

Fall 2021

Stony Brook University

Department of Hispanic Languages and Literature

College of Arts and Sciences

SPN 405 Issues in Hispanic Cultural Studies / SPN 532 Interdisciplinary Approaches to Hispanic Studies

Mon. & Weds. 4:25-5:25, Frey 222

This course satisfies the DEC category Skill 3

This course satisfies the SBC category ESI, HFA+

Course Instructor: Joseph M. Pierce

Section: 01

Office Hours: Online Only: Tues/Thurs. 2:00-3:00PM, or by appointment.

Instructor contact information: HUM 1139 & joseph.pierce@stonybrook.edu

SPN 405: Issues In Hispanic Cultural Studies: Indigenous Cultures: Abya Yala

Introduction to cultural production of Indigenous cultures including art, literature, film, sculpture, and performance. This course will draw on decolonial praxis from across the region known by the Kuna peoples as Abya Yala (Latin America), and will focus on understanding the cultures and histories of different Indigenous people by reading their own narratives, stories, and practices in context. Classical texts such as the Maya Quiche' *Popol Vuh* will be studied alongside contemporary expressions of the modern lives and cultures of Indigenous peoples.

COURSE LEARNING OBJECTIVES

- Introduce students to the histories, cultures, and artistic expressions of contemporary Indigenous Peoples from the Americas.
- Develop methods of literary and cultural criticism that are informed by Indigenous, queer, and decolonial praxis.
- Analyze literary and cultural expressions in the context of historical, colonial, and contemporary political movements.
- Develop practical skills for approaching research with and about Indigenous peoples.

Required Texts:

Me llamo Rigoberta Menchú y así me nació la conciencia, ed. Elizabeth Burgos.

All other texts will be available on Blackboard.

Attendance: Consistent attendance and thoughtful participation are crucial to your success in this class. However, given the ongoing COVID-19 pandemic, I will be as flexible as possible in this regard. This semester I will have a no-questions-asked absence policy. The only thing you need to do to invoke this policy is email me before you need to miss a class. Please do not email me medical information. I only need to know that you will be missing class. That is all. There is no limit to the number of absences you may invoke. If you do miss a class, your responsibility is to post a question or comment about the assigned reading on our Blackboard Discussion Board. Attendance will be taken in each class to allow for contact tracing if one of us tests positive for COVID-19. Please sit in the same seat each day for this purpose.

Participation: I will not be assigning participation grades this semester. Rather, each student will be responsible for reflecting on their own participation and assigning themselves a grade. I will provide a rubric for this purpose.

Discussion Board Diary: This will be the primary avenue for participation in the class. Before each class day you need to post a reaction, question, or critique of the assigned reading/material. (For example: How does this work make you feel? What do you not understand? How does this reading relate to others we have seen?) This should be done before class and posted on Blackboard on our course Discussion Board. Being active on the discussion board, such as commenting on other people's reactions is a good way to show that you are in fact participating in class. The point of this is to ensure that you have thought about each text before we discuss it in class. If you cannot post before class, you should do so after. You don't have to write much: between one line and one paragraph. Questions and doubts are encouraged and equally valid as statements of appreciation or analysis. This will not be graded by me but will be used to inform our class discussions and will serve as evidence of your participation.

Keeping Relations: Each class day two students will be designated "relations keepers". That means that they are responsible for summarizing the questions posed on our Blackboard Discussion Board about the previous day's reading and proposing relations between those questions (and discussion) and the current day's reading, or other readings, ideas, experiences, or films, etc. that you know. That is, rather than analyzing a particular cultural text, we are analyzing our own reactions to that text and trying to make links between it and other forms of expression; between our questions and the questions asked by each text. Each pair should analyze the questions about the previous day's reading and be prepared to offer ways of relating that reading to the one for their assigned day. (The Relations Keepers are also empowered to remind the class of our responsibilities to pose questions about each text so that they can do their part.)

Land Acknowledgement: To better understand the role of land (water, sky, mountains, etc.) in the worlds inhabited by all of us, each student will produce a two-part land acknowledgment. The first part should recognize, on its own terms, the land where you grew up. Who are the custodians of that land? What are their names? What does the land mean to them? What is their name for that land? How do they recognize it? The second part should recognize the land where you live now (along similar lines). This is a living document, and everyone will receive an A for completing it. We will workshop these in class.

Position Essay: You will be responsible for writing one short essay that rehearses your skills in literary and cultural interpretation. This is a 4-page analysis (double-spaced) of a literary text that we have studied in class. Essays should be printed (and stapled) and turned in at the beginning of class. They must be rigorously formatted according to MLA style. If you are unable to attend class on the day an essay is due, please email it to me directly before class. I will upload a rubric for this essay to blackboard.

