

Fall 2019

Stony Brook University

Department of Hispanic Languages and Literature

College of Arts and Sciences

HUS 271 United States Latino Literature and Culture

Section: 01

This course satisfies the DEC category G

This course satisfies the SBC category HUM, USA, DIV

Course Instructor: Joseph M. Pierce

Meeting Time: Mon. / Wed. 4:00-5:20PM Melville Library W4550

Office Hours: Tues. / Thurs. 1:15-2:15PM or by appointment

Instructor office: Humanities 1139

Instructor email: joseph.pierce@stonybrook.edu

COURSE DESCRIPTION

Queer Latinx Feminisms

This course examines the artistic and cultural production of Latina and Latinx writers, activists, and artists, from an intersectional queer feminist perspective. Readings and class discussion will focus on the strategies and enactments of embodied resistance to hegemonic norms as articulated through a history of negotiating multiple vectors of oppression. We will ask not only what it means to be Latina/x, but also what historical and geographically specific encounters make Latina/x identities and communities possible, and ultimately, what the problems and possibilities might be for such a contested form of identification and political praxis. Focusing on the contributions of women, feminist scholars, and queer and two spirit peoples, this course frames the understanding of race, gender, class, nationality, ability, and sexuality as intersectional relations that both inhabit and contest the context of US imperialism in the present.

Required Textbooks:

Queer Brown Voices: Personal Narratives of Latina/o LGBT Activism, Eds. Quesada, Gómez, and Vidal-Ortiz

Keywords for Latina/o Studies, Eds. Vargas, Mirabal, and La Fountain-Stokes

Juliet Takes a Breath, Gabby Rivera

Desert Blood: The Juárez Murders, Alicia Gaspar de Alba

COURSE LEARNING OBJECTIVES

- Introduce Latina/x feminisms as embodied practices of resistance to U.S. colonialism, and the structures of patriarchal dominance, racism, and homophobia enacted through its epistemological endurance.
- Contextualize the history of Latina/x feminisms in the U.S., emphasizing the diverse identity categories (such as class, gender, sexuality and race) that are contested, reformulated, and proposed by its writers and practitioners.
- Introduce methodological approaches to analyzing literary and cultural texts, in particular Latina/x art, literature, performance, and film in the U.S.

- Develop critical writing skills regarding literature and culture; improve analytical vocabulary and critical awareness of cultural production; apply these approaches via close readings and critical analyses.

COURSE REQUIREMENTS

5-8 Quizzes 30%

2 200-Word Abstracts 10%

1 Cognitive Map 10%

1 Key Word Reverse Outline 10%

1 Key Word Group Project 30%

Participation 10%

Quizzes: To ensure that you are up to speed with the readings and films, we will have periodical quizzes that are multiple choice and short answer. Approximately 5-8 throughout the semester. Some will be announced, some will be taken as needed (aka a pop quiz).

200-Word Abstracts: You will summarize the core thesis of a reading, identify the sources or examples it uses to support that thesis, and evaluate the stakes of the claim that the author is making. The abstracts must be printed out and turned in by hand in person on the assigned day.

Cognitive Map: In groups of 4-5, you will construct a cognitive map of either A) a novel (its themes, plot, characters, etc.), B) an oral history from *Queer Brown Voices*, or C) a keyword (its themes, sources, historical background, etc.). We will be using <https://coggle.it/> to do this, a collaborative platform for organizing ideas. It may take some time for you to get the hang of it, so please plan accordingly. (Watch this [video](#) first). Each group will present their map in front of the class in 3 minutes (timed!) as an introduction to that day's reading. Each map should be uploaded to the course website on Wordpress before class. There will be 20 groups total,

Keyword Reverse Outline: You will analyze one keyword entry not only for its content, but also its structure, rhetoric, and form. We will discuss what a reverse outline is in class, but essentially, it is an analysis of how the text is organized: what it says and how it says it. This will serve as an outline for your own keyword final project.

Keyword Final Project: In groups of 5-6, you will produce an original keyword entry of between 2,000-2,500 words. There will be 10 total groups. You will base this project on the examples provided in *Keywords for Latina/o Studies*, and on your own reverse outline. However, your group's keyword **must not be one that is included in the book**. This means that you have to decide on a topic that relates to Latina/x populations and communities but which we have not studied in class. We will spend time in class discussing how to approach this project, as well as textual analysis and historical contextualization, but the bulk of this work will be done outside of class. You should make an appointment in my office hours to discuss your topic before November 1st. The project has three parts:

- 1) Each group should decide on one reverse outline to serve as a model.

- 2) Translate that reverse outline into a cognitive map (yes, another one) that will serve as a visual outline of your work. You will present this during the last week of class. The class will provide feedback based on this map for you to incorporate into your final text.
- 3) The final product will be a text of 2-2.5K words based on your cognitive map (the feedback from classmates and professor), that contributes new research to the field of Latinx studies. The final draft will be **due one week after the last day of class**. The keywords should be uploaded to the course website (on Wordpress) along with your cognitive map.

Participation: To receive an A you need to come to class prepared and on time, ask questions, or provide insightful commentary on course materials. Students who come to class but intervene infrequently will receive a B. Those who come to class sometimes and seldom speak will receive a C. Students who arrive unprepared or late and don't participate will receive a D. An F will be given to students who stop attending class or rarely if ever intervene.

OTHER INFORMATION

Grade System

A = 94-100 B+ = 87-89 B- = 80-83 C = 74-76 D+ = 60-69 F = 0-59

A- = 90-93 B = 84-86 C+ = 77-79 C- = 70-73 D = 60-65

STUDENT ACCESSIBILITY SUPPORT CENTER (SASC)

If you have a physical, psychological, medical, or learning disability that may impact your course work, please contact the Student Accessibility Support Center, 128 ECC Building, (631) 632-6748, or at sasc@Stonybrook.edu. 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 the Student Accessibility Support Center. For procedures and information go to the following website: <https://ehs.stonybrook.edu/programs/fire-safety/emergency-evacuation/evacuation-guide-people-physical-disabilities> and search Fire Safety and Evacuation and Disabilities.

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

Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of Judicial Affairs any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, and/or inhibits students' ability to learn.

Course Schedule

- Week 1. Latinidades
 8/26 Course Introduction: Intersections, Identities, Feminisms
 8/28 Latino USA, “The Invention of Hispanics” ([link](#))
 “Latino, Latina, Latin@,” Juana María Rodríguez in *Keywords for American Cultural Studies* (pp. 146-148) (.pdf)
- Week 2. Latino/a/@/x
 9/2 NO CLASS LABOR DAY “Social Movements,” Randy J. Ontiveros (Chapter 53) pp. 200-204
 9/4 “Latinidad/es,” Frances R. Aparicio (Chapter 31) pp. 113-117 (CM group 1)
 NBC News, “To be or not to be Latinx?” ([link](#))
 we are mitú, “What’s with the X in Latinx?” #TheKatCall ([link](#))
 Daniel Hernández, “The case against ‘Latinx’” ([link](#))
- Week 3. Embodied Geographies
 9/9 “Labor,” Shannon Gleeson (Chapter 29) pp. 105-109 (CM group 2)
 “Maquiladoras,” Norma Iglesias-Prieto (Chapter 34) pp. 125-129 (CM group 3)
200 word abstract (1) due
 9/11 “Illegality,” Cecilia Menjívar (Chapter 26) pp. 93-96 (CM group 4)
Queer Brown Voices “An East L.A. Warrior Who Bridged the Latina/o and Gay Worlds,” Laura M. Esquivel (pp. 78-96) (CM group 5)
Quiz 1
- Week 4. The Dystopian Present
 9/16 *Sleep Dealer* (film in class)
 9/18 *Sleep Dealer* (film in class)
- Week 5. Intersectional Feminism
 9/23 “Feminisms,” María Eugenia Coteria (Chapter 18) pp. 64-68 (CM group 6)
 “Sexuality,” Juana María Rodríguez (Chapter 52) pp. 196-200 (CM group 7)
Queer Brown Voices “Dancing at the Crossroads: Mulata, Mestiza, Macha Mujer,” Luz Guerra (pp. 28-46) (CM group 8)
Quiz 2
 9/25 “Gender,” Sandra K. Soto (Chapter 21) pp. 75-79 (CM group 9)
 “Race,” Silvio Torres-Saillant and Nancy Kang (Chapter 47) pp. 175-180 (CM group 10)
200-word abstract (2) due
- Week 6. Queer Latinx Literature I
 9/30 Gabby Rivera, *Juliet Takes a Breath* (1/4) pp. 1-60 (CM group 11)
 10/2 Gabby Rivera, *Juliet Takes a Breath* (2/4) pp. 61-127 (CM group 12)
Quiz 3
- Week 7. Queer Latinx Literature II
 10/7 Gabby Rivera, *Juliet Takes a Breath* (3/4) pp. 128-195 (CM group 13)
 10/9 Gabby Rivera, *Juliet Takes a Breath* (4/4) pp. 196-265 (CM group 14)

