

SP 9657B
Testimony Memory Fiction
Tues 5-8PM



Instructor: Prof. Felipe Quetzalcoatl Quintanilla
Office: UC 3325
Email: fquinta@uwo.ca
Office Hours: TBA
and by apt.

Course Description:

This course will be devoted to the study of memory and its connections to writing modalities such as the testimonial, the *memoire*, auto-fiction and fiction, in Latin American and in US/Canadian Latinx contexts. The texts, films and artistic installations we will be exploring will range from those centered on the bitter fruits of the Cold War in Latin America, but also on more recent phenomena such as the various indigenous/student/feminist movements of self-determination, as well as on the complex migration flows across *las Américas* from the early 1970s to the present day. Along the way, we will be thinking about the nature of testimonial literature and its emergence in Latin America, its understanding as a literary genre and its positionality vis a vis the literary canon and vis a vis political action. The concepts that will inform our discussions will be subalternity, voice, social justice, human rights, transnational solidarity, reparations, and memory. We will be listening to the voices from various struggles, from

women, youth, combatants, and the indigenous. We will end, finally, on a consideration of fiction as a potential tool for remembering and imaginative healing.

COURSE OBJECTIVES:

- 1) To learn about and be able to discuss and analyze the many and varied contexts for the development of testimonial texts (social, political, and historical) and its most recurrent themes, representations, and figures.
- 2) Employing terminology from memory and oral history studies, the student will engage with the major trends and representative writers who have shaped constructs of memory, testimony, voice and healing in a Latin American context.
- 3) To gain a much richer understanding of the testimonio genre in its dialogue with proximal genres and modes, such as the memoir, auto fiction, the novel, documentary film, etc.
- 4) To hone your reading skills by acquiring and developing a working/critical vocabulary in order to analyze and evaluate cultural artefacts pertaining to different disciplines and genres—from personal essays, poetry, academic articles, film reviews, art catalogs—and effectively apply their main ideas/points of contention/examples as a component of your arguments.
- 5) To refine your skills as a writer by using different genres, from expressive, artistic, and more informal writing, to academic and more “professional” writing, in order to give form and extend your critical thinking and deepen your understanding of the class materials.
- 6) To enhance your ability to do research at the graduate level by composing a final research paper built over the course of several stages and assignments; and by doing a final formal oral presentation, both based on a particular research topic/theme/question related to the themes and authors covered during the semester.

Required texts (Available at the UWO Bookstore)

- Aguirre. *Something Fierce. Memoire of a Revolutionary Daughter.*
- Rigoberta Menchú/Elizabeth Burgos. *I, Rigoberta Menchú: An Indian Woman in Guatemala.*
- Castellanos Moya. *Senselessness.*
- Bellatín. *Beauty Salon.*

Suggested texts

- Poniatowska. *The Night of Tlatelolco. Chronicles of Oral History.*
- Cabezas. *Fire from the Mountain.*
- Ramírez. *Huesos en el desierto.*
- Cabezas. *Fire from the Mountain.*
- Barrios/Viezzler. *Si me permiten hablar.*

Grading Policy

Class participation	10%
Song analysis	10%
2 memes	5%
Paper proposal and annot. bib.	10%
Final Paper	30%
Storymap collab	10%
4 min conference pres	10%
Creative Project	15%

Total:	100%

***Note for MER students**

MER students are required to focus their song analysis, final paper and presentations on a topic related to migration and/or ethnic relations.

Assignments

Students must complete all assignments by the designated date. **No late homework will be accepted.** In case of absence, it is the student's responsibility to contact a classmate or the instructor and obtain the necessary information.

Class Participation

As in any literature/theater course, class participation is crucial. The class participation grade (15%) will be based on both the quantity and quality of student contribution. Students are expected to **come prepared to class.**

3-minute conference presentation

During the last of classes, each student will be in charge of giving a short oral presentation on the topic of their final paper. More info on this class component will be sent your way throughout the semester. Essentially, you are required to bring it! Come ready to do a sick 3 min presentation with a max of 5 slides, and look sharp/professional for this day.

Paper proposal and annotated bibliography

In collaboration with the professor, students will choose a topic from a list of options in order to eventually write a 4000 word final essay (excluding bibliography). Before embarking on writing this essay, however, every student must submit a paper proposal and annotated bibliography (due on Feb 11th). The proposal should be between 2 and 3 pages long (MLA style format) and it must provide an introduction to the topic and texts as well as a well crafted thesis statement and essay outline. The annotated bibliography, in turn, must properly cite and comment on the relevance of at least 10 sources, 7 of which must be scholarly sources not listed on the syllabus.

