA: 2.70)

C+ 67-69 (GPA: 2.30)

C 63-66 (GPA: 2.00)

C- 60-62 (GPA: 1.70)

D+ 57-59 (GPA: 1.30)

D 53-56 (GPA: 1.00)

D- 50-52 (GPA: 0.70)

F 0-49 (GPA: 0.00)

Grading Rubric

This grading rubric provides an indication of the criteria I use to evaluate your assignments.

	A (85)	B (74)	C (60)	F (0)
Engagement and comprehension	Thoroughly and genuinely engaged with course material. High level of insight and comprehension in expressing key concepts from class/reference material, in a way that is relevant to the assignment.	Good engagement with course material. Accurate, clear and comprehensive in expressing key concepts from the course/chosen reference material. Demonstrates good understanding of class texts and concepts.	Unclear demonstration of course concepts and/or incorrect or cursory demonstration of comprehension of chosen reference material (e.g. citing articles/authors without explication of them).	Paper shows little to no engagement with class concepts/chosen authors, AND/OR demonstrates major errors in comprehension of chosen reference material.
Analysis and insight	Highly insightful and sophisticated application of course material. Thoughtful and original commentary using class/reference readings. Draws meaningful connections between concepts, texts, examples and objects raised by the assignment. Reaches beyond summary and recitation to critical analysis and insight. Focused and careful argumentation and analysis. Generally free of errors.	Competent treatment of course material. Demonstrates solid knowledge of, and facility with, relevant concepts, texts and vocabularies. Makes good claims and demonstrates with examples. Deals with major issues in assignment. Sometimes prone to summary and recitation than critical analysis. Free of serious error, and sometimes prone to minor mistakes of fact, analysis or interpretation of class concepts.	Satisfactory work demonstrating limited knowledge of and facility with relevant concepts/reference material. Repetition/regurgitation of material/key phrases without understanding of content. Opinion in place of critical analysis. Analysis is unclear, undeveloped or underdeveloped.	Unsatisfactory work that does not seriously address assignment requirements. Demonstrates no knowledge of relevant concepts, texts and vocabularies. Strays from questions and course material, or addresses it in a manner irrelevant to the themes of the course. Opinion/personal observation in place of analysis and evidence. Major errors in application of concepts from the course/chosen reference material.
Writing and mechanics	A joy to read. Sparkling writing, full of nuance, but never over-written or repetitive. Strong, clear, unified paragraphs and sentence construction. Mechanically perfect. Every word is put to good use.	Readable, concise, and clear. Good quality of expression and insight; could be improved with minor changes in syntax, clarity, and grammar.	Readable, but exhibits recurring serious problems of clarity, presentation, syntax, organization, meaning or mechanics.	Not appropriate for university-level writing; major problems of clarity, presentation, syntax, organization, meaning or mechanics.

Intellectual Property

Content belonging to instructors remains the intellectual property of the faculty member. It may not be distributed, published, or broadcast, in whole or in part, without the express permission of the faculty member. Students are also forbidden to use their own means of recording any elements of an online class or lecture without express permission of the instructor. Any unauthorized sharing of course content may constitute a breach of the Academic Code of Conduct and/or the Code of Rights and Responsibilities. As specified in the Policy on Intellectual Property, the University does not claim any ownership of or interest in any student IP. All university members retain copyright over their work.

Language

Assignments may be submitted in French or English. Quality of writing will be an important consideration during the evaluation of assignments. That said, students are encouraged to inform the instructor if they are writing in a language that they are still learning or not fluent. Students who believe that they have writing difficulties are strongly encouraged to make an appointment with the [Student Success Centre's Learning Services](#).

Accessibility

I will strive to make this learning experience as accessible and inclusive as possible. I welcome meeting with all students to discuss their accessibility needs. If you have accessibility needs that require academic accommodations, please meet with an advisor from the Access Centre for Students with Disabilities (ACSD) as soon as possible to set up an accommodation plan.

Helpful Resources

[Student Hub](#)

[Student Success Centre](#)

[International Students Office](#)

[Otsenhákta Student Centre](#)

[Black Student Center](#)

[Access Centre for Students with Disabilities](#)

[Student Transition Centre](#)

[New Student Program](#)

You are a member of the Concordia Student Union and have resources available to you including:

[HOJO](#) (Off Campus Housing and Job Bank) and [CSU Advocacy Centre](#).

