

McGill University
Department of Languages, Literatures, and Cultures
HISP 345: CONTEMPORARY HISPANIC CULTURAL STUDIES
Syllabus Proposal
Zyanya López Meneses

COURSE INFORMATION	
Course code: HISP 345 001	Title: Contemporary Hispanic Cultural Studies
Schedule: T&R 11:35 - 12:55 am	Room: EDUC 431
Note: <u>This course is taught in Spanish.</u>	
Prerequisite: Successful completion of any Survey of Literature (HISP 241, HISP 242, HISP 243, HISP 244) or permission of the instructor.	

INSTRUCTOR	
Instructor: Zyanya López Meneses	Email: zyanya.lopezmeneses@mcgill.ca
Office hours: R 1:30-2:30/by appointment.	Office: SH 688-Room 377

McGill University is located on unceded land which has long served as a site of meeting and exchange amongst Indigenous peoples, including the Haudenosaunee and Anishinabeg nations. McGill honors, recognizes, and respects these nations as the traditional stewards of the lands and waters on which we meet today. <https://www.mcgill.ca/fph/welcome/traditional-territory>

I. COURSE OUTLINE

This course examines contemporary Hispanic Cultural Studies looking at both cultural artifacts and diverse theoretical and methodological approaches. This course will focus on recent theoretical developments to critically approach and analyze contemporary cultural production in Latin America and Spain, including relevant topics such as ideology, class, race, ethnicity and sexuality. Considering multicultural realities, technological and artistic developments, and theoretical frames, students will familiarize themselves with some of the most relevant questions and preoccupations in the Hispanic world.

II. LEARNING OUTCOMES

By the end of this course, you will be able to:

- ✓ Recognize the importance of and scopes of cultural production in Spain and Latin America.
- ✓ Trace the different forms, meanings, and uses of cultural artifacts within the Hispanic Context.
- ✓ Approach some of the most relevant and contemporary issues in Latin American and Spanish societies from a critical perspective.
- ✓ Distinguish and apply different theoretical approaches to understanding Hispanic cultural production.
- ✓ Engage contemporary social issues in creative and exciting new ways by employing the concepts discussed during the course.

III. INSTRUCTIONAL METHOD AND COMMUNICATIONS

This course comprises in-person lectures, readings, slides, and materials on MyCourses. All classes will take place in person. Communications with the instructor will take place in person, via MyCourses, and email.

For lectures, you are expected to do all readings and/or viewings specified in the Course Outline below prior to the session. This is a seminar-style course, you will be expected to contribute to class discussions regularly, you will give shape to the course content through your questions, critiques, and discussions. Thus, **Attendance** is **mandatory** since an active participation is key for your learning and assessment.

Office hours will be held in-person on Thursdays from 1:30 to 2:30 or by appointment (via zoom if required).

I will try my best to respond within 24 hours, except during weekends. Please only send a second email regarding the same issue if you have not gotten a response after 72 hours. I will respond to emails from Monday to Friday, approximately from 12 to 4 pm. I will respond to emails sent after 4 pm from Monday to Thursday the following day. I will respond to emails sent between Fridays at 5 pm and Sundays starting the following Monday.

IV. REQUIRED COURSE MATERIALS

All materials available in **online** version through McGill Library, Open Archives, and via MyCourses. Please see the Course Outline in this regard.

V. EVALUATION

This course has four graded components with values distributed as follows:

- ✚ Attendance and Participation 15%
 - a) Attendance and Active Participation and engagement during class activities and discussions 10%
 - b) Discussion Questions 5%
- ✚ Quizzes (2x10): 20%
- ✚ Mid-term project: 30 %
- ✚ Final Project: 35%

N.B. *There is no final exam for the course*

A) Attendance and Participation (10%+5%=15%)

You are expected to come to all classes, and come prepared, meaning you should read/watch the material before class. An active participation in class discussion and activities is key for your learning and assessment. In addition, you will be expected to formulate a total of **3 Discussion Questions** (based on three different topics) during the Term. Please review the document *¿Qué es una pregunta de discusión efectiva?* (MyCourses) for more information on developing discussion questions and dates for your questions. We will discuss and try to answer your questions during class, meaning **you should post your question through MyCourses/Discussions the previous day of the course before 10:00 PM.**

B) Quizzes (2x10=20%):

There will be **two quizzes** throughout the semester (see calendar below). The content will be based on the required readings and the information presented in class. Quizzes are designed to be a low-stakes evaluation format that ensures students actively engage with required readings. During quizzes, you will answer three to five **short answer questions**. Quizzes are designed to be written during class (70 to 80 minutes). They allow to assess and self-assess your understanding and engagement with required readings, especially theoretical concepts, and provide opportunities for practice and feedback.