- Week 8. Spirituality
 10/14 NO CLASS—Fall Break
 10/16 “Religion,” Anne M. Martínez (Chapter 52) pp. 192-196
 “Spirituality,” Theresa Delgadillo (Chapter 56) pp. 212-216
Keyword Reverse Outline Due
- Week 9. Necropolitics I (*TW sexual violence)
 10/21 Alicia Gaspar de Alba, *Desert Blood* (1/4) pp. 1-85 (CM group 15)
 10/23 Alicia Gaspar de Alba, *Desert Blood* (2/4) pp. 86-170 (CM group 16)
Quiz 4
- Week 10. Necropolitics II
 10/28 Alicia Gaspar de Alba, *Desert Blood* (3/4) pp. 171-266 (CM group 17)
 10/30 Alicia Gaspar de Alba, *Desert Blood* (4/4) pp. 267-346 (CM group 18)
 *Día de los Muertos presentation. Campus Life.
- Week 11. Afrolatinidad/Indigenous sovereignty
 11/4 “Afro-Latinas/os,” Tanya Katerí Hernández (Chapter 1) pp. 7-9 (CM group 19)
 Combahee River Collective, “A Black Feminist Statement,” in *This Bridge Called My Back* (pp. 210-218) (.pdf) (CM group 20)
 11/6 “Indigeneity,” Maylei Blackwell (Chapter 28) pp. 100-105
 “Sovereignty,” Nelson Maldonado-Torres (Chapter 54) pp. 204-208
Quiz 5
- Week 12. Visible Lives
 11/13 Cherrie Moraga, “La Güera,” in *This Bridge Called My Back* (pp. 22-29) (.pdf)
 Gloria Anzaldúa, “La Prieta,” in *This Bridge Called My Back* (pp. 198-209) (.pdf)
 11/15 *Queer Brown Voices*, “No te rajes—Don’t Back Down! Daring to Be Out and Visible,”
 Letitia Gomez (pp. 121-138)
- Week 13. Activist Histories I
 11/18 *Queer Brown Voices*, “Finding a Home in Transgender Activism in San Francisco,” Adela Vázquez (pp. 212-220)
 11/20 *Queer Brown Voices*, “All the Identities on the Table: Power, Feminism, and LGBT Activism in Puerto Rico,” Olga Orraca Paredes (pp. 192-202)
- Week 14. Activist Histories II
 11/25 *Queer Brown Voices* “Creating Spaces to Break the Circle of Silence and Denial,”
 Mona Noriega (pp. 139-150)
 11/27 **No Class**—Thanksgiving
- Week 15.
 12/2 Keyword Workshop 1 (Groups 1-5)
 12/4 Keyword Workshop 2 (Groups 6-10)
 12/11 **Keyword Final Project Due** by 12noon (to Wordpress)

Fall 2019

Stony Brook University

Department of Hispanic Languages and Literature

College of Arts and Sciences

SPN 310 Spanish Grammar and Composition for Students of Hispanic-American Background

Section: 01

This course satisfies the DEC category S 3

This course satisfies the SBC category HFA+

Course Instructor: Joseph M. Pierce

Meeting Time: Mon. / Wed. 2:30-3:50PM HUM 3020

Office Hours: Mon. / Wed. 1:15-2:15PM or by appointment

Instructor office: Humanities 1139

Instructor email: joseph.pierce@stonybrook.edu

Course description

Designed to improve writing through the study of Hispanic-American literature and culture. May not be taken for credit in addition to SPN 311.

Prerequisite

Fluency in Spanish equivalent to SPN 212.

Required Textbook

Iguina, Zulma & Eleanor Dozier. *Manual de gramática: Grammar Reference for Students of Spanish*. Boston: Heinle, 2013. (5th edition please)

*You may rent, share, or purchase a used copy, but you will need to bring the *Manual de Gramática* to class every day.

Recommended

Foulis, Elena and Stacey Alex. *Mi idioma, mi comunidad: español para bilingües*. ([open access](#)) *Pocket Oxford Spanish Dictionary*, eds. C. Carvajal and J. Horwood. Oxford U.P.

Kendris, Christopher. *501 Spanish Verbs*. Barron's Educational Series. (any edition)

Learning objectives

- Enhance students' writing and reading skills through the study of cultural elements of the Hispanic world
- Focus on grammar points that can present specific difficulties for heritage speakers of Spanish
- Stimulate students' ability to self-correct through rewriting and discussing written work with classmates
- Develop students' self-awareness of writing skills, and the ability to critically reflect on work
- Discuss issues of identity and belonging in relation to the Spanish language, the cultural heritage of students, and the current political climate in the US.

OTHER RESOURCES

Spanish Writing Center: The Spanish Tutorial and Writing Center “En español” provides free, individual help with Spanish grammar to students enrolled in language, grammar and literature courses. You are encouraged to go there for help.

Café Latino: The department will hold a weekly conversation workshop Wednesdays from 1 to 2 pm, (Campus Lifetime) starting the third week of classes. This is an informal group where you will have a chance to practice Spanish in a relaxed setting, enjoying coffee and cookies! Feel free to stop by for the full hour or as long as you can.

COURSE REQUIREMENTS

2 2-Page Essays 20%
1 Midterm Exam 20%
1 Individual Oral Presentation 10%
1 Group Oral Presentation 20%
5-8 Quizzes 20%
Participation 10%

Essays

You will write two 2-page essays in this class. Each essay will have two versions (one draft and one final version). The essays must be typed, Times New Roman, font 12pt, double-spaced, one-inch margins on a computer. The grade for each essay will be the average of the first and second draft (i.e. an 80 + a 90 = 85 for the assignment). I will review your first draft and return it with a rubric used for grading. No essay will be accepted without the previous draft. If the draft is missing, your grade for the essay will be considerably lowered. No essay will be accepted by email or in the professor’s mailbox. You will give the essay to the professor in person during class. Look for the composition submission dates in the “Calendario del curso.”

Exams

There will be a midterm exam during the semester. The exam will focus on the grammatical structures studied in class and will also have a writing component.

Oral Presentations

During the semester, each student will be assigned two presentations: one individual presentation and one group presentation. On the assigned date, the students will stand in front of the class and give a short oral presentation (3 to 5 minutes). I will provide a separate handout with detailed instructions for this assignment. The first presentation will be on a grammar topic. The second presentation will be on a current event in Latin America. The students will deliver their take on the topic and at the end they will open the floor for questions and discussion. It is the responsibility of all students to ask questions, and to challenge each other’s views and ideas. All students must engage in an active discussion of the presented topic.

1st presentation: students are required to present on the assigned grammar topic. The student should make a handout with exercises and send it to the professor the day before (the professor will make copies).

2nd presentation: Each student will pick a group in order to introduce the selected topic. The purpose of the presentation is to use language actively, paying particular attention to the grammar structures already studied in class, but also to engage with cultural critique as an ongoing skill.

IMPORTANT: students will write and turn in their group presentation to the professor at the end of their presentation.

Pruebas cortas

There will be quizzes (pruebas cortas) at the end of each unit in order to make sure you are up to date with the comprehension of the grammar points. There may also be pop quizzes on the readings and films.

Attendance

I will take attendance in this class daily by passing around a sign-in sheet. If you arrive late it is your responsibility to sign in. This is an individual responsibility, but I encourage classmates to help remind each other to sign in.

Participation

To receive an A you need to come to class prepared and on time, refrain from speaking English, ask questions (freely) when appropriate and/or provide commentary on course materials. Students who come to class but intervene infrequently will receive a B. Those who come to class sometimes and seldom speak will receive a C. Students who arrive unprepared or late and don't participate will receive a D. An F will be given to students who stop attending class.

Make ups

If you miss class, it is your responsibility to follow along according to the syllabus or by asking a classmate. Please do not write the professor asking, "What did I miss?". Please do stop by or make an appointment in office hours to discuss anything you don't understand. You cannot make up presentations because this would throw off the entire schedule. And you cannot make up the midterm. However, I understand that life happens. So, every student has a one-time "life happened" excuse that will grant you a one-day extension to turn in an essay. To use this extension, you must inform me by email before class time on the day the assignment is due. This only applies to essays. You should only use this if you really need it. I will not ask any questions. For quizzes, you must have a doctor's note indicating that you were sick on the day of the quiz, and I will offer a make-up in my office.

