

# **Spanish 9725B Inquisitorial Voices of the (His)panic World**

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**Office Hours:** By appointment

**Class Schedule:** Thursdays, 12:30 – 3:30 pm in Stevenson Hall, Room 2166

## **Course Description**

The objective of this graduate course is to undertake a dynamic and rigorous critical approach to contemporary texts from the (His)panic world, paying particular attention to those from Equatorial Guinea, the Philippines, and Morocco as well as indigenous and afro-descendant voices from the Americas. A key focus in our work will involve the intersection of race, class, political beliefs, gender/gender identity, ethnicity, sexual orientation, socio-economic situation and religion. This ambitious agenda will lead us to consider how inquisitorial voices of the Spanish speaking world challenge, negotiate and dismantle theoretical notions of myth, colonialism, body (body as genetics, the racialized body, the pathologized body, the classed body, the aesthetic body, the healthy body, etc.), displacement and history.

## **Required Texts**

All required readings are available at the library or on blackboard.

## **Assignments and Evaluation**

All assignments are to be handed at the beginning of class unless otherwise indicated.

Participation 30%

4 reading responses 20%

Paper proposal 10%

Final research paper 40%

## **Statement on Academic Offences**

The statement: “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/handbook/appeals/scholastic_discipline_grad.pdf)  
[http://www.uwo.ca/univsec/handbook/appeals/scholastic\\_discipline\\_grad.pdf](http://www.uwo.ca/univsec/handbook/appeals/scholastic_discipline_grad.pdf) “

“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 The University of Western Ontario and Turnitin.com ( <http://www.turnitin.com> ).”

## Course Organization

### Session I: January 11 - Introduction to the Course

Guillermo Gómez-Peña, “Welcome to the Third World” (video-performance)  
<http://www.youtube.com/watch?v=EdEF3Sg-5w4&feature=related>

Raúl Moarquech Ferrera-Balanquet, “La vida que nunca fue” (video-performance)  
<https://vimeo.com/154219550>

Torres García, “El mapa invertido” (arte visual)  
[http://www.ceciliadetorres.com/jt/jt2\\_map\\_72.html](http://www.ceciliadetorres.com/jt/jt2_map_72.html)

Las Krudas, “Kandela”

Débora Carnevali Ramírez, “Pizarrón” <http://www.laperiferia.org/pizarroacuten--deacutebora-carnevali.html>

### Session II – January 18

“Quiero que me llames Joto,” Collaboration with Yosimar Reyes, Dir. Jesús Iñiguez

### Session III – January 25

Poemas: Maya Cú, Rebeca Lane, Daniela Catrileo, David Aníñir, Elicura Chihuailaf, Leonel Lienlaf, Jaime Luis Huenun, and Graciela Huinao

### Session IV – February 1

<https://www.newyorker.com/culture/photo-booth/a-mexican-american-photographers-body-on-display-and-invisible>

Excerpts from *Diary of a Reluctant Dreamer: Undocumented Vignettes from a Pre-American Life (Latinographix)* by Alberto Ledesma. Columbus: Ohio State UP, 2017.

Excerpts from *United States of Banana* by Giannina Braschi. Las Vegas: AmazonCrossing, 2011.

Gloria Anzaldúa, “The Homeland/Aztlán,” *Borderlands/La Frontera: The New Mestiza*. San Francisco: Aunt Lute Books, 1987.

Illustrations from *El Coyote Crossing Borders* by Joaquín Junco Jr.

<http://www.juncocanche.com>

Instagram: juncocanche

### **Session V – February 8**

Donato Ndong-Bidyogo. *Los poderes de la tempestad*. Malabo: Morandi Editores, 1997.

ABC “Guinea en el día de la hispanidad” (56) 2 de septiembre de 1979.

Ignasio Tofiño-Quesada. “Spanish Orientalism: Uses of the Past in Spain’s Colonization of Africa.” *Comparative Studies of South Asia, Africa and the Middle East* 23.1-2 (2003): 141-48.

### **Session VI – February 15**

Juan Tomás Ávila Laurel. *Arde el monte de noche*. Madrid: Calambur Narrativa, 2009.

### **NO CLASS – SPRING READING WEEK – February 19-23, 2018**

### **Session VII – March 1**

Recadero Silebo Boturu, “La muerte de un desconocido,” “Canto a África,” “Luz en la noche.” En *Luz en la noche: Poesía y teatro*. Madrid: Editorial Verbum, 2010.

D. Kelly, “Selling Spanish ‘otherness’” In *Contemporary Spanish Cultural Studies*. Edited by Barry Jordan and Rikki Morgan-Tamosunas. London: Arnold; New York: Co-published in the United States of America by Oxford UP, 2000.

Franz Fanon (1952). “The Fact of Blackness.” In *Black Skin, White Masks* (109-139).

### **Session VIII – March 8**

Tenso, Chino, y Tenso; Ramón Esono Ebale. *La pesadilla de Obi*, 2015.  
<https://pubhtml5.com/owts/ndmk>

Esono Ebale. Locos TV, 2014, blog. <http://lasaventurasdejamonnyqueso.blogspot.ca/>

Film: *Palm Trees in the Snow* (2015), Dir. Fernandez Molina.