C) Video Assignment (30%):

- ✓ You will develop a **Short Video** in groups of **two people**. The idea is that you and your colleague show, through a short video, a cultural product that critically engage with contemporary topics and discussions of the Hispanic World. Please see detailed instructions, topics and resources through MyCourses.
- ✓ You should reflect and produce your cultural product in dialogue with the topics discussed during class. Your project should not be a summary of readings but a creative proposal that critically engages based on the chosen subject. Your assignment will be graded based on your creativity in presenting your ideas and their perspective from a topic/theory discussed in class. **Please carefully review the rubric through MyCourses.**
- ✓ You should upload your project via **MyCourses** (please do not email them to me). Please note that this assignment has an open deadline, meaning that you can submit your work at any time **from March 13th to March 24th**. I strongly suggest you submit it as soon as possible to avoid delays caused by technical issues such as loading times.
- ✓ We will have a **Screening week on Week 14th** with all Video Assignments of HISP 345. The idea is to briefly create an opportunity to share your product and opening questions and briefly discuss them with your classmates. **Attending and participating in the Screening sessions is mandatory and an essential element of your Participation Grade.**
- ✓ You are welcome to discuss with me any ideas you might have for your Video assignment at any point during the term or in the **Q&A session on February 20th**.

D) Final Project: Infographic (35%):

- ✓ For your final project, you will create an **infographic** in which you describe and discuss a cultural product from the Latin America or Spain from one of the theoretical and critical approaches discussed during the course. You can follow the examples we will encounter during our course. However, **you must focus on a cultural artifact of your own finding, that is, you cannot focus on an example we covered in class.**
- ✓ This assignment is a critical analysis of key course themes and ideas that are tied directly to a specific reading or group of readings.
- ✓ Your infographic should have engaging text and well-thought **arguments**, be visually appealing, and use images, icons, and symbols effectively to illustrate your ideas. You will be graded based on the quality of content and arguments and based on the creativity of your infographic. **Please carefully review the rubric through MyCourses.**
- ✓ You must submit your infographic via **myCourses** as a .pdf, or .jpg/.jpeg file (no other formats are allowed). To save space, you can submit a separate .doc/.docx file with your sources.

Make sure to follow a proper citation style (MLA, APA, Chicago, etc.). The deadline for the Final project is **Tuesday, March 18th at 11:59 PM**.

✓ You can use Microsoft software such as Word or PowerPoint, open-source software such as GIMP, or online platforms such as Canva to create your infographic. You can find additional resources for your infographic on myCourses.

✓ You are welcome to discuss with me any ideas you might have for your infographic at any point during the term or in the final session (Q&A session).

VI. GRADING SCHEME & NOTE ON DEADLINES

A 85-100%	C+ 60-64%
A- 80-84%	C 55-59%
B+ 75-79%	D 50-54%
B 70-74%	F 0-49%
B- 65-69%	

All **deadlines** are set at **11:59 pm** (Montréal time) on the due date. Except for the Discussion Questions at 10:00 pm.

Late submissions can only be excused due to physical or mental health issues or other severe reasons by **providing the corresponding documentation to justify** the lateness.

Extensions are only granted for physical or mental health issues or other severe reasons.

Unjustified late submissions are accepted only within a week after the deadline with a deduction of 5% (of its final-grade value) per day of lateness (including weekends).

VII. POLICY STATEMENTS

Policy on Student Inclusion: As the instructor of this course, I endeavor to provide an inclusive learning environment. However, if you experience barriers to learning in this course, do not hesitate to discuss them with me and the Office for Students with Disabilities, 514-398-6009. For further information contact <http://www.mcgill.ca/osd/>

In our class, everybody has a name and a pronoun. I am committed to referring to you with the correct pronoun. Please contact me in this regard.

Policy on Course Materials: I remind everyone of their responsibility in ensuring that associated materials of this course are not reproduced or placed in the public domain. This means that each of you can use it for your educational (and research) purposes, but you cannot allow others to use it, by putting it up on the Internet or by giving it or selling it to others who may also copy it and make it available.

Policy On Video/Audio Recordings: No audio or video recording of Zoom Meetings, Lectures or interactions with the instructor and/or other students is allowed without the explicit permission of the instructor and/or the students involved in the interaction.