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MG: Manual de Gramática **BB:** Blackboard

Semana 1	Trabajo en clase	Tareas para la próxima clase
26 de agosto	Introducción al curso Ejercicio de escritura “El español florece en Estados Unidos a pesar de todo” (NYTimes)	BB: José del Valle, “La política de la incomodidad” MG: 305-6 False cognates and false friends MG: Capítulo 1 BB: Gramática: La estructura de la oración
28 de agosto	José del Valle, “La política de la incomodidad” Los componentes de la oración Tipos de cláusulas Modos y tiempos verbales	MG: p. 307 Cognados y falsos amigos BB: Gramática: Los acentos MG: stress (344-356) MG: Palabras problemáticas (Lexical variations): apply; attend
Semana 2		
2 de septiembre	No hay clase: Labor Day	Ver arriba
4 de septiembre	Taller de acentuación I Cognados y falsos amigos Palabras problemáticas: apply, attend	MG: Palabras problemáticas: People vs. Machines (p. 296)
Semana 3		
9 de septiembre	Taller de acentuación II Palabras problemáticas: People vs. Machines	BB: Lecturas: “El eclipse” (Augusto Monterroso) MG: Palabras problemáticas: Ask, At (p. 282-83)
11 de septiembre	Prueba corta: acentuación “El eclipse” (Augusto Monterroso)	BB: Películas: Guía de estudio <i>Sleep Dealer</i>
Semana 4		
16 de septiembre	Película: Sleep Dealer (in class)	
18 de septiembre	Película: Sleep Dealer (in class)	BB: Gramática: Los verbos: Pretérito/imperfecto MG: Imperfecto y pretérito del indicativo (pp. 179-188)
Semana 5		
23 de septiembre	Introducción: los tiempos del verbo Imperfecto/pretérito del indicativo	BB: Lecturas: “Continuidad de los parques” (Julio Cortázar) MG: Cognados y falsos amigos (pp. 308-09)
25 de septiembre	Pretérito vs. Imperfecto “Continuidad de los parques” (Julio Cortázar)	BB: Gramática: Los pronombres, los clíticos. Pronombres de complemento directo e indirecto MG: Pronombres de objeto directo e indirecto (50-67)

Semana 6		
30 de septiembre	Prueba corta: pretérito/imperfecto Los clíticos: Pronombres de complemento directo e indirecto I	Palabras problemáticas: pensar, despedir, exit and success, realize
2 de octubre	Conferencia en Humanities Institute <i>Mexico 500: Indigenous and Global Cultures in Colonial Mesoamerica</i>	Escribir ensayo 1
Semana 7		
7 de octubre	Entregar ensayo 1 Pronombres de complemento directo e indirecto II Palabras problemáticas: pensar, despedir, exit and success, realize	MG: La “a” personal (26-27) MG: Comparaciones (43-47)
9 de octubre	Prueba corta: pronombres de complemento directo e indirecto. La “a” personal Comparaciones	MG: “Gustar” y verbos que funcionan igual (239-244) BB: Gramática Los verbos> Gustar y verbos similares
Semana 8		
14 de octubre	No hay clase: Fall Break	Ver arriba/Estudiar
16 de octubre	El verbo “gustar” y verbos que funcionan igual	Estudiar
Semana 9		
21 de octubre	Examen (Midterm)	MG: Preposiciones (100-120)
23 de octubre	Las preposiciones I	BB: Gramática Las preposiciones
Semana 10		
28 de octubre	Las preposiciones II Queísmo y dequeísmo	BB: Gramática: Los verbos, Modos del verbo, Mandatos MG: Mandatos (167-172)
30 de octubre	Día de los Muertos (Altar en LACS) Mandatos	Escribir Ensayo 2

Semana 11		
4 de noviembre	Entregar ensayo 2 <i>Mujeres al borde de un ataque de nervios</i> (Pedro Almodóvar, 1989)	BB: Gramática: Las formas no personales del verbo & El gerundio
6 de noviembre	<i>Mujeres al borde de un ataque de nervios</i> (Pedro Almodóvar, 1989)	MG: Pronombres de interrogación y admiración (81-88) Palabras problemáticas: but (MG 287-88)
Semana 12		
13 de noviembre	Palabras problemáticas: but Prueba corta: el gerundio	MG: La estructura de la oración (6-12); formas del presente del subjuntivo
15 de noviembre	La estructura de la oración El presente del subjuntivo	MG: Subjuntivo con cláusulas sustantivas de emoción e influencia, duda, impersonales con <i>ser</i> (212-222); Subjuntivo con <i>ojalá</i> y expresiones de despedida
Semana 13		
18 de noviembre	Prueba corta: El subjuntivo (con emoción, duda, impersonales) Subjuntivo con <i>ojalá</i> y expresiones de despedida	MG: Subjuntivo en cláusulas adjetivales (213-214)
20 de noviembre	Subjuntivo en cláusulas adjetivales	MG: Subjuntivo en cláusulas adverbiales (215-218) Palabras problemáticas: Play (305)
Semana 14		
25 de noviembre	Subjuntivo en cláusulas adverbiales Palabras problemáticas: Play “El perro rabioso,” Horacio Quiroga	Estudiar subjuntivo BB: Lecturas: “El Sur,” Jorge Luis Borges
27 de noviembre	No hay clase: Día de acción de gracias	Ver arriba
Semana 15		
2 de diciembre	Prueba corta: subjuntivo “El Sur,” Jorge Luis Borges	MG: Formas del pluscuamperfecto de indicativo MG: Cognados y falsos amigos (310-311) BB: Lecturas: “Con legítimo orgullo,” Julio Cortázar
4 de diciembre	Formas del pluscuamperfecto de indicativo Cognados y falsos amigos “Con legítimo orgullo,” Julio Cortázar	

Fall 2020

Stony Brook University

Department of Hispanic Languages and Literature

College of Arts and Sciences

SPN 395 Introduction to Latin American Literature and Culture I

This course satisfies the DEC category J & 3

This course satisfies the SBC category GLO, HFA+

Course Instructor: Joseph M. Pierce

Section: 01

Office Hours: Mon./Tues./Weds. 11am-12noon. (via Google hangout or email for appointment)

Instructor office: HUM 1139 (not using Fall 2020)

Instructor email: joseph.pierce@stonybrook.edu

COURSE DESCRIPTION:

Readings in Latin American literature from its native origins through colonial rule.

Course Pre/co-requisites

SPN 312

COURSE LEARNING OBJECTIVES:

- Student will learn about the cultural production of diverse native civilizations of the Americas --particularly in Mesoamerica and the Andes-- by the time of the Spanish invasion and colonization.
- Students will study the geopolitical and cultural implications of the new colonial routes and the place of the Americas in the global empires.
- Students will study and practice the Spanish language in depth by reading and analyzing Spanish texts produced between the late 15th and 18th centuries.
- Students will familiarize with old Spanish writing in different genres, from legal texts to letters, military and religious documents and historiography.
- Understand the origins of ideas and practices related to colonialism, racism, human rights and international law.
- Interdisciplinary analysis of early American texts and ideas in the formation and consolidation of modern Latin American countries.
- Acquire a critical understanding of the first globalization in the 16th century and the ideologies and technologies that supported it.
- Develop a critical vocabulary in Spanish to think, discuss and write about the colonial culture in Latin America and its legacies.
- Understand some aspects of the linguistic diversity of the so-called New World and the impact and importance of native languages in the evolution of the new Spanish dialects in the Americas.

Instructor will help students in class to read and contextualize early Spanish American texts. Using examples, ideas and visual material from popular and academic culture, students will be invited to open a critical dialogue with colonial times. Students will be required to read the main texts at home and come to class with questions on the language, context or narrative problems

found in the readings. Class time will be used to discuss and learn about colonial culture and its relevance to our modern world.

COURSE REQUIREMENTS:

Attendance and Make Up Policy

- **Attendance:** What does it mean to “attend class” online, during a pandemic? I would like to discuss this in class with all of you and come to an agreement about what we expect of each other. I will not be taking attendance this semester in the normal sense. I will be asking students to complete a participation checklist, which includes your own description of attendance and participation. You are empowered to make choices about how you log on to class and under what conditions. However, the optimal situation (of course this depends on many factors) includes logging on via zoom during class time, turning your video on, and actively participating in class. Not everyone will be able to do this all the time. I understand that, which is why I am asking you to describe your own attendance and participation in this course.
- **Late Work:** You may turn in ONE assignment late per semester with no questions asked. In order to invoke this right, you **MUST** email me before the assignment is due and inform me that you need to take your one-time exception. I know that “life happens”. This is why I have this exception. To use it, you do not need to explain anything, simply state that you are taking the “life happens” exception. Other than that, no late work will be accepted. At. All. If you will be missing class for a university approved/sponsored event or religious/spiritual holiday, you must turn in your assignment on the due date or before. If you miss class on the day of a quiz or exam, I will **ONLY** offer a make-up if you email me ahead of time to arrange a time (typically during my next office hours). I will not offer make-ups if you do not email me beforehand. No exceptions for this.

Description and schedule of Required Readings and/or Assignments.

All readings will be available on Blackboard.

