

**REPRESENTACIONES DEL INDIO Y DE LA INDIGENEIDAD EN AMÉRICA LATINA  
SPAN 342**

Fall 2022, TTh 9:30-10:50am

Kresge 2-343

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**TAs:**

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**Course description:** This course explores the forms and development of representations of indigenous peoples and of indigeneity in a wide array of modern Latin American literature. We will read mostly narrative and criticism, but also attend to visual and popular cultural production, such as photography, painting, and video. In particular, we will be attentive to the ways in which these representations significantly structure and are structured by conceptualizations of race, gender, nature, and place. Primarily, we will delve into the prominent literary and cultural movement of indigenismo, which sought to vindicate indigenous peoples' cultural, social and political standing.

**Course Prerequisite:** Students **must** have taken at least one course chosen from SPAN 250, 251, 260, or 261.

**Course Materials:**

All materials for this course will be available from one of three sources:

- A) Course Canvas site, available at <https://canvas.northwestern.edu/courses/174959>. In the syllabus, Canvas materials will be designated by (cv). Primary texts are mostly selected and are:
- 1) Estelle Tarica, "Indigenismo" (2016)
  - 2) Peter Wade, "Blacks and Indigenous People in Latin America"
  - 3) Manuel Gamio, *Forjando patria* (1916)
  - 4) Rosario Castellanos, "La muerte del tigre" (1960)
  - 5) Oswald de Andrade, "Manifiesto antropófago" (1928)
  - 6) Juan León Mera, *Cumandá* (1879)

- 7) Antonio Cornejo Polar, "Indigenismo and Heterogeneous Literatures: Their Double Sociocultural Statute" (1978)
- 8) Alcides Arguedas, *Pueblo enfermo* (1909)
- 9) Manuel González Prada, "Discurso en el Politeama," (1888) "Nuestros indios" (1904)
- 10) Clorinda Matto de Turner, *Aves sin nido* (1889)
- 11) Ana Peluffo, "El poder de las lágrimas: Sentimentalismo, género y nación en *Aves sin nido* de Clorinda Matto de Turner" (1998)
- 12) Jacqueline Barnitz, "The Andean Countries" (2001)
- 13) José Carlos Mariátegui, *7 ensayos de interpretación de la realidad peruana* (1928)
- 14) *Boletín Titikaka* n. 25, (Dic 1928)
- 15) Elizabeth Monasterios, "Uncertain Modernities: Amerindian Epistemologies and the Reorienting of Culture" (2008)
- 16) Jorge Icaza, *Huasipungo* (1934)
- 17) Kari Soriano Saljkelsvik, "El precio de la palabra: La voz indígena en *Huasipungo* de Jorge Icaza" (2016)
- 18) Luis E. Válcárcel, *Tempestad en los Andes* (1927)
- 19) Natalia Majluf y Luis Eduardo Wuffarden, "Elena Izcue: El arte precolombino en la vida moderna" (1999)
- 20) Luis Eduardo Wuffarden, "Manuel Piqueras Cotoquí, Neoperuano de ambos mundos" (2003)
- 21) Domitila Barrios de Chungara y Moema Viezzer, "*Si me permiten hablar...*" *Testimonio de Domitila, una mujer de las minas de Bolivia* (1977)
- 22) José Eustacio Rivera, *La vorágine* (1924)
- 23) José María Arguedas, "La agonía de Rasu-Ñiti" (1962)
- 24) Morela Maneiro, *Benko enuuru* (2007)
- 25) Ciro Guerra, *El abrazo de la serpiente* (2015)

B) Required text, available at any bookstore or library, online or otherwise. It is José María Arguedas, *Los ríos profundos*, Cátedra. **Please get the book only from this press, although you may get any edition.**

C) Course Reserve, located in the Main Library. Texts are available for 2 hours at a time or electronically on the Canvas course website. In the syllabus, Course Reserve texts will be designated by (r). They are:

- 1) Jean Franco. *An Introduction to Spanish American Literature*
- 2) Benjamin Keen. *A History of Latin America*
- 3) Tulio Halperín Donghi. *Contemporary History of Latin America*

Students are encouraged to familiarize themselves with and use the **online dictionary** from the **Real Academia Española**, at <http://dle.rae.es>

**All materials must be prepared prior to the class day for which they are listed.**

**Course requirements & grade breakdown:**

Participation	30%
(3) 2-3 response papers (12% each)	36%

**Participation:**

Includes attendance, active classwork, and preparation for each class. No more than 2 unexcused absences per quarter. If you miss more than 2 classes, you **will not** receive a passing grade for this course. Illnesses, however, will be excused.

**Response Papers:**

The response papers address central aspects of texts discussed up to the date the paper is due. Prompts will be provided on Canvas. You may work with only one primary text. Primary texts are not secondary scholarly articles or historiographical readings. You may, however, include references to and discussion of secondary sources. In essay form, you will address the work in light of the given prompt. **Make sure to avoid plot summary.** The paper **should not exceed 1000 words in normal 12-point font.** For general comments on what is expected in these papers, see “Grading Criteria” below. Also, see “Writing about Literature” on Canvas. Topics will be posted on the course’s Canvas site at least two weeks before the due date. **Topics will be posted three times and you must write three response papers over the course duration. Please submit your papers in PDF format on Canvas.**

**It is strongly recommended that students schedule an appointment at the Spanish Writing Center (see below) well ahead of paper due dates.**

**If you cannot hand in a paper by the due date, please contact the professor. Normally, papers will be dropped one letter grade for each day they are late.**

**Essay:**

The essay allows students to explore a topic of their choosing. **You will turn in a topic in question form by Nov. 21 at the latest**, but you may turn in a topic beforehand. Within 3 days, the instructor will provide feedback on your topic, and you should then proceed to writing your 5-6 page double-spaced essay in normal, 12-point font with a maximum of 2000 words. The assignment is not meant to be a research paper, though you are encouraged to use secondary sources. **As above, late essays** will be dropped one letter grade for each day they are late unless you make other arrangements with the instructor before the due date.