Language Policy: “In accord with McGill University’s Charter of Students’ Rights, students in this course have the right to submit in English or in French any written work that is to be graded. **This does not apply to courses in which acquiring proficiency in a language is one of the objectives.**” **Acquiring proficiency in Spanish is one of the objectives of this course.** (Approved

by Senate on 21 January 2009 - see also the section in this document on Assignments and Evaluation.)

Policy On Academic Integrity: McGill University values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see www.mcgill.ca/students/srr/honest/ for more information).

Policy On “End-Of-Course Evaluations: “[End-of-course evaluations](#) are one of the ways that McGill works towards maintaining and improving the quality of courses and the student’s learning experience. You will be notified by e-mail when the evaluations are available. Please note that a minimum number of responses must be received for results to be available to students.”

Policy On Course Changes: In the event of extraordinary circumstances beyond the University’s control, the content and/or evaluation scheme in this course is subject to change.

Policy On the Use of MC2 (Mobile Computing and Communications):

The use of MC2 (mobile computing and communications) devices must, in all cases, respect policies and regulations of the University, including in particular the following:

1. *The Code of Student Conduct and Disciplinary Procedures;*
2. *The Policy Concerning the Rights of Students with Disabilities;*
3. *The Policy on the Responsible Use of McGill IT Resources.*

Copyright Of Lectures Statement: All slides, video recordings, lecture notes, etc. remain the instructor’s intellectual property. As such, you may use these only for your own learning (and research, with proper referencing/citation) ends. You are not permitted to disseminate or share these materials; doing so may violate the instructor’s intellectual property rights and could be cause for disciplinary action.

Class Courtesy

Mobile computing and communications devices are permitted in class insofar as their use does not disrupt the teaching and learning process and are used as part of the learning process. During in-class evaluations (oral, written tests and compositions) and oral presentations done by a fellow student, they are NOT allowed. Please note that if this is not followed, it will influence your participation grade.

Sensitive Content Statement: Content warning: Please be aware that some of the course content may be disturbing for some students. It has been included in the course because it directly relates to the learning outcomes. Please contact the instructor if you have specific concerns about this.

Text-Matching Software: Note that to support academic integrity, your assignments may be submitted to text-matching or other appropriate software (e.g., formula-, equation-, and graph-matching).”

VIII. COURSE OUTLINE

Some of the content and discussions in this course will necessarily engage with sensitive topics and materials, which can be emotionally and intellectually challenging. I will do my best to make this course a safe space where we can engage bravely, empathetically, and thoughtfully with difficult content every week. If you have any concerns or difficulties working with any of the topics or materials included in the outline, please feel free to contact me. For further information, see the Important resources and information section at the end of this syllabus

***Please note that this schedule is tentative and subject to change **depending on university regulations and on the pace of the class**. It is your responsibility to check the schedule on myCourses regularly. You are also expected to attend all sessions to be up to date with announcements and important information. ***

Week 1. INTRODUCTION

Jan 5. Introduction of the Course

No readings assigned

Course presentation and Syllabus review

Students' introductions

Week 2. INTRODUCTION // NARRATIVES OF RESISTANCE AND LIBERATION

Jan 9. Introduction to Cultural Studies & Cultural Artifacts

Read:

1) Isava, Luis Miguel, "Breve introducción a los artefactos culturales", 2009, (pp. 441-454. MyCourses.

Suggested Reading:

2) Benjamin, Walter, and J. A Underwood. *The Work of Art in the Age of Mechanical Reproduction*. Penguin, 2008, (pp. 1-26). MyCourses

Jan 11. Radio emission as a political and social force: El Salvador's Radio Venceremos

Read:

1) "Rebel Radio: The Story of El Salvador's Radio Venceremos". Márquez Iván. [*Contemporary Latin American Social and Political Thought: An Anthology*](#). Rowman & Littlefield, 2008, (pp. 77-111).

Watch:

2) [The rebel radio that brought down a war criminal](#) – Ted Ed (Youtube).

Add/Drop deadline: Tuesday, January 17

Week 3. POST-DICTATORSHIPS & CONFLICTS: MEMORY & TRAUMA STUDIES

Jan 16. Memory, Trauma, and the Museum

Read:

1) Arnold-de Simine, Silke. "A New Type of Museum?" and 2) "Empathy and Its Limits in the Museum", [*Mediating Memory in the Museum: Trauma, Empathy, Nostalgia*](#). Palgrave Macmillan, 2013, pp. 7-13, 44-53.