Exams: There will be 4 short exams in this course, one for each section. Exams will be on the assigned readings and class discussion. Students will be given a short quote and be asked to write a short comment on its meaning and relevance. Quotes will be exemplary fragments on texts previously discussed in class. Quotes will include narrative or ideological elements that will help students to easily identify them. Other questions will be on key terms or concepts that were previously discussed in class. Each exam will include 8-10 questions. They are all open book.

Final paper: The final paper should be about 4 double-spaced pages (800 words), not including the bibliography. It must be typed, doubled-spaced and use Times New Roman 12-point font. The final paper should be formatted in MLA style.

The final paper should 1) Be the student’s own intellectual work (in the form of textual analysis, close reading, literary commentary). 2) It must show basic knowledge of the historical and cultural context of colonial Spanish America. 3) It must be written in standard academic Spanish and must use the MLA style.

Students will be asked to write the final paper on one of the two or three main texts discussed in the last weeks of classes. The topic is open, but must be presented in a proposal (1-page) on 11/9/2020.

Participation: This course will be taught online. It is synchronous, which means that the class time itself is the main mode of instruction for the course. Class time will be devoted to analyzing the assigned texts, group and small group discussion, and interfacing with the instructor about these works. I will try my best to ensure that our time together is productive. To that end, please avoid distractions during class (i.e. social media). I understand that these are difficult times. They are difficult for me as well. We will all be understanding with each other as we try to do the best we can.

I will provide each student with a participation checklist at the beginning of the course. You will keep track of your own participation, and you will turn in the checklist at the end of the semester along with a self-evaluation of your participation in class. In this course, participating means three specific things: 1) each student will post one question they have about an assigned reading BEFORE EACH CLASS in the course Discussion Board (this will help guide our class discussions), 2) each student will comment on at least one student's question per course section (so four total), 3) students will engage in discussions during class. As noted above, you will keep track of this work and will evaluate yourself at the end of the semester.

To receive an A in participation you should come to class prepared and on time, ask questions in the chat and/or on Blackboard, and provide insightful commentary about course materials. Students who come to class but intervene infrequently should receive a B. Those who come to class sometimes and seldom intervene should receive a C. Students who arrive unprepared or late and don't participate should receive a D. An F will be given to students who stop attending class or rarely if ever intervene. You will grade yourself according to these criteria.

GRADING

Four short exams 40%

Class participation 20%

Final paper proposal 10%

Final paper 30%

Grade System

A = 94-100 B+ = 87-89 B- = 80-83 C = 74-76 D+ = 60-69 F = 0-59

A- = 90-93 B = 84-86 C+ = 77-79 C- = 70-73 D = 60-65

*I do not round up grades. Don't ask. Seriously.

MEETING SCHEDULE

Part I: Indigenous Bodies in Colonial Times

Week 1. Course Introduction: Colonial Literature in Times of Rebellion

8/24 Columbus, Cancelled: The Vitality of Decolonial Resistance

8/26 Performance: “Devuélvanos el oro” (Colectivo Ayllu)
Performance: “España os pide perdón” (Abel Azcona)

Week 2. How the World Was Made: Popol Vuh

8/31 Popol Vuh
Introducción, pp. 7-20.

9/2 Popol Vuh (I)
Primera Parte, Capítulos I-IX, pp. 23-48.

Week 3.

9/7 NO CLASS—LABOR DAY

9/9 Popol Vuh (II)
Segunda Parte, Capítulos I-XIV, pp. 49-99.

Week 4.

9/14 Popol Vuh (III)
Tercera Parte, Capítulos I-X, pp. 103-126.

9/16 Popol Vuh (IV)
Cuarta Parte, Capítulos I-XII, pp. 127-162.
Exam 1

Part II. Columbus, Cannibals, and Conquest

Week 5. How the World Was Broken: Colonial Visions

9/21 Cristóbal Colón, “Diario del primer viaje” (1492)

9/23 Cristóbal Colón, “Carta a Santángel” (1493)

Week 6. You’re drunk, Pope. Sit down.

9/28 Pope Alexander VI, Papal Bull, “Inter caetera” (1493)
Amerigo Vesputi, *Carta del Nuevo Mundo* (1503?)

9/30 Walter Migolo, "Cartas, crónicas y relaciones del descubrimiento y la conquista"

Week 7. Narrating Conquests

10/5 Hernán Cortés, *Segunda carta de relación* (1520)

10/7 Bernal Díaz del Castillo, *Historia verdadera de la conquista de la Nueva España* (1632)

Exam 2

Part III. Souls, Sodomy, and the Apocalypse

Week 8. Apocalyptic Iterations

10/12 (Columbus Day) *Apocalypto* (2006, Dir. Mel Gibson)

+Note: Sebastián Calfuqueo will be speaking at 6pm via Zoom sponsored by the Humanities Institute. Look for the invitation.

10/14 Sigal, Pete. "Making Maya Men: Fantasy, Voyeurism, and Perverted Penetration" *GLQ* (2020) 26 (1): 1-34.

Week 9. Sodomitic Transtemporalities

10/19 Michael J. Horswell, *Decolonizing the Sodomite: Queer Tropes of Sexuality in Colonial Andean Culture*. Austin: University of Texas Press, 2005. Chapter 2, "Decolonizing Queer Tropes of Sexuality: Chronicles and Myths of Conquest" pp. 68-80.

10/21 Diego Falconí, *De las cenizas al texto: Literaturas andinas de las disidencias sexuales en el siglo XX*.

"Instrucciones para leer este libro. A modo de introducción," pp. 11-28.
+Sebastián Calfuqueo, "You will never be a weye"

Week 10. The Valladolid Debate: The Souls of Indians and a "Just War"

10/26 Bartolomé de las Casas, *Brevísima relación de la destrucción de las Indias* (1552)

10/28 Juan Ginés de Sepúlveda, *Tratado sobre las justas causas de la guerra contra los indios* (1547)

Exam 3

Part IV: Hybridity and Emergence

Week 11. Polyphony and textual mestizaje

11/2 Garcilaso de la Vega, *Comentarios reales de los incas* (1609)

11/4 Garcilaso de la Vega, *Comentarios reales de los incas* (1609)

Week 12. Critical Hybridity

11/9 José Antonio Mazzotti, *Coros mestizos del Inca Garcilaso* (intro)
1-page proposal due

11/11 Fuchs, Barbara, “A Mirror Across the Water: Mimetic Racism, Hybridity, and Cultural Survival”

Week 13. Materiality and Mimesis

11/16 Felipe Guaman Poma de Ayala, *El primer nueva corónica y buen gobierno* (1615)

11/18 Felipe Guaman Poma de Ayala, *El primer nueva corónica y buen gobierno* (1615)
Exam 4

Week 14.

11/23 **No Class**—Thanksgiving

11/25 **No Class**—Thanksgiving

Week 15. All the Single Ladies

11/30 Sor Juana Inés de la Cruz, *Respuesta a Sor Filotea de la Cruz* (1691)

12/2 Sor Juana Inés de la Cruz, *Respuesta a Sor Filotea de la Cruz* (1691)

Week 16. Conclusion

12/7 **Last day of Class**
Final papers will be due on our scheduled final exam date (12/9)

CLASS RESOURCES

Blackboard

STUDENT ACCESSIBILITY SUPPORT CENTER STATEMENT

If you have a physical, psychological, medical or learning disability that may impact your course work, please contact Student Accessibility Support Center, ECC (Educational Communications Center) Building, Room 128, (631) 632-6748. They will determine with you what accommodations, if any, 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 Student Accessibility Support Center. For procedures and information go to the following website: <http://www.stonybrook.edu/ehs/fire/disabilities>.

ACADEMIC INTEGRITY STATEMENT:

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 is required to report any suspected instances of academic dishonesty to the Academic Judiciary. Faculty in the Health Sciences Center (School of Health Technology & Management, Nursing, Social Welfare, Dental Medicine) and School of Medicine are required to follow their school-specific procedures. For more comprehensive information on academic integrity, including categories of academic dishonesty please refer to the academic judiciary website at http://www.stonybrook.edu/commcms/academic_integrity/index.html

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 University Community Standards any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, or inhibits students' ability to learn. Faculty in the HSC Schools and the School of Medicine are required to follow their school-specific procedures. Further information about most academic matters can be found in the Undergraduate Bulletin, the Undergraduate Class Schedule, and the Faculty-Employee Handbook.

You need to join a zoom meeting every class through BB. Please see instructions here: <https://it.stonybrook.edu/services/zoom/students>

All sessions will be recorded. In case of internet disruption, technology failure or any other problem to connect synchronously, the material will be posted on Blackboard and will be available for the rest of the semester.

FOR IT SUPPORT: Students can visit the Keep Learning website at <https://sites.google.com/stonybrook.edu/keeplearning> for information on the tools you need for alternative and online learning. Need help? Report technical issues at <https://it.stonybrook.edu/services/itsm> or call 631-632-2358.