[Health Services](#)

[Center for Gender Advocacy](#)

[Counselling and Psychological Services](#)

[Sexual Assault Resource Centre](#)

[Dean of Students Office](#)

[Financial Aid and Awards](#)

Seminar Schedule & Readings

Module 1 | Borders, Displacement, and Visual Mediation

Week 1 | Tuesday January 16 | Border Regimes

Readings:

Harsha Walia. "Introduction". *Border and Rule: Global Migration, Capitalism, and the Rise of Racist Nationalism*. Haymarket Books, 2021, 1-15.

Teju Cole: "Migrants Are Welcome". Verso Blog, September 7, 2015.

Additional Readings:

Andrew Herscher and Ana Maria León. "[At the Border of Decolonization](#)." e-flux Architecture, May 2020.

Maribel Casas-Cortés et al. "New keywords: Migration and Borders." *Cultural studies* 29.1, 2015, 55-87.

Sandro Mezzadra and Brett Neilson. "The Proliferation of Borders." *Border as Method*. Duke University Press, 2013, 1-25.

Screening:

Josh Begley, *Best of Luck with the Wall* (2016), 7'

Lawrence Abu Hamdan, *45th Parallel* (2022), 15'

Kamal Aljafari. *It's a Long Way from Amphioxus* (2019), 17'.

Proposed event: "A Stage for Rebellion," an exhibition curated by Julia Eilers Smith, Leonard and Bina Ellen Gallery, November 18-January 27. Work of note: Bouchra Khalili, *The Tempest Society* (2017), 60'

Week 2 | Tuesday January 23 | Aesthetic Regimes

Readings:

Asmaa Abu Mezied. "On Why We Still Hold onto Our Phones and Keep Recording." *Light in Gaza: Writings Born of Fire*, edited by Jihad Abusalim, Jennifer Bing, and Mike Merryman-Lotze. Haymarket Book, 2022, 29-30.

Nicholas Mirzoeff. "The Right to Look, or, How to Think with and Against Visuality." *The Right to Look: A Counter History of Visuality*. Durham, NC: Duke University Press, 2011, 1-34.

Oraib Tukan. "Cruel Images." *E-flux Journal* Issue 96, January 2019.

Refat Al Areer. "Gaza Asks: When Shall this Pass." *Light in Gaza: Writings Born of Fire*, edited by Jihad Abusalim, Jennifer Bing, and Mike Merryman-Lotze. Haymarket Book, 2022, 15-26.

Teju Cole. "A Crime Scene at the Border." *The New York Times*, July 10, 2019.

Additional Readings:

Jason Fox and the Abounaddara Collective. "Representational Regimes: A Conversation." *World Records Journal*. Vol. 1, Article 10.

Jens Eder and Charlotte Klonk. "Introduction." *Image Operations: Visual Media and Political Conflict*. Manchester University Press, 2017, 1-22

Judith Butler. "Introduction." *Frames of War: When Is Life Grievable?* Verso Books, 2016, ix-xxx.

Krysta Lynes, Tyler Morgenstern, Ian Alan Paul. "In and Against Crisis." *Moving Images: Mediating Migration as Crisis*. Bielefeld: Transcript Verlag, 2020, 27-42.

T.J. Demos. "Check-in: A Prelude." *The Migrant Image: The Art and Politics of Documentary during Global Crisis*. Duke University Press, 2013, xiii-xxiii.

Screening:

Oraib Tukan, *Via Dolorosa* (2021), 21'

Oraib Tukan, *Offing* (2021), 29'

Proposed event: *The Political Aesthetic Screening Series, Program#2 "Media as Sanctuary" curated by Sanaz Sohrabi and Farah Atoui. La Lumière collective, January 26, 6:30-9:30pm.*

Module 2 | Bordered Spaces

Week 3 | Tuesday January 30 | The Sea: On Fortress Europe's Maritime Border

Readings:

Charles Heller and Lorenzo Pezzani (2017). "Drifting Images, Liquid Traces: Disrupting the Aesthetic Regime of the EU's Maritime Border." *AntiAtlas Journal#2*.

SA Smythe. "The Black Mediterranean and the Politics of Imagination." *Middle East Report*, Spring 2018, 3-9

Additional Readings:

Christina Sharpe (2016). "The Ship." *In the Wake: On Blackness and Being*. Duke University Press, 2016, 25-67.