Final Paper: You will finish the course by completing an 8-page essay (double-spaced). This essay must include three parts: 1) historical context, 2) cultural analysis, and 3) personal

reflection. The essay should include at least 5 peer-reviewed academic sources (i.e. not journalism or popular web sources). You must use the skills developed in class to apply them to a work that we have not discussed together. These final essays should be submitted to Blackboard one week after the last day of class: December 13 by 5PM.

MA Students: For MA students (taking SPN 532), the Final Paper should be 10-12 pages long (double-spaced) and must include at least 8 peer-reviewed academic sources. In addition, MA students should complete a **unique syllabus** that draws on the work we have studied in class, but which could be used in a high school or university setting. How would you teach a course on Indigenous Literature in high school? This is the assignment. Finally, note that the syllabus includes readings that are “MA&Recommended”. Those readings are *required* for MA students and *recommended* for the undergraduate students.

Evaluation criteria 405:

Participation and Discussion Board: 30%

Land Acknowledgement: 10%

Position Essay: 20%

Question Master: 10%

Final Paper: 30%

Evaluation criteria 532:

Participation and Discussion Board: 30%

Land Acknowledgement: 10%

Position Essay: 10%

Question Master: 10%

Final Paper: 20%

Syllabus: 20%

Grading System 405

100-93	A	79-77	C+
92-90	A-	76-73	C
89-87	B+	72-70	C-
86-83	B	69-67	D+
82-80	B-	66-60	D
		59-0	F

Grading System 532

100-95	A	79-77	C+
94-90	A-	76-73	C
89-87	B+	72-70	C-
86-83	B	69-0	F
82-80	B-		

DISABILITY SUPPORT SERVICES (DSS)

If you have a physical, psychological, medical, or learning disability that may impact your course work, please contact Disability Support Services (631) 632-6748 or <http://studentaffairs.stonybrook.edu/dss/>. They will determine with you what accommodations are necessary and appropriate. All information and documentation is confidential.

Students who require assistance during emergency evacuation are encouraged to discuss their needs with their professors and Disability Support Services. For procedures and information go to the following website: <http://www.stonybrook.edu/ehs/fire/disabilities/asp>.

ACADEMIC INTEGRITY

Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing another person's work as your own is always wrong. Faculty are required to report any suspected instance of academic dishonesty to the Academic Judiciary. For more comprehensive information on academic integrity, including categories of academic dishonesty, please refer to the academic judiciary website at <http://www.stonybrook.edu/uaa/academicjudiciary/>

CRITICAL INCIDENT MANAGEMENT

Critical Incident Management: Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of Student Conduct and Community Standards any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, or inhibits students' ability to learn. Until/unless the [latest COVID guidance](#) is explicitly amended by SBU, during Fall 2021 “disruptive behavior” will include refusal to wear a mask during classes.

For the latest COVID guidance, please refer to: <https://www.stonybrook.edu/commcms/strongertogether/latest.php>

MEETING SCHEDULE

Part I. After the World Ends

Week 1. Introductions, Interruptions

August 23 Course Introduction: Indigenous Peoples, Literatures, Cultures from Abiyala

August 25 Pierce, Joseph M. "Entrevista a Arturo Arias y Luis Cárcamo Huechante" *Pterodáctilo* 9 (2010). pp. 2-8.

Week 2. Mapping Abiyala

August 30 Coon, Adam y Joseph M. Pierce, "Entrevista a Natalio Hernández" *Pterodáctilo* 9 (2010). pp. 9-14.

September 1 Emil Keme, "Para que Abiyala viva, las Américas deben morir: hacia una Indigeneidad transhemisférica," *Native American and Indigenous Studies* 5:1 (2018): 21-41.

MA&Recommended: Mignolo, Walter. *The Idea of Latin America*. Ch. 1, "The Americas, Christian Expansion, and the Modern/Colonial Foundation of Racism" pp. 1-50.

Week 3. Global Methods

September 6 LABOR DAY NO CLASS

September 8 Smith, Linda Tuhiwai. *Decolonizing Methodologies: Research and Indigenous Peoples*. 2nd ed. Ch. 1, "Imperialism, History, Writing and Theory," pp. 20-43.

MA&Recommended: Wolfe, Patrick. "Settler Colonialism and the Elimination of the Native." *Journal of Genocide Research* (2006) 8:4. pp. 387-409.