To access mental health services, call Counseling and Psychological Services at 631-632-6720; Counselors are available to speak with 24/7.

If your instructor fails to connect to one of your weekly meetings, there are no new announcements on Black Board and you cannot reach him/her/they by email after 48 hours (weekdays), please email the department chair daniela.flesler@stonybrook.edu.

Fall 2020

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

This course satisfies the DEC category S3

This course satisfies the SBC category ESI, HFA+

Course Instructor: Joseph M. Pierce

Section: 01

Office Hours: Mon./Tues./Weds. 11am-12noon. (via Google hangout or email for appointment)

Instructor office: HUM 1139 (not using Fall 2020)

Instructor email: joseph.pierce@stonybrook.edu

COURSE DESCRIPTION:

Readings, viewings, and theoretical discussion of Spanish or Latin American culture with special focus on one or more issues (colonialism, imperialism, national identity, indigenism, subjectivity) as manifested in a specific cultural form or forms (testimonial literature, popular culture, cinema, novel, short story, poetry, television). May be repeated as the topic changes.

Course Topic

Hispanic Visual Cultures (Decolonial Visuality in Latin America)

Vision makes meaning out of the world. It can render intelligible the material realities that surround us, as it can impinge on those realities producing something more, something in excess of our capacity to comprehend, to believe, what we are seeing. This course is about those contradictions. We will interrogate visual cultures in the context of Latin America by asking how visuality stages and enacts the uneven power dynamics, and racial, gendered, and sexual economies that emerged over five centuries of colonial rule in the Americas. In doing so, this course will ask how Latin America is constituted through conflicting visual cultures; how the colonial gaze has endeavored to render Black and Indigenous subjects as objects of fascination and degeneracy; and how those same marginalized subjects have responded, resisted, and reshaped Latin American visuality through decolonial imaginaries that are rooted in history and which project new, future-oriented worlds.

Course Pre/co-requisites

Prerequisite: [SPN 395](#) or [SPN 396](#) or [SPN 397](#) or [SPN 398](#)

COURSE LEARNING OBJECTIVES:

- Introduce “visual culture” as an interdisciplinary form of analyzing the generation, reproduction, and adaptation of images in the context of Latin America—including Indigenous communities and Afro-diasporic communities, as well as immigrant communities in the United States.
- Contextualize relations between visual productions—in particular photography—across historical periods in Latin America. In so doing, question the use of visual tropes in the

production of particular types of populations (i.e. Indigenous, Afro-diasporic, criollo, and mestizo) in the context of political and economic developments in Latin America.

- Introduce methodological approaches to decoloniality (decolonial praxis) in relation to visual production, and thus, to the politics of image production.
- Develop critical writing and research skills regarding visual cultures; improve analytical vocabulary and critical awareness of archival materials and new digital media; apply these approaches via close readings and critical analyses.

COURSE REQUIREMENTS:

Attendance and Make Up Policy

- Attendance: What does it mean to “attend class” online, during a pandemic? I would like to discuss this in class with all of you and come to an agreement about what we expect of each other. I will not be taking attendance this semester in the normal sense. I will be asking students to complete a participation checklist, which includes your own description of attendance and participation. You are empowered to make choices about how you log on to class and under what conditions. However, the optimal situation (of course this depends on many factors) includes logging on via zoom during class time, turning your video on, and actively participating in class. Not everyone will be able to do this all the time. I understand that, which is why I am asking you to describe your own attendance and participation in this course.
- Late Work: You may turn in ONE assignment late per semester with no questions asked. In order to invoke this right, you MUST email me before the assignment is due and inform me that you need to take your one-time exception. I know that “life happens”. This is why I have this exception. To use it, you do not need to explain anything, simply state that you are taking the “life happens” exception. Other than that, no late work will be accepted. At. All. If you will be missing class for a university approved/sponsored event or religious/spiritual holiday, you must turn in your assignment on the due date or before. Because there are no exams or quizzes, there will be no makeups in this course.

Description and schedule of Required Readings and/or Assignments.

Image Reflections: One goal of this course is to construct our own “visual culture”. To do that, we will debate the pros and cons of different social media platforms (Blackboard, Wordpress blog, Instagram, Pinterest, tumblr, etc.) at the beginning of the course, and weighing issues of accessibility and connectivity, decide as a class which platform we would like to use for the following assignment. In 100 words (exactly) you will reflect on an image we study in class. Each reflection MUST BE EXACTLY 100 WORDS. This is an exercise in choosing elements of a text/image and writing about them with impact and economy. It is also an exercise in working within a formal restraint—100 words—and thus creating a textual block that is itself an image of an image. Each student will post 4 of these image reflections over the course of the semester. The assignment includes three components: 1) post an image (20 points); 2) post a 100-word reflection (60 points); 3) post at least one comment on another student’s image/reflection (20 points).

Short Essays: You will select an image from the Museo de la Plata (Argentina), Museo de Bellas Artes (Argentina), MOMA (USA), or Smithsonian NMAI (USA) that we have NOT studied in class, and you will provide a one-page description of the image (including its formal qualities), followed by a one-page analysis of its historical/cultural context (12 pt. double-spaced). Include the image on a cover page of your essay.

Cognitive Map: This is an exercise meant to help you visualize the academic conversations that are ongoing in the field of visual studies. You will construct a cognitive map of either A) a theoretical text, B) a historical text, or C) a visual/museological archive. We will be using <https://coggle.it/> to do this, a collaborative platform for organizing ideas. It may take some time for you to get the hang of it, so please plan accordingly. (Watch this [video](#) first). Each student will present their map during class in 10 minutes (timed!) as an introduction to one of that day's readings. Each map should be uploaded to the course Blackboard site before class. I will circulate a sign-up sheet at the beginning of the semester for this purpose. There are 34 different options for you to choose from between archives and critical texts. We will begin these presentations on 9/14 (after Labor Day). If you enter the course late and are not signed up, please let me know.

Annotated Bibliography: This is an exercise intended to help you identify and evaluate resources for your final essay. Each of the seven entries should include a brief rationale (3-4 sentences) for its use to your project. Each entry should answer: a) what is its main point of this text, and b) why are you using this text in your research? I will provide an example on Blackboard. Your Annotated Bibliography must include the following elements:

- 1) One historical text;
- 2) One book about the author, artist, generation, or artistic movement;
- 3) Four (4) peer-reviewed journal articles or book chapters;
- 4) One book review (of a historical or theoretical text);
- 5) One theory text;
- 6) One dissertation;
- 7) One website/digital archive.

Note: It must be rigorously formatted according to MLA style. I will take off points if this is wrong. And I will shake my head in disappointment.

Final Essay: Rather than a traditional final essay, SPN 405 students will create a 10-image visual essay/zine. This builds on the 100-word image reflections that we have done throughout the semester. Each visual essay/zine will have 10 images and 100 words per image. Thus, 1,000 words total. But these must be visual essays that engage with all of the previous material, including the outside research done for the cognitive map and the annotated bibliography. This is a creative assignment done on the basis of previous research.

Participation: This course will be taught online. It is synchronous, which means that the class time itself is the main mode of instruction for the course. Class time will be devoted to analyzing the assigned texts, group and small group discussion, and interfacing with the instructor about these works. I will try my best to ensure that our time together is productive. To that end, please avoid distractions during class (i.e. social media). I understand that these are difficult times. They

are difficult for me as well. We will all be understanding with each other as we try to do the best we can.

I will provide each student with a participation checklist at the beginning of the course. You will keep track of your own participation, and you will turn in the checklist at the end of the semester along with a self-evaluation of your participation in class. In this course, participating means three specific things: 1) each student will post one question they have about an assigned reading BEFORE EACH CLASS in the course Discussion Board (this will help guide our class discussions); 2) post your 100-word reflections before class when they are due; and 3) comment on at least one other student's 100-word reflection there. As noted above, you will keep track of this work and will evaluate yourself at the end of the semester.

To receive an A in participation you should come to class prepared and on time, ask questions in the chat and/or on Blackboard, and provide insightful commentary about course materials. Students who come to class but intervene infrequently should receive a B. Those who come to class sometimes and seldom intervene should receive a C. Students who arrive unprepared or late and don't participate should receive a D. An F will be given to students who stop attending class or rarely if ever intervene. You will grade yourself according to these criteria.

Workload: I aim for you to read approximately 50 pages per week in this class. Some of these readings are dense, and will require careful, slow reading. By limiting the amount of reading in this course, I want you to be able to engage deeply with fewer readings. However, if more reading is assigned, then I ask that you identify main concepts and arguments, reading the entire text, but not stopping to interrogate the details (in this case we will discuss them in class). According to recent [studies](#) in student productivity, this quantity and mode of reading should take you about 5 to 6 hours per week outside of class. That is what I expect.