### **Session IX – March 15**

José Rizal, *Noli me Tángere*. Prólogo de Leopoldo Zea. Edición y cronología de Margara Rusotto. Caracas: Biblioteca Ayacucho, 1975.

## **Session X – March 22**

Mediterráneo plural y heterogéneo, contrapuesto, entrecruzado y encabalgado al máximo. Esa es una de las lecciones fundamentales que nos da. Ámbito de convivencia que difícil o infrecuentemente, sin embargo, cuaja y permanece. Generador de expatriados en busca de la libertad y combatiendo por ella. Pedro Martínez Montávez, “Los árabes y el Mediterráneo.”

*Lavapiés*. Microrelatos (11, 17-20, 31-33, 51, 53-55, 85-86, 113-15, 123-24)

Mohamed Akalay. “Mi hija y nada más.” *Entre Tánger y Larache*. Madrid: SIAL ediciones, 2006.

## **Session XI – March 29**

Mohamed Chakor. “Las dos orillas, el mar y la muerte.” En *Entre las 2 Orillas: Literatura Marroquí en Lengua Española*. Ed. Carmelo Pérez Beltrán. Granada: Editorial Universidad de Granada, 2007.

Mohamed Akalay, “Promesas.” En *Entre las 2 Orillas: Literatura Marroquí en Lengua Española*. Ed. Carmelo Pérez Beltrán. Granada: Editorial Universidad de Granada, 2007.

Mohamed Lahchiri, “Moras Pisoteads.” En *Entre las 2 Orillas: Literatura Marroquí en Lengua Española*. Ed. Carmelo Pérez Beltrán. Granada: Editorial Universidad de Granada, 2007.

Rachida Gharrafi, “El sacrificio de los corderos.” En *Entre las 2 Orillas: Literatura Marroquí en Lengua Española*. Ed. Carmelo Pérez Beltrán. Granada: Editorial Universidad de Granada, 2007.

## **Session XII – April 5**

Sergio Barce Gallardo. “Al otro lado del estrecho,” “Sólo quiero remar,” “Últimas noticias de Larache (Por última vez, el Ideal).” En *Últimas noticias de Larache*. Málaga: Aljaima, 2004.

## Recommended readings:

“Cultural studies,” “Culture,” “Identity,” *Cultural Theory. The Key Concepts* (101-03; 183-87).

Clifford Geertz. “Thick Description: Toward an Interpretive Theory of Culture.” In *The Interpretation of Cultures* (1973: 3-30).

A. Cornejo Polar, “Mestizaje, Transculturation, Heterogeneity” (116-119).

Judith, Butler (1999). “Bodily inscription, performative subversions.” In *Feminist Theory and the Body: A Reader*. Eds. Shildrick and Price (416-422)

Judith Butler. (2000) “Violence, Mourning, Politics.” In *Precarious Life: The powers of Mourning and Violence*. (19-69).

Paul, Ricoeur. “Memory and Forgetting.” In *Questioning Ethics: Contemporary Debates in Philosophy*. New York: Routledge, 1999.

Michel, Foucault. “The body of the condemned.” In *Discipline and Punishment*.

Resende, Fernando. “The Global South Conflicting Narratives and the Invention of Geographies.” *Ibraaz*. November 6, 2014. Web.

Sara, Ahmed. “Ethical Encounters: The Other, Others and Strangers.” In *Strange Encounters: Embodied Others in Post-Coloniality* (137-160)

I. Stavans, “Life in the Hyphen,” *The Hispanic Condition*.

J. Morgan. “Hip-hop feminist. In Forman, M. & Neal, M. (Eds.), *That’s the joint: the hip-hop studies reader* (45-60). New York & London: Routledge, 2004.

T. Rose. “Bad Sistas: black women rappers and sexual politics in rap music.” In *Black noise: rap music and black culture in contemporary America*. (146-182). Middletown, Connecticut: Wesleyan UP.

C.L. Oliver. “For sepia colored girls who have considered self/when hip-hop is enuf. In *Home girls make some noise: hip-hop feminism anthology* (248-273)

Carlos Fuentes, “La hispanidad norteamericana,” *El espejo enterrado*, (371-388)

Angel Rama, “La ciudad ordenada,” *La ciudad letrada* (17-30)

I. Stavans, “The Art of the Ephemeral,” *Latin American Posters* (21-33)

Michel de Certeau. “Walking in the City.” In *The Practice of Everyday Life*. Translated by Steven Rendall. Berkley, U of California P, 1984.

Marcos, “Sobre los medios de comunicación independientes,” *Nuestra arma es nuestra palabra* (199-201)

Trinh, Minh-ha (1989). “Write your Body” and “The Body in Theory.” Excerpts from *Woman, Native, Other* (36-44)

Jeanette, Winterson (1993). Excerpt from *Written on the Body* (89)

<http://www.laperiferia.org/>

*The Garden* (2008), Dir. Scott Hamilton Kennedy

Ramona Wadi, “A Poetic Concept of Identity”: An Interview with Mapuche Poet David Aníñir Guilitraro. Web.

Richards, P. (2010). “Of Indians and Terrorists: How the State and Local Elites Construct the Mapuche in Neoliberal Multicultural Chile.” *Journal of Latin American Studies*. (42): 59-90.