Final paper

The 4000 word final essay must show coherence, a good thesis, organization in the arguments that are being presented, critical thinking skills, a rational conclusion and no spelling mistakes. It must include 12 bibliography entries as a minimum requirement. Of these 8 must be academic secondary sources not listed on the syllabus. Due last day of classes.

Storymap Collaboration

The Surviving Memory in Postwar El Salvador collaborative research initiative is an international partnership of survivors, scholars, artists, lawyers, museums, architects, community organizers, municipal governments, civil society organizations and mental health professionals who are committed to documenting the history of the Salvadoran Civil War (1980-1992) and preventing future violence. Using decolonial and participatory methodologies, our goal is to engage in high impact, community-driven research projects, oral histories, and accessible knowledge mobilization activities that approach historical memory work holistically. The StoryMap collaboration component in this class, will require students to actively participate and engage with the other members of this translational team, and aide in the creation of these multimedia artefacts. More info on this will be posted on OWL.

Final Creative Project

Based on one of the literary or filmic texts seen in class, the students will form (3-4 person) groups in order to put together a (2-3 min) filmic dramatic interpretation. You may make use of as many resources as you see fit (cell phones, camcorders, DSLRs, animation, puppets, photographs, voice over narration, interpretative dance etc.). Each group must also provide a two page (double-spaced, times new roman, 12 font size) justification and discussion of the development of the project, the form, the content and relevance of the interpretation to the original text.

Attendance Policy

Class attendance is **mandatory**. Regular class attendance is essential for successful completion of the course. Students are allowed **one (1)** absence per semester. For any absences beyond this, a student's FINAL GRADE will be lowered by 2%.

Every **three (3)** tardies will be counted as **one (1)** absence. In order to receive full credit for daily attendance, students must stay in class for the entire duration of the class period.

Absences will only be EXCUSED by showing proof of EMERGENCY MEDICAL ATTENTION or by presenting a letter from the Dean. There are no exceptions.

This class requires that the student invest a great deal of time and energy preparing the readings and materials. You are expected to attend all weekly classes.

Statement on Use Of Laptops/Mobile Device In The Classroom

Laptops or mobile devices can support your learning in this class, but they can also be a source of distraction for you and other students around you. Please turn off all sound notifications before you enter the classroom. You are welcome to use your devices for course-related activities such as taking notes, researching lecture topics, collaborating on group projects, viewing documents in OWL, and communicating with other students about the course material. You are not permitted to use these devices for any non-course-related activities. Students who wish to use laptops or mobile devices are asked to sit in the laptop-designated area of the class. During activities that do not require these devices, such as

group discussions, you will be asked to close or put them away. If you have concerns or comments about how the use of laptops or mobile devices is affecting your learning during the course, please make an appointment to talk with the instructor.

OWL

OWL will be used to send out group messages, post announcements, and make **class documents** easily available to everybody. Students are responsible for checking their e-mail and UWO regularly, and **print out the necessary documents on time**.

Academic Honesty

Students are expected to maintain high standards at UWO. Cheating is not tolerated on either exams or homework. Anyone caught cheating, copying from others, or allowing others to copy their work is subject to receiving an "F".

Plagiarism and cheating will not be tolerated

Plagiarism is the presentation as one's own, the ideas and writing of another. Plagiarism is academically dishonest and subjects the offending student to penalties up to and including expulsion. Students must make appropriate acknowledgements of the original source where material written or compiled by another is used.

Plagiarism Checking: All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between Western University and Turnitin.com (<http://www.turnitin.com>). Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf A student guilty of a scholastic offence may be subject to the imposition of one or more penalties, ranging from reprimand to expulsion from the university.

Support Services

Please contact the course instructor if you require lecture or printed material in an alternate format or if any other arrangements can make this course more accessible to you. You may also wish to contact Services for Students with Disabilities (SSD) at 661-2111 ext. 82147 if you have questions regarding accommodation.

The policy on Accommodation for Students with Disabilities can be found here:

www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_disabilities.pdf

The policy on Accommodation for Religious Holidays can be found here:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_religious.pdf

Students who are in emotional/mental distress should refer to Mental Health@Western (http://www.health.uwo.ca/mental_health) for a complete list of options about how to obtain help.