Eyal Weizman. "Introduction: Forensis." *Forensis*. A project by Forensic Architecture, Department of Visual Cultures. Goldsmith University of London, Sternberg Press and Forensic Architecture, 2014, 9-32.

Mathew Fuller and Eyal Weizman. "Introduction." *Investigative Aesthetics: Conflicts and Commons in the Politics of Truth*. London: Verso, 2021, 1-30

Nicholas de Genova. "The Borders of 'Europe' and the European Question." *The Borders of "Europe": Autonomy of Migration, Tactics of Bordering*. Durham and London: Duke University Press, 2017, 1:36

Screening:

Forensic Architecture, *The Left-to-Die Boat* (2011), 18'

Forensic Architecture, *Shipwreck at the Threshold of Europe, Lesvos, Aegean Sea* (2020), 23'

Proposed event: "A Day of Screenings - Decolonizing Memory: Heritage, Displacement and Narratives of Resistance," Raah Lab, Concordia University, Tuesday January 30.

Week 4 | Tuesday February 6 | The Prison: On Racial Incarceration and the Prison-Industrial Complex

Readings:

Angela Davis and Avery F Gordon. "Globalism and the Prison Industrial Complex: An Interview with Angela Davis." *Race & Class* 40.2-3, 1999: 145-157.

Brett Story. "How Does It End? Story and the Property Form". *World Records Journal*. Vol.5, Article 11.

Nicholas De Genova. "'Doin' Hard Time on Planet Earth': Migrant Detainability, Disciplinary Power and the Disposability of Life." *Waiting and the Temporalities of Irregular Migration*. Routledge, 2020, 186-201.

Explore: [The Prison Map](#) interactive project by Josh Begley.

Additional Readings:

Jackie Wang. *Carceral Capitalism*. Semiotext(e) Interventions Series, MIT Press, 2018.

Lisa Guenther. *Solitary Confinement: Social Death and its Afterlives*. U of Minnesota Press, 2013.

Martina Tazzioli, and Nicholas De Genova. "Border Abolitionism: Analytics/Politics." *Social Text* 41.3, 2023, 1-34.

Martina Tazzioli and Glenda Garelli. "Containment Beyond Detention: The Hotspot System and Disrupted Migration Movements Across Europe." *Environment and planning D: society and space* 38.6, 2020, 1009-1027.

Ruth Wilson Gilmore. *Golden Gulag: Prisons, Surplus, Crisis, and Opposition in Globalizing California*. Univ of California Press, 2007.

Screening:

Brett Story, *The Prison in 12 Landscapes* (2016), 87'

Week 5 | Tuesday February 13 | The Factory and the Field: On Gendered Migrant Labor

Readings:

Héctor Tobar. "Prologue: Our Migrant Souls." *Our Migrant Souls*. New York: MCD, 2023, 3-25.

Sarah Sharma. "TEMPO TANTRUMS Speed and the Cultural Politics of Time." *In the Meantime*. Duke University Press, 2014, 1-26.

Ursula Biemann. "Performing the Border: On Gender, Transnational Bodies, and Technology." *Globalization on the Line: Culture, Capital, and Citizenship at U.S. Borders* edited by Claudia Sadowski-Smith, Palgrave, 2002, 99-118.

Additional Readings and Films:

Avtar Brah. "Diaspora, Border, and Transnational Identities." *Cartographies of Diaspora*, Routledge, 1996,

Rachel Busbridge. "The Wall Has Feet but So Do We: Palestinian Workers in Israel and The Separation Wall." *British Journal of Middle Eastern Studies* 44.3 (2017): 373-390.

Edwin Nasr. "Syria and/as the Planetary in Jumana Manna's Wild Relatives." *Afterall*. April 11, 2021.

Lourdes Portillo, *Señorita Extraviada* (2001), 76'

Screening:

Baha' Abu Shanab, *The Living of the Pigeons* (2015), 16'.

Ursula Biemann, *Performing the Border* (1999), 42'.

Jumana Manna, *Wild Relatives* (2018), 66'.

Week 6 | Tuesday February 20 | The Refugee Camp and the Indigenous Reservation: On Colonial Infrastructures of Displacement

Readings:

Audra Simpson. "Indigenous Interruptions: Mohawk Nationhood, Citizenship, and the State." *Mohawk Interruptus: Political Life Across the Borders of Settler States*. Duke University Press, 2014.