Explore:

- 3) Paraguay's [Museo de las memorias: dictaduras y Derechos Humanos](#) Web site.
- 4) Nicaragua's [Museo de la memoria](#) Web site.

Jan 18. Identity, Memory, and Trauma

Read:

- 1) Dominic Davis, "Introduction", [Documenting Trauma in Comics: Traumatic Pasts, Embodied Histories, and Graphic Reportage](#). Palgrave Macmillan, 2020, pp. 1-26.
- 2) Selected *historietas* from Judith Gociol, [Historietas por la identidad](#), 2015.

Week 4. Migration: Perspectives on Identity, Belonging & Affection

Jan 23. Hispanic Identity and the Borders: The Chicax Identity

Read:

- 1) Gloria Anzaldúa. "La conciencia de la mestiza". [Borderlands / La frontera](#). (pp. 23-47; 99-114).

Look at:

- 2) Selected work of Yolanda M. López, Patssi Valdéz, Celeste de Luna, Eric Almanza, and Mural Art. MyCourses.

Jan 25. Depicting Affective Mobilities

Read:

- 1) Hirai, Shinji. "[La nostalgia: emociones y significados en la migración transnacional](#)." Nueva Antropología, vol. 27, no. 81, 2014, pp. 77-94.

Watch:

- 2) *Ya no estoy aquí* (Fernando Frías de la Parra, 2019). Available through Netflix.

Week 5. Indigenous Resistances & Affirmation

Jan 30. Indigenous Languages & the Counter-Archives

Read:

- 1) Yásnaya Aguilar "[Lo lingüístico es político](#)".
- 2) [From the Ruins of Preservation: A Symposium on Rethinking Heritage Through Counter-Archives](#).

Explore:

- 3) Proyecto [Oralidad-Modernidad](#). Web site.

Watch:

- 4) Proyecto [Taller de Historia Oral Andina](#) (THOA). Web site.

Feb 1. Hip-hop, Resistance, and Indigenous Identities Reaffirmation

Read:

- 1) Mays, Kyle T. "Introduction Can We Live and Be Modern and Indigenous? Toward an Indigenous Hip Hop Culture". [Hip Hop Beats. Indigenous Rhymes: Modernity and Hip Hop in Indigenous North America](#). State University of New York Press, 2018, pp. 1-22.
- 2) Ruperta Bautista, "Poesía en lenguas indígenas". *Lo lingüístico es político*, 2020, pp. 37-55.

Watch:

3) Renata Flores “[Trap + Quechua - Tijeras ft. Kayfex](#)”; 3) Luanko “[Wiñoy Tañi Kewvn](#),” YouTube.

Week 6. Afrolatinx Voices

Feb 6. Affirming Afro-descendant Identities through Poetry

Read:

- 1) Lewis, E., & Thomas, John, I.,II. (2019). "[Me gritaron negra](#)": [The emergence and development of the afro-descendant women's movement in Peru \(1980-2015\)](#). *Journal of International Women's Studies*, 20(8), 18-39.
- 2) Selected poems by Lilia Ferrer, Nancy Morrejón and Lilián Pallarés. MyCourses.

Watch:

- 3) Santacruz, Victoria. “[Me gritaron negra](#)”, YouTube.

Feb 8. Race, Gender & Identity: Film and Performance

Read:

- 1) Ingrid Banks, “Why hair matters. Getting to the roots”, [Hair Matters: Beauty, Power, and Black Women's Consciousness](#). New York University Press, 2000, (pp. 21-40).

Watch:

- Rondón, Mariana. *Bad hair* (2013).

Week 7. Dis/ability Studies in the Hispanic Contexts

Feb 13. Quiz 1

No readings assigned

Feb 15. Cinematic Body & the depiction of Dis/ability

Read:

- 1) Davis, Lennard J. “[Disability an the Theory of Complex Embodiment: For Identity Politics in a New Register](#)”. *The Disability Studies Reader*. Routledge, 2017, pp. 313-332.

Look at:

- 2) Selected Work by Cristina Mancero, Nicolás Sandoval, and Santiago Forero. MyCourses.

Week 8. Digital Activism

Feb 20. In-Class Q&A Session for Video Assignment

No readings assigned

Feb 22. Digital Activism and Transnational Feminism

Read:

- 1) Dixon, Kitsy. “[Feminist Online Identity: Analyzing the Presence of Hashtag Feminism](#).” *Journal of Arts and Humanities*, vol. 3, no. 7, 2014, pp. 34-40.