Week 4. Mapuche Literature, Performance, and Diaspora

September 13 Daniela Catrileo, *Piñen* (2019) "¿Han visto cómo brota la maleza de la tierra seca?" pp. 13-28.

Land Acknowledgements Due

September 15 Daniela Catrileo, *Piñen* (2019) "Pornomiseria" pp. 29-44.

Week 5. Eroticism and History

September 20 Daniela Catrileo, *Piñen* (2019) "Warriache" pp 45-70.

September 22 Sacchi, Duen. “Frutece—breves historias contra el pánico de la filosofía occidental colonial” *Periódicus*, 15:1. (2021): 63-74.

MA&Recommended: Gordillo, Gastón R. *Landscapes of Devils: Tensions of Place and Memory in the Argentinean Chaco*, Part I. “The Making of the Bush,” pp. 15-99.

Week 6. Contemporary Maya Poetics

September 27 Briceida Cuevas Cob, *Ti’u billil in nook’ / Del dobladillo de mi ropa*, pp. 1-35.

September 29 Briceida Cuevas Cob, *Ti’u billil in nook’ / Del dobladillo de mi ropa*, pp. 117-133.

Position Essay Due

Week 7. Testimonio, violence, and the voice of the people

October 4 *Me llamo Rigoberta Menchú y así me nació la conciencia*, ed. Elizabeth Burgos. (sel.)

October 6 *Me llamo Rigoberta Menchú y así me nació la conciencia*, ed. Elizabeth Burgos. (sel.)

Week 8. Testimonio ctd.

October 11 **NO CLASS FALL BREAK**

October 13 *Me llamo Rigoberta Menchú y así me nació la conciencia*, ed. Elizabeth Burgos. (sel.)

Week 9. Violence and Migration

October 18 Speed, Shannon. *Incarcerated Stories: Indigenous Women Migrants and Violence in the Settler-Capitalist State*, Ch. 2, “Domestic Departures: Vulnerability in the Settler State” pp. 28-44.

October 20 Rivera Cusicanqui, Silvia. *Ch’ixinakax utxiwa. Una reflexión sobre prácticas y discursos descolonizadores*, “El otro bicentenario” pp. 9-18.

Week 10. Decolonial Praxis

October 25 Rivera Cusicanqui, Silvia. *Ch’ixinakax utxiwa. Una reflexión sobre prácticas y discursos descolonizadores*, “Sociología de la imagen. Una vision desde la historia colonial andina” pp. 19-52.

October 27 Rivera Cusicanqui, Silvia. *Ch'ixinakax utxiwa. Una reflexión sobre prácticas y discursos descolonizadores*, “Ch'ixinakax utxiwa. Una reflexión sobre practices y discursos descolonizadores,” pp. 53-77.

Week 11. Written in Stone

November 1 León, Christian, “Visualidad, Medios y colonialidad: Hacia una crítica decolonial de los Estudios Visuales,” in *Desenganche: Visualidades y sonoridades otras*. Quito: La Tronkal, 2010. 34-52.

November 3 Dean, Carolyn. *A Culture of Stone: Inka Perspectives on Rock*, Ch. 2. “Rock and Reciprocity,” pp. 65-102.

MA&Recommended: *Desenganche: Visualidades y sonoridades otras*. Quito: La Tronkal, 2010.

Week 12. Written in Bones

November 8 Kerr, Ashley Elizabeth. *Sex, Skulls, and Citizens: Gender and Racial Science in Argentina (1860-1910)*, Ch. 3. “Displaying Gender: Indigenous Peoples in the Museo de La Plata,” pp. 66-99.

November 10 NO CLASS Watch *Damiana Kryygi* (Alejandro Fernández Mouján 2015)

Week 13. Recovering an Indigenous Voice

November 15 Discuss *Damiana Kryygi*

November 17 *Popol Vuh: Las antiguas historias del Quiché*, trad. Adrián Recinos. Fondo de Cultura Económica, 1993. Primera Parte. pp. 21-48.

Week 14. Origins

November 22 *Popol Vuh: Las antiguas historias del Quiché*, trad. Adrián Recinos. Fondo de Cultura Económica, 1993. Segunda Parte. pp. 48-102.

November 24 NO CLASS. THANKSGIVING BREAK

Week 15. Origins, again

November 29 *Popol Vuh: Las antiguas historias del Quiché*, trad. Adrián Recinos. Fondo de Cultura Económica, 1993. Tercera Parte. pp. 103-126.

MA&Recommended: *Popol Vuh* (Patricia Amlin 1989)

December 1 Conclusions

Week 16. Last week

December 6 NO CLASS—use this time to write.