Nasser Abourahme. "The Camp." *Comparative Studies of South Asia, Africa, and the Middle East* 40 (1), 2020, 35–42.

Additional Readings:

Helga Tawil-Souri. "Uneven Borders, Coloured (Im) mobilities: ID cards in Palestine/Israel." *Geopolitics* 17.1 (2012): 153-176.

Louis Karoniaktajeh Hall. "An Introduction to Sovereignty and Survival." *The Mohawk Warrior Society*. Between The Lines Publishing, 2023.

Matt Peterson, Malek Rasamny, Kareem Estefan (interview). [Spaces of Exception](#). E-flux (2021).

Screening:

Mahdi Fleifel, *3 Logical Exits* (2020), 15'

Matt Peterson and Malek Rasamny, *Spaces of Exception* (2018), 90'

Proposed event: *The Political Aesthetic Screening Series, Program#3, "Aftermaths of Displacement"* curated by Sanaz Sohrabi and Farah Atoui. *La Lumière collective*, February 29, 6:30-9:30pm.

READING WEEK: FEBRUARY 26 TO MARCH 3

Week 7 | Tuesday March 5 | The Gentrifying City: On Urban Segregation

Readings:

MIL façons de se faire évincer: The Université de Montréal and Gentrification in Parc-Extension. A Report Published by the Parc-Extension Anti-Eviction Mapping Project. May 2020.

Abdoumalig Simone. "Exposing the Surrounds as Urban Infrastructure." *The Surrounds: Urban Life Within and Beyond Capture*. Duke University Press, 2022, 1-19.

Additional Readings:

Dustin W. Gray and Elvin K. Wyly. "Gentrification." *International Encyclopedia of Human Geography*, 2nd ed., edited by Audrey Kobayashi, Amsterdam: Elsevier, 2020, 335–41.

Margaret M. Ramírez. "City as borderland: Gentrification and the policing of Black and Latinx geographies in Oakland." *Environment and Planning D: Society and Space* 38.1, 2020, 147-166.

Peter Kent-Stoll. "The Racial and Colonial Dimensions of Gentrification." *Sociology Compass* 14.12, 2020: 1-17.

Steven High. *Deindustrializing Montreal: Entangled Histories of Race, Residence, and Class*. McGill-Queen's Press, 2022.

Screening:

Laurence Turcotte-Fraser and Priscillia Piccoli. *Ma Cité Évincé* (2023), 80'

Module 3 | Aesthetic Disruptions

Week 8 | Tuesday March 12 | Submerged Perspective: Disrupting the EU's Maritime Border

Readings:

Melody Jue. "Introduction: Thinking Through Seawater." *Wild Blue Media*. Duke University Press. 2020, 1-33.

Jason de León. "Introduction." *The Land of Open Graves: Living and Dying on the Migrant Trail*. University of California Press, 2015, 1-20.

Additional Readings:

Macarena Gómez-Barris. "Submerged Perspectives." *The Extractive Zone: Social Ecologies and Decolonial Perspectives*. Duke University Press, 2017. 1-16

Screening:

Amel Al Zakout. *Purple Sea* (2020) 67'.

Week 9 | Tuesday March 19 | Digital Return: Trespassing Colonial Borders

Guest speaker: screening and discussion with artist, educator, and activist Razan Al Salah

Readings:

Eyal Weizman. "Introduction: Frontier Architecture." *Hollow Land: Israel's Architecture of Occupation*. Verso, 2007, 1-16.

Jarett Martineau and Eric Ritskes. "Fugitive indigeneity: Reclaiming the terrain of decolonial struggle through Indigenous art." *Decolonization: Indigeneity, Education & Society* Vol. 3, No. 1, 2014, pp. I-XII

Hito Steyer. "In Defence of the Poor Image." *E-Flux Journal*, 2009.

Additional Readings:

Gary Fields. "Landscaping Palestine: Reflections of Enclosure in a Historical Mirror." *International Journal of Middle East Studies* 42.1 (2010): 63-82.

Francisco Delgado. "Trespassing the US-Mexico Border in Leslie Marmon Silko's Almanac of the Dead and Karen Tei Yamashita's Tropic of Orange." *CEA Critic* 79.2 (2017): 149-166.

Screening:

Razan Al Salah, *Your Father was Born 100 Years Old and So Was the Nakba* (2017), 7'.

Razan Al Salah, *A Stone's Throw* (2024), 40'.