Languages: This is an advanced-level Spanish course. You will note, however that half of the readings are in Spanish and half are in English. This is due to the availability of certain texts (i.e. Kopenawa) in English but not Spanish, my choice to assign the original rather than a translation (i.e. Mirzoeff and Mignolo), and to the academic publishing industry and how it privileges "theoretical" publications in English over other languages. If we are discussing a text that was written/published in English, I ask that you write about it in Spanish, though you may cite the original when needed. Please note that the expression of ideas in class should be done in Spanish.

Diversity: I am committed to constructing a course according to anti-racist and anti-patriarchal citational practices. Of the 24 main readings, 12 are by men and 12 are by women; 6 are Indigenous and/or Black, and 17 are by non-Black and non-Indigenous writers.

Exams

No exams in this course.

Assignments

4 Image Reflections 20%

2 Short Essays 20%

1 Cognitive Map 10%

1 Annotated Bibliography 10%
1 Final Visual Essay 20%
Participation 20%

Grade System

A = 94-100 B+ = 87-89 B- = 80-83 C = 74-76 D+ = 60-69 F = 0-59
A- = 90-93 B = 84-86 C+ = 77-79 C- = 70-73 D = 60-65

*I do not round up grades. Don't ask. Seriously.

MEETING SCHEDULE

Each week will include theoretical, historical, and/or critical texts, and one visual archive, selection, or text. It is your responsibility to carefully and thoughtfully read each of these forms of expression by class time each week. Before each class, you must post at least one question per week (about any reading or text) on the course Blackboard discussion board. For other important dates, see the [University Calendar](#).

Week 1. 8/24 Viral Visuality: Seeing the World Now
Instagram, Memes, and Tik-Tok (how do you produce/consume images?)

Week 2. 8/31 Visuality from Abya Yala
Pozo Menares, Gabriel and Margarita Canio Llanquinao, eds. *Wenumapu: Astronomía y Cosmología Mapuche*. Ocho Libros, 2014.
Chapter 1, "Küyen: Luna," pp. 40-63

Kopenawa, Davi and Bruce Albert. *The Falling Sky: Words of a Yanomami Shaman*. Trans. Nicholas Elliott and Alison Dundy. Cambridge, Mass: Harvard, University Press, 2013.
Chapter 3, "The Xapiri's Gaze," pp. 34-54.
Chapter 23, "The Spirit of the Forest," pp. 381-400.

Week 3. 9/7 No class/Labor Day

Week 4. 9/14 Decolonial Visual Studies

Rivera Cusicanqui, Silvia. *Ch'ixin Akax Utxiwa: Una reflexión sobre prácticas y discursos descolonizadores*. Tinta Limón, 2010.
"Sociología de la Imagen. Una visión desde la historia colonial andina," pp. 19-51.

Barriendos, Joaquín. "La colonialidad del ver. Hacia un nuevo diálogo visual intepistémico" *Nómadas* 35 (2011), pp. 13-29.

León, Christian. "Visualidad, medios y colonialidad." In *Desenganche: Visualidades y sonoridades otras*, edited by La Tronkal: grupo de trabajo geopolíticas y prácticas simbólicas. Quito: La Tronkal, 2010, pp. 34-52.

Week 5. 9/21 “Visual Studies” and “Latin America”

Mirzoeff, Nicholas. *An Introduction to Visual Culture*. Routledge, 2009.
“Introduction: Global Visual Cultures: Paradox and Comparison,” pp. 1-16.
“‘1492’: Expulsions, Expropriations, Encounters,” pp. 45-61.

Darío Yepes, Rubén. “Arte y política: La perspectiva latinoamericana de los estudios visuales.” *El Ornitorrinco Tachado* 10: 2019, pp. 21-33.

+Carlos Martiel (performances)

Image Reflection 1 Due

Week 6. 9/28 Maps...

Mignolo, Walter. *The Idea of Latin America*. Blackwell, 2005.
Ch. 1, “The Americas, Christian Expansion, and the Modern/Colonial Foundation of Racism,” pp. 1-50.

+Instagram: @DecolonialAtlas, @ndn.o, #LandBack,

Image Reflection 2 Due

Week 7. 10/5 ...Monsters, and Marvels

Davies, Surekha. *Renaissance Ethnography and the Invention of the Human: New Worlds, Maps and Monsters*. Cambridge University Press, 2016.
Ch. 3, “Spit-roasts, barbecues and the invention of the Brazilian Cannibal,” pp. 65-108.

Carpentier, Alejo. “Lo barroco y lo real maravilloso.” In *Ensayo Cubano del siglo XX*. Ed. Rafael Hernández y Rafael Rojas. México: Fondo de Cultura Económica, 2002. 333-356.

+Lino Arruda, *Monstrans: Experimenting with Hormones* (graphic novel)

Short Essay 1 Due

Week 8. 10/12 Sebastián Calfuqueo

*Mapuche visual artist Sebastián Calfuqueo will visit our class. The discussion will revolve around their work and will be led by students.

Recommended:

Wake, Elanor. “The Dawning Places: Celestially Defined Land Maps, *Títulos Primordiales*, and Indigenous Statements of Territorial Possession in Early Colonial Mexico.” In *Indigenous Intellectuals: Knowledge, Power, and Colonial Culture in Mexico and the Andes*. Ed. Gabriela

Ramos and Yanna Yannakakis. Durham and London: Duke University Press, 2014, pp. 202-236.

Gómez-Barris, Macarena. *The Extractive Zone: Social Ecologies and Decolonial Perspectives*. Durham: Duke University Press, 2017.
Chapter 4. "A Fish-Eye Episteme: Seeing Below the River's Colonization," pp. 91-109.

+Sebastián Calfuqueo: Video work

Week 9. 10/19 Photography and Modernity (I) Truths and Racial Fictions

Penhos, Marta. "Las imágenes de frente y de perfil, la 'verdad' y la memoria. De los grabados del Beagle (1839) y la fotografía antropológica (finales del siglo XIX) a las fotos de identificación en nuestros días." *Mem.soc.* 17:35 (2013), pp. 17-36.

Poole, Deborah. *Vision, Race, and Modernity: A Visual Economy of the Andean World*. Princeton: Princeton University Press, 1997.
Chapter 5, "Equivalent Images," pp. 107-141.

+ Galería Whitcomb, Martín Chambi Archive

Image Reflection 3 Due

Week 10. 10/26 Photography and Modernity (II) Men, Militias, and Museums

Tell, Verónica. *El lado visible: Fotografía y progreso en la Argentina a fines del siglo XIX*. San Martín, Argentina: UNSAM EDITA, 2017.
Chapter 1, "Coordenadas de espacio y tiempo. Registros (y ficciones) de la expansión territorial," pp. 21-64.

Kerr, Ashley Elizabeth. *Sex, Skulls, and Citizens: Gender and Racial Science in Argentina (1860-1910)*. Nashville: Vanderbilt University Press. 2020.
Chapter 3, "Displaying Gender: Indigenous Peoples in the Museo de La Plata," pp. 66-99.

+Museo de La Plata archive

Image Reflection 4 Due

Week 11. 11/2 Photography and Modernity (III) The ethnographic gaze

Giordano, Mariana. *Discurso e imagen sobre el indígena chaqueño*. La Plata: Al Margen. 2004.
Chapter 2, "La imagen visual sobre el indígena chaqueño," pp. 71-113.

Grandin, Greg. "Can the Subaltern Be Seen? Photography and the Affects of

Nationalism.” *Hispanic American Historical Review* 84:1 (2004): 83-111.

Masotta, Carlos. “El atlas invisible. Historias de archivo en torno a la muestra ‘Almas Robadas-Postales de Indios’ Buenos Aires, 2010)” *Corpus: Archivos virtuales de la alteridad americana* 1:1 (2011): 1-31.

Short Essay 2 Due

Week 12. 11/9 Photography and Modernity (IV) *Cartes de visite*, Intimacy, and the Family

Pierce, Joseph M. *Argentine Intimacies: Queer Kinship in an Age of Splendor, 1890-1910*. Albany: SUNY Press, 2019.

Chapter 3: “Spectral Desires: Queering the Family Album,” pp. 137-188.

González-Stepan, Beatriz. “Cuerpos in/a-propiados: carte-de-visite y las nuevas ciudadanías en la pardocracia venezolana postindependentista.” *Mem.soc* 17:34 (2013): 14-32.

Annotated Bibliography Due (upload to Blackboard)

Week 13. 11/16 From Image to Mediation

Martín Barbero, Jesús. *De los medios a las mediaciones: comunicación, cultura y hegemonía*. México: Gustavo Gilí, 1987.

“Los métodos: de los medios a las mediaciones,” pp. 203-260.

Week 14. 11/23 No Class/Thanksgiving Break

Week 15. 11/30 Mediated Mobilities

Reinoza, Tatiana. “Immigrant Invisibility and the Post-9/11 Border in Sandra Fernandez’s *Coming of Age*,” *Alter/Nativas: Latin American Cultural Studies Journal* 7 (2017). Online.