Watch:

- 2) Guardian News. “[‘A rapist in your path’: Chilean protest song becomes feminist anthem](#).” YouTube, 2019.
- 3) (Full anthem) Inside Chile. “[Un violador en tu camino](#)” by feminist collective Lastesis during the protests in Santiago de Chile.” YouTube, 2019.

Week 9. Reading Week

Feb 27. & Mar 1.

No readings assigned

Week 10. Feminisms in Latin America

Mar 6. Performance, Fat Studies & Feminisms

Read:

1) Farrell, Amy Erdman. “[Feminism and Fat](#)”. Pausé Cat, and Sonya Renee Taylor, editors. *The Routledge International Handbook of Fat Studies*. Routledge, 2021.

Look at:

2) Selected Visual Works by Rocío Hormazabal and La Bala. MyCourses.

Mar 8. Feminisms, Bodies, and Territories

Read: Delmy Tania Cruz Hernández, “Mujeres, cuerpo y territorios: entre la defensa y la desposesión”. MyCourses.

Watch:

2) Malena Bystrowicz y Loreley Unamuno, [Mujeres de la mina](#), (2015).

Week 11. Ecocriticism and Environmental Humanities

Mar 13. Ecofeminist Futures

Read:

1) Phillips, Mary and Nick Rumens, “[Eco/feminist genealogies](#)”. *Contemporary Perspectives on Ecofeminism*. Routledge Is an Imprint of the Taylor & Francis Group, an Informa Business, 2016.

2) Anacristina Rossi, “Abel”. MyCourses.

Mar 15. Eco-agencies in Film

Read:

1) Marcone, Jorge. 2017. “The Stone Guests: Buen Vivir and Popular Environmentalisms in the Andes and Amazonia”. *The Routledge Companion to the Environmental Humanities*. Ursula K. Heise, Jon Christensen y Michelle Niemann (comps.). New York: Routledge. 227-235.

Watch:

2) [Cabellos Damián, Ernesto. Hija de la laguna](#) (2015). Vimeo

Week 12. LGBTQ Movements in Latin America

Mar 20. LGBTQ Rights: Citizenship, Art Censorship, and Decolonial Representations

Read:

1) Leticia Sabsay. “Políticas queer, ciudadanías sexuales y decolonización”. Available through MyCourses.

2) Sheridan, Mary Beth. “Painting of a ‘gay’ Zapata in a pink sombrero and heels divides Mexico”. https://www.washingtonpost.com/world/the_americas/painting-of-a-gay-zapata-in-a-pink-

[sombbrero-and-heels-divides-mexico/2019/12/13/97233abe-1d2f-11ea-977a-15a6710ed6da_story.html](https://www.mycourses.com.br/curso/15a6710ed6da_story.html)

In Class: Selected paintings of Coyo Mar & Fabián Cháirez. Mycourses.

Mar 22. LGBTQ Indigenous Projects

Read:

1) Picq, Manuela L. “Decolonizing Indigenous Sexualities: Between Erasure and Resurgence”. Bosia, Michael J, et al., editors. *The Oxford Handbook of Global Lgbt and Sexual Diversity Politics*. Oxford University Press, 2020.

Listen:

2) [Entrevista a Movimientos Marica, Bolivia](#). Youtube.

Week 13. Questions on Cultural and Appropriation Artistic Adaptation

Mar 28. Quiz 2

No readings assigned

Mar 30. Contemporary Latin Music: Adaptation or Appropriation?

Read:

1) Young, James O. “[What is Cultural Appropriation?](#)”. *Cultural Appropriation and the Arts*. Blackwell Publishing, 2008.

2) Manuel, Peter. “[The Rosalía Polemic: Defining Genre Boundaries and Legitimacy in Flamenco](#).” *Ethnomusicology*, vol. 65, no. 1, 2021, pp. 32–61.

3) Bishell, Ellen Rebecca. “[Rosalía: raising reggaetón’s ‘global cachet’ or robbing it of its roots?](#)” *The Conversation*. April 4, 2022.

Watch:

4) Rosalía: “[Malamente](#)” (2018) & “[Motomami](#)” (2022). YouTube.

Week 14.

Apr 4. Video Assignment Screening & Discussion Session 1

No readings assigned // **Important Component for Participation Grade**

Apr 6. Video Assignment Screening Discussion Session 2

No readings assigned // **Important Component for Participation Grade**

Week 15. Conclusions

Apr 11. Final comments // Q&A Session for Final Project

Conclusions *No readings assigned*

March 18th. Final Project due

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