Razan Al Salah, *Canada Park* (2019), 8'.

Basel Abbas and Ruanne Abou Rahme, *At Those Terrifying Frontiers Where the Existence and Disappearance of People Fade Into Each Other*. 11'

Week 10 | Tuesday March 26 | Cinematic Justice: Resisting Erasure, Decolonizing Images

Guest speaker: filmmaker and video artist Muhammad Nour Al Khairy.

Readings:

Lothian, Alexis. "Living in a Den of Thieves: Fan Video and Digital Challenges to Ownership." *Cinema Journal* 48.4 (2009): 130-136.

Gil Z. Hochberg. "Visible Invisibility: On Ruins, Erasure, Haunting." In *Visual Occupations: Violence and Visibility in a Conflict Zone*. Duke University Press. 2015, 37-56.

Screening:

Muhammad Nour Al Khairy, excerpts from *Omar and Lawrence* (ongoing multi-media project)

Kamal Al Jaafari, *Recollection* (2015), 70'

Week 11 | Tuesday April 2 | Speculative Futures: Imagining an Otherwise

Readings:

Chelsea Vowel. "Writing Toward a Definition of Indigenous Futurism." *Lit Hub*, June 10, 2022.

Paulina Sobczyk. "Space is the Place: Reflections on Arab Futurism." *Parse Journal*, Issue 11, Summer 2020.

Sophia Azeb. "Who Will We Be When We Are Free? On Palestine and Futurity" *The Funanbulist*. June 28, 2019.

Kodwo Eshun. "Further considerations of Afrofuturism." *CR: The New Centennial Review* 3, no. 2 (2003): 287-302.

Additional Readings:

Alondra Nelson. "Introduction: Future Texts." *Social Text* 20.2 (2002): 1-15.

Grace L. Dillon and Pedro Neves Marques. "Taking The Fiction Out of Science Fiction: A Conversation About Indigenous Futurisms." *E-flux Journal* (2021).

Gil Hocheberg. "Introduction. Archival Imagination of/for the Future." *Becoming Palestine: Toward An Archival Imagination of the Future*. Duke University Press, 2021, 1-36.

Tess Lea and Elizabeth A. Povinelli. "Karrabing: An Essay in Keywords." *Visual Anthropology Review* 34.1 (2018): 36-46

Screening:

Larissa Sansour, *Space Exodus* (2008), 5'; *Nation Estate* (2012), 9'; *In the Future They Ate From the Finest Porcelain* (2016) 29'

TJ Cuthand, *Reclamation* (2018), 13'

Karrabing Film Collective, *The Mermaids, or Aiden in Wonderland* (2018), 27'

John Akomfrah, *The Last Angel of History* (1996), 45'

COURSE CONCLUSION

Week 12| Tuesday April 9 | Abolishing Borders, Practicing Inter/National Solidarity

Guest speaker: Educator, poet, and community organizer Alexei Perry Cox.

Readings:

Bridget Anderson, Nandita Sharma, and Cynthia Wright. "Editorial: Why No Borders?". *Refuge*, Vol. 26, 2019, 5-18.

Steven Salaita. "Introduction" and "Inter/National Aesthetics: Palestinians in Native Poetry". *Inter/nationalism: Decolonizing Native America and Palestine*. U of Minnesota Press, 2016, pp. ix-xix and 103-132.

Additional Readings:

Angela Y. Davis. *Freedom is a Constant Struggle: Ferguson, Palestine, and the Foundations of a Movement*. Haymarket Books, 201

Robyn Maynard and Leanne Betasamosake Simpson. *Rehearsals for Living*. Knopf Canada, 2022.

Screening:

Rana Nazzal Hamadeh, *We Would Be Freer* (2023), 9'

Sean Stiller, *Kéwku* (2017), 10'

Alaa Abu Asad, *Wild Plants of Palestine* (2018), 10'

Sky Hopinka, *Dislocation Blues* (2017), 17'

Suggested Event: Screening of "Vibrations from Gaza" and "Canada Park" by Rehab Nazzal followed by discussion with the artist, Ellen Gabriel, and Anna Shah Hocque. Concordia University, EV 1.615, April 11, 6pm

Political Aesthetic Screening Series, Program#4: "Ecologies of Resistance" curated by Farah Atoui and Sanaz Sohrabi. La lumière collective, April 12, 6:30-9:30pm.