The following scale will be used to determine grades in the course:

GRADE	PERCENTAGE
A+	90-100%
A	80-89%
B	70-79%
C	60-69%
D	50-59%
F	Below 50% or assigned when course is dropped with academic penalty.

Winter 2021: CALENDAR

Week 1		
Day	Themes	Assignment
Jan 7	INTRO	<p>Read syllabus Intro to texts MLA format On film Analysis</p> <p>Intro. Testimony, memory, literature, and fiction.</p> <p>Screening in class: <i>La historia oficial</i>. Dir. Luis Puenzo.</p> <p>Fragment: <i>La memoria obstinada</i>. Dir. Patricio Guzmán.</p>
Week 2		
Jan 14	Passion and memory	<p>Aguirre. <i>Something Fierce. Memoirs of a Revolutionary Daughter</i>.</p> <p>Marjorie Agosin. "Passion and Memory." <i>Ashes of Revolt</i>. 96-109</p> <p>Marjorie Agosin. "So We Will Not Forget," <i>Ashes of Revolt</i>, 64-79.</p>
Week 3		
Jan 21	Forgetting/remembering	<p>Aguirre. <i>Something Fierce. Memoire of a Revolutionary Daughter</i>.</p> <p>Screening. <i>The Pearl Button</i>. Dir. Patricio Guzman. 2015</p>

Week 4		
Jan 28	Witness, truth, survival	<p>Aguirre. <i>Something Fierce. Memoire of a Revolutionary Daughter.</i></p> <p>Dori Laub. “An event without a Witness: Truth, testimony and Survival”</p> <p>Screening. <i>Tangos, el exilio de Gardel.</i> Dir. Fernando Solanas. 1985.</p> <p>Meme 1 due</p>
Week 5		
Fed 4	<p>Collaborative memory project.</p> <p>Guest Lecture by Professor Amanda Grzyb. FIMS. UWO.</p>	<p>Professor Amanda Grzyb. “Surviving Memory in Postwar El Salvador.”</p> <p>Final essay proposal due printed and at beginning of class.</p>
Week 6		
Feb 11	<p>Collaborative memory project</p> <p>Guest lecture</p> <p>Professor Emily Ansari. Music. UWO</p> <p>Music and testimony</p>	<p>Cold War Era protest music.</p> <p>Listen to course music playlist: Mercedes Sosa, Victor Jara, Ali Primera, etc.</p> <p>Marjorie Agosin. “Anne Frank or the Landscape Unrooted.” <i>Ashes of Revolt</i>, 36-41</p> <p>Listen (critically) at home to class Youtube playlist.</p> <p>Come to class ready to do a brief 2 min presentation on your chosen song.</p> <p>Song analysis due.</p>
READING WEEK- Feb 13-Feb 21		
Week 8		
Feb 25	<i>Me llamo Rigoberta Menchú, y así me nació la consciencia.</i>	<p>Menchú/Burgos “I, Rigoberta Menchú...”</p> <p>Lynda Marin. “Speaking out Together: Testimonials of Latin American Women.”</p>

Week 9		
March 3	The margin	John Beverley "The Margin at the Center: On Testimonio." Horacio Castellanos Moya. <i>Senselessness</i> .
Week 10		
March 8	Collaborative memory project Roundtable Katrina Fenicky, Jaime Breynes and Giada Ferrucci	On trauma and healing, memory routes, and environmental memory Readings: TBA Meme 2 due
Week 11		
March 17	The plight of the student	Excerpts from Elena Poniatowska. <i>The Night of Tlatelolco</i> . Screening: <i>Ayotzinapa, paso de tortuga</i> . Dir. García Meza.
Week 12		
March 24	Mario Bellatín and Reinaldo Arenas.	Bellatín. <i>Beauty Salon</i> . Screening: <i>Before Night Falls</i> . Dir. Julian Schnabel. 2000 StoryMap assignments due
Week 13		
March 31	Bones in the desert	Excerpts from Roberto Bolaño: 2666 Second reading: TBA
Week 14 Presentations week		
April 5	Presentation day.	Dress to impress and bring snacks.

April 5th last day of classes
April 8-30 : examination period

***Professor reserves the right to make changes to the syllabus during the semester.**