Julio Salgado, YouTube series, “Osito”

Week 16. 12/7 Contemporary Controversies

Emiliano Zapata después de Zapata, (selected journalism)

Final Essays due on the day of our Final Exam (12/14).

CLASS RESOURCES

Blackboard

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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 is required to report any suspected instances of academic dishonesty to the Academic Judiciary. Faculty in the Health Sciences Center (School of Health Technology & Management, Nursing, Social Welfare, Dental Medicine) and School of Medicine are required to follow their school-specific procedures. For more comprehensive information on academic integrity, including categories of academic dishonesty please refer to the academic judiciary website at http://www.stonybrook.edu/commcms/academic_integrity/index.html

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 University Community Standards any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, or inhibits students' ability to learn. Faculty in the HSC Schools and the School of Medicine are required to follow their school-specific procedures. Further information about most academic matters can be found in the Undergraduate Bulletin, the Undergraduate Class Schedule, and the Faculty-Employee Handbook.

You need to join a zoom meeting every class through BB. Please see instructions here: <https://it.stonybrook.edu/services/zoom/students>

All sessions will be recorded. In case of internet disruption, technology failure or any other problem to connect synchronously, the material will be posted on Blackboard and will be available for the rest of the semester.

FOR IT SUPPORT: Students can visit the Keep Learning website at <https://sites.google.com/stonybrook.edu/keeplearning> for information on the tools you need for alternative and online learning. Need help? Report technical issues at <https://it.stonybrook.edu/services/itsm> or call 631-632-2358.

To access mental health services, call Counseling and Psychological Services at 631-632-6720; Counselors are available to speak with 24/7.

If your instructor fails to connect to one of your weekly meetings, there are no new announcements on Black Board and you cannot reach him/her/they by email after 48 hours (weekdays), please email the department chair daniela.flesler@stonybrook.edu.

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.

- Contextualize relations between cultural productions—in particular literature, art, and performance—in Latin America. In so doing, question the formation and adaptation of tropes of the body, gender, and sexuality, in the production of particular types of populations (i.e. Indigenous, Afro-diasporic, criollo, and mestizo) in the context of political and economic developments in Latin America.
- Introduce methodological approaches to queer theory and decoloniality (decolonial praxis) in relation to cultural production, and thus, to the politics of aesthetics.
- Develop critical writing and research skills regarding visual, literary and performance cultures; improve analytical vocabulary and critical awareness of archival materials and new digital media; apply these approaches via close readings and critical analyses.

COURSE REQUIREMENTS:

Attendance and Make Up Policy

- Attendance: What does it mean to “attend class” online, during a pandemic? I would like to discuss this in class with all of you and come to an agreement about what we expect of each other. I will not be taking attendance this semester in the normal sense. You are empowered to make choices about how you log on to class and under what conditions. However, the optimal situation (of course this depends on many factors) includes logging on via zoom during class time, turning your video on, and actively participating in class. Not everyone will be able to do this all the time. I understand that, which is why I am asking you to describe your own attendance and participation in this course.
- Late Work: Let’s do our best.

Description and schedule of Required Readings and/or Assignments.

1. **Reverse Outline:** This will serve as a method of critical analysis and also a tool for improving your own analytical voice. A handout will be provided on Blackboard, but the gist is that you analyze not only the content of one chapter/article, but also the form of analysis and argumentation. These should be turned in on the assigned day and also posted on our Blackboard discussion board. This outline may serve (I encourage you to do this) as a model for your final paper.
2. **Oral Presentation:** This should not exceed 20 minutes. It is a model of a conference presentation in which one student provides a critical analysis of a primary text and lays a framework for a broader discussion of and connection with other course readings. Seriously. **You should not speak for more than 20 minutes.** You should have a critical point of view and be prepared to prompt and critically intervene in the subsequent class discussion. Finally, you should post your presentation on Blackboard discussion board by 5PM the day before you are to present (i.e. 5PM on Sunday).
3. **Final Essay Abstract:** This should explain the object of study, methodological approach, rationale, and stakes of your final paper. It should be between 250 and 300 words.
4. **Annotated Bibliography:** This is an exercise intended to help you identify and evaluate resources for your final essay. Each of the seven entries should include a brief rationale

(3-4 sentences) for its use to your project. Each entry should answer: a) what is its main point of this text, and b) why are you using this text in your research? I will provide an example on Blackboard. Your Annotated Bibliography must include the following elements:

- 1) One historical text;
- 2) One book about the author, artist, generation, or artistic movement;
- 3) Four (4) peer-reviewed journal articles or book chapters;
- 4) One book review (of a historical or theoretical text);
- 5) One theory text;
- 6) One dissertation;
- 7) One website/digital archive.

Note: It must be rigorously formatted according to MLA style.

5. **Final Essay:** This may, but need not, take one of our course texts as a primary object of analysis. You are encouraged to make this paper work for you, to the service of your broader thematic and/or theoretical interests. This means that transnational and/or transhistorical approaches are encouraged, though not necessary. Topics should be discussed with the professor in office hours beforehand, and the Abstract will serve as the formal proposal of your topic. These papers need to be between 15 and 20 pages (not more, not less) and strictly follow MLA guidelines for citation and formatting. Argumentative efficaciousness and technical proficiency in writing the essay is expected, originality is required, and queer decoloniality encouraged.
6. **Not-a-Final Essay Project:** Not everyone benefits from the Final Essay. Not everyone wants to be an academic or will end up doing this type of research, which is modeled on the demonstration of expertise that is at odds with a decolonial approach to knowledge. So, please, feel fully empowered to do a Not-a-Final-Essay Project, which may entail creating a podcast, a website, a translation, a zine (or series of zines), a digital gallery, a web series, an oral history project, etc. If you do want to do this type of work, please make an appointment with me so we can discuss how best to support you and how to evaluate this work. We'll work on this together.

Participation: This course will be taught online. It is synchronous, which means that the class time itself is the main mode of instruction for the course. I understand that these are difficult times. They are difficult for me as well. We will all be understanding with each other as we try to do the best we can.

To receive an A in participation you should come to class prepared and on time, ask questions in the chat and/or on Blackboard, and provide insightful commentary about course materials. Students who come to class but intervene infrequently should receive a B. Those who come to class sometimes and seldom intervene should receive a C. Students who arrive unprepared or late and don't participate should receive a D. An F will be given to students who stop attending class or rarely if ever intervene.

Workload: I aim for you to read approximately 200 pages per week in this class, sometimes more, sometimes less. Some of these readings are dense, and will require careful, slow reading. By limiting the amount of reading in this course, I want you to be able to engage deeply with

fewer readings. However, if more reading is assigned, then I ask that you identify main concepts and arguments, reading the entire text, but not stopping to interrogate the details (in this case we will discuss them in class).

Languages: This course will be taught primarily in English. However, students should feel free to contribute to class discussions in whatever language they feel most comfortable. We will do our best to summarize/translate as needed so that we can all be on the same page. In addition, while the majority of the texts selected for this course are in English, there are a few crucial texts that do not exist in English translation. I will submit a course bibliography with some of these titles as an annex. Students may write their final papers in English, Spanish, or Portuguese.

Diversity: As a form of radical citational practice, I endeavor to foreground texts written by marginalized and racialized communities in this course. The majority of texts included are written by Indigenous and Black/Afrodiasporic authors/artists/critics/theorists. This is because, for a course about decolonial praxis and queerness, we have to start with our own voices, and foreground our own methods. This selection is not perfect, but it aims to enact the politics of queer Indigenous relationality that this course is essentially, about.

Exams

No exams in this course.

GRADING:

10%	Course Participation
15%	Reverse Outline
15%	Oral Presentation
10%	Final Essay Abstract
20%	Annotated Bibliography
30%	Final Essay/Project

Grade System

A = 94-100 B+ = 87-89 B- = 80-83 C = 73-76 F = 0-70
A- = 90-93 B = 84-86 C+ = 77-79 C- = 70-73

A note about course organization:

There are many different ways to organize a course. One is chronologically. But from the perspective of Indigenous populations, “time” is already colonial. So, settler time cannot be the organizing criteria for a course about decoloniality and queerness. Another is to move from theory to object of study. But Black and Brown queers have always been the objects studied by scientists and artists and collected in museums and on police reports; have been the material out of which theory is extracted. And so, this way will not do either.

What I have landed on is a series of four thematic axes: Body/Land, Wounds/Hungers, Cuir(s)/Desires, and Movements/Becomings. Within each axis are key words/topics for discussion for each day of class. I hope that by stitching together these key words and these larger thematic clusters, we will be able not to comprehend queerness and decoloniality, but to enact, to practice, some of the ways through which queerness and decoloniality matter today.

This means, finally, dispensing with a lot of material that could have been included. There are three strands of thought that I want to recognize, but which we are not reading here.

1. White Queer Theory. We will not read Foucault, Butler, Sedgwick, Halberstam, Halperin, Edelman, or in fact, any US/Anglophone (or Francophone) queer theory. We are starting elsewhere.
2. In a similar fashion, we are also not starting with the “decolonial turn” (Quijano, Moreiras, Mignolo) or its precursors (Mariátegui, Cornejo Polar, Rama; Fanon, Glissant), but rather with current practitioners of decoloniality, with Indigenous writers and knowledge keepers; Black feminist and trans theorists; displaced and diasporic praxis.
3. The Anthropocene. Nope. We do not begin from that body of work either.
4. Finally, the important issue of language and translation needs to be considered part of this decision-making process. Because this course is being taught in English, all required readings are in English. That is problematic, obviously, but we are going in with eyes wide open. This means that much work by Latin American queer/cuir and trans writers is going to be left out. This is systemic (having to do with editorial practices, reading publics, market forces, etc.). I will create a supplemental reading list for this course with readings in Spanish and Portuguese.

The following books are required for this course, please order them ASAP. All sources not listed here will be posted on Blackboard in .pdf format.

1. Billy-Ray Belcourt, *This Wound is a World* (U of Minnesota Press, 2017)
2. Leanne Betasamosake Simpson, *As We Have Always Done: Indigenous Freedom through Radical Resistance* (U of Minnesota Press, 2017)
3. Robin Wall Kimmerer, *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* (Milkweed, 2013)
4. Silvia Rivera Cusicanqui, *Ch'ixinakax utxiwa: On Practices and Discourses of Decolonization*. Trans. Molly Geidel. (Polity Press, 2020)
5. “Trans Studies en las Américas” *TSQ* Special Issue 6:2 (2019) (Duke UP)

MEETING SCHEDULE

I. Body/Land

Week 1. February 1, 2021. Ancestral Futures

Combahee River Collective Statement

Lee Maracle, *I am Woman*, “Isn’t Love a Given”

Radical Indigenous Survivance & Empowerment (R.I.S.E.) [Instagram](#)

Week 2. February 8, 2021. Relations

Leanne Betasamosake Simpson, *As We Have Always Done: Indigenous Freedom through Radical Resistance* (pp. 1-144).

Eve Tuck and K. Wayne Yang, “Decolonization is not a Metaphor,” *Decolonization: Indigeneity, Education & Society* 1:1 (2012): 1-40.

Week 3. February 15, 2021. Praxis

Leanne Betasamosake Simpson, *As We Have Always Done: Indigenous Freedom through Radical Resistance* (pp. 145-247).

Audra Simpson, *Mohawk Interruptus: Political Life Across the Borders of Settler States*, Ch. 4, “Ethnographic Refusal: Anthropological Need” (pp. 95-114).

Week 4. February 22, 2021. Kin

Karyn Recollet and Emily Johnson, “Kin-dling and Other Radical Relationalities,” *Movement Research Performance Journal*, no. 52/53 (October 2019): 18–23.

Kim TallBear, “Making Love and Relations Beyond Settler Sex and Family,” in *Making Kin Not Population*, Eds. Adele E. Clarke and Donna Haraway (2018), pp. 145-166.

Lukás Avendaño, “Buscando a Bruno” (Film, link TBD)

Week 5. March 1, 2021. Care

Robin Wall Kimmerer, *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*

Sebastián Calfuqueo, “Kowülen (Ser líquido)” ([Video](#))

II. Wounds/Hungers

Week 6. March 8, 2021. Heridas abiertas

Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza* (pp. 23-120)

Sylvia Wynter, “Unsettling the Coloniality of Being/Power/Truth/Freedom: Towards the Human, After Man, Its Overrepresentation—An Argument,” *CR: The New Centennial Review* 3:3 (Fall 2003): 257-337.

Note: March 12, 2021 4pm-6pmET Queer Directions Symposium, “Indigeneities & Sexualities” with Audra Simpson, Dayna Danger, Joseph M. Pierce, and T.J. Tallie. (Register [here](#). Will also be live streamed.)

Week 7. March 15, 2021. Colonial Wounds

Billy-Ray Belcourt, *This Wound is a World*

Laura Ortman and Demian DinéYazhi’, “An Infected Sunset” ([Video](#))

Week 8. March 22, 2021. Do you eat this gold?

Silvia Rivera Cusicanqui, *Ch’ixinakax utxiwa: On Practices and Discourses of Decolonization*

III. Cuir(s)/Desires

Week 9. March 29, 2021. Desire and Politics

Néstor Perlongher, *Plebian Prose* (pp. 13-92)

Diego Falconí, TBD

Week 10. April 5, 2021. Quare/Decolonial

E. Patrick Johnson, “‘Quare’ studies, or (almost) everything I know about queer studies I learned from my grandmother,” *Text and Performance Quarterly*, 21:1 (2001): 1-25.

Héctor Domínguez-Ruvalcaba, *Translating the Queer*, Chapter 1, “Queer decolonization,” pp. 19-53

Pedro Paulo Gomes Pereira, “Reflecting on Decolonial Queer” *GLQ* 25:3 (2019): 403-429.

Week 11. April 12, 2021. Queer/Decolonial

Michael J. Horswell, *Decolonizing the Sodomite: Queer Tropes of Sexuality in Colonial Andean Culture*, Chapter 3, “From Supay Huaca to Queer Mother: Revaluing the Andean Feminine and Androgyne” pp. 114-166.

T.J. Tallie, *Queering Colonial Natal: Indigeneity and the Violence of Belonging in Southern Africa*, Chapter 1, “‘That Shameful Trade in a Person’: Ilobolo and Polygamy,” pp. 15-52.

Jennifer Nez Denetdale, “Return to ‘The Uprising at Beautiful Mountain in 1913’ Marriage and Sexuality in the Making of the Modern Navajo Nation” in *Critically Sovereign: Indigenous Gender, Sexuality, and Feminist Studies*, Ed. Joanne Barker, pp. 69-98.

IV. Movements/Becomings

Week 12. April 19, 2021. Trans/lation

Marcia Ochoa, *Queen for a Day: Transformistas, Beauty Queens, and the Performance of Femininity in Venezuela*, Chapter 5, “Sacar el Cuerpo: Transformista and Miss Embodiment” pp. 155-200.

C. Riley Snorton, *Black on Both Sides: A Racial History of Trans Identity*, Chapter 2, “Trans Capable: Fungibility, Fugitivity, and the Matter of Being,” pp. 55-97.

Week 13. April 26, 2021. Trans/Américas

“Trans Studies en las Américas” *TSQ* Special Issue 6:2 (2019) (the entire issue)

Week 14. May 3, 2021. Where are we right now?
Class Presentations

CLASS PROTOCOL

We will define our own class agreements for electronic devices and interruptions.

CLASS RESOURCES

Blackboard

STUDENT ACCESSIBILITY SUPPORT CENTER STATEMENT

If you have a physical, psychological, medical or learning disability that may impact your course work, please contact Student Accessibility Support Center, ECC (Educational Communications Center) Building, Room 128, (631) 632-6748. They will determine with you what accommodations, if any, 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 Student Accessibility Support Center. For procedures and information go to the following website: <http://www.stonybrook.edu/ehs/fire/disabilities>.

ACADEMIC INTEGRITY STATEMENT:

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 is required to report any suspected instances of academic dishonesty to the Academic Judiciary. Faculty in the Health Sciences Center (School of Health Technology & Management, Nursing, Social Welfare, Dental Medicine) and School of Medicine are required to follow their school-specific procedures. For more comprehensive information on academic integrity, including categories of academic dishonesty please refer to the academic judiciary website at http://www.stonybrook.edu/commcms/academic_integrity/index.html

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 University Community Standards any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, or inhibits students' ability to learn. Faculty in the HSC Schools and the School of Medicine are required to follow their school-specific procedures. Further information about most academic matters can be found in the Undergraduate Bulletin, the Undergraduate Class Schedule, and the Faculty-Employee Handbook.

You need to join a zoom meeting every class through BB. Please see instructions here: <https://it.stonybrook.edu/services/zoom/students>

All sessions will be recorded. In case of internet disruption, technology failure or any other problem to connect synchronously, the material will be posted on Blackboard and will be available for the rest of the semester.

FOR IT SUPPORT: Students can visit the Keep Learning website at <https://sites.google.com/stonybrook.edu/keeplearning> for information on the tools you need for alternative and online learning. Need help? Report technical issues at <https://it.stonybrook.edu/services/itsm> or call 631-632-2358.

To access mental health services, call Counseling and Psychological Services at 631-632-6720; Counselors are available to speak with 24/7.

If your instructor fails to connect to one of your weekly meetings, there are no new announcements on Black Board and you cannot reach him/her/they by email after 48 hours (weekdays), please email the department chair daniela.flesler@stonybrook.edu.