**Grading Criteria:**

- A** “A” work is well written, without significant flaws in grammar, diction, or spelling, and demonstrates strength, precision, and variety in its vocabulary and syntax. It is capable of expressing sophisticated relationships, such as analogy, antithesis, contradiction, or contingency. It demonstrates an accurate understanding of relevant points and assertions in the critical text, and extends points made in class or in critical readings to novel perspectives.
- B** “B” work is competently written, without significant flaws in grammar, diction, or spelling. It demonstrates some recognition of sophisticated relationships such as analogy, antithesis, contradiction, or contingency. It reflects an accurate understanding of relevant points and

assertions in the critical text and attempts to extend points made in class or in critical readings to novel perspectives.

- C “C” work demonstrates minimally adequate writing, which manages to communicate basic ideas more or less accurately despite some confusions caused by errors in grammar, diction, or spelling. It accurately characterizes the relevant points of the critical text, and competently rehearses points made in class.

### **Spanish Writing Center**

The Spanish Writing Center (SWC) has been created in order to improve the students’ writing skills. The SWC will assist all 210-level students and above with their writing needs. The SWC aims to make students more aware of their own writing process. The Center is not intended to provide quick fixes or corrections, but rather to help recognize global and local errors through close one-on-one sessions of 15-30 minutes so that students may eventually make their own changes. The Spanish Writing Center may be reached at Reyes Moran-Fuertes Co-Coordinator, [mr-moran@northwestern.edu](mailto:mr-moran@northwestern.edu) and Elena Lanza, Co-Coordinator, [e-lanza@northwestern.edu](mailto:e-lanza@northwestern.edu). Office hours will be posted at the beginning of the quarter at <https://www.spanish-portuguese.northwestern.edu/resources/spanish-writing-center/>

### **Policies:**

#### **Academic integrity**

Students are expected to complete all assignments with honesty and integrity. Unless noted otherwise, assignments should be done alone and should include relevant citations. See the [WCAS website](#) on academic integrity and [Academic Integrity: A Basic Guide](#) for more information. Students are responsible for reading and understanding NU’s policies on academic integrity. All submitted assignments may be passed through anti-plagiarism software. Any student suspected of violating NU’s guidelines will be referred to the Assistant Dean of Academic Integrity, who will make a final evaluation on the case. Students found in violation of academic integrity may receive a zero on the assignment or a failing grade for the course and may be suspended or permanently expelled from the University.

#### **AccessibleNU and accommodations**

Any student requesting accommodations related to a disability or other condition is required to register with Accessible NU ([accessiblenu@northwestern.edu](mailto:accessiblenu@northwestern.edu), 847-467-5530) and provide an accommodation notification from Accessible NU, preferably within the first two weeks of class. No accommodations will be given retroactively. All information will remain confidential. If you have any accommodations that relate to remote learning (e.g., computer access, internet access, Word processing programs, childcare, etc.), please let me know as soon as possible.

#### **Recording notice**

Unauthorized student recording of classroom or other academic activities (including advising sessions or office hours) is prohibited. Unauthorized recording is unethical and may also be a violation of University policy and state law. Students requesting the use of assistive technology as an accommodation should contact AccessibleNU. Unauthorized use of classroom recordings—including distributing them or posting them—is also prohibited. Under the University’s Copyright

Policy, faculty own the copyright to instructional materials—including those resources created specifically for the purposes of instruction, such as syllabi, lectures, notes, and presentations. Students cannot copy, reproduce, display, or distribute these materials. Students who engage in unauthorized recording, unauthorized use of a recording, or unauthorized distribution of instructional materials will be referred to the appropriate University office for follow-up.

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**POLITE (BUT FIRM) REQUESTS:**

**\*If you are using a laptop or other device, please pause your online activity while class is in session. Phones should be silenced or off.**

**\*Please be on time for class. Any changes or announcements will be made at the beginning of the hour, and you are responsible for attending to them.**

**\*All written work and oral participation must be presented in Spanish. Work will be evaluated on grammatical accuracy, diction, clarity of expression and analytical argumentation. Response papers and essays must be submitted in PDF format on Canvas.**

**ASSIGNMENTS BY CLASS:**

Sep 20            introductions i: modernization, modernity, colony, republics

Sep 22            introductions ii: indigenismos, indigeneity, indigenous peoples  
Tarica, “Indigenismo” (cv)  
Wade, “Blacks and Indigenous People in Latin America” (cv)

**modernity, region, nation: 1880-1920**

**the continuing invention of the indio**

Sep 27            Gamio, *Forjando patria*, selections (cv)  
Castellanos, “La muerte del tigre” (cv)  
de Andrade, “Manifiesto antropófago” (cv)

Sep 29            Mera, *Cumandá*, 1-52 (cv)  
Cornejo Polar, “Indigenismo and Heterogeneous Literatures: Their Double Sociocultural Statute” (cv)  
Keen, “The Romantic Revolt Continued” 259 (r)

Oct 4             A. Arguedas, *Pueblo enfermo*, selections (cv)  
González Prada, “Discurso en el Politeama,” “Nuestros indios” (cv)  
Halperín Donghi, 145-150 (r)  
Keen, “Chilean Politics and Economy,” 231-33 (r)

Oct 6           Matto de Turner, *Aves sin nido*, selections (cv)  
Peluffo, “El poder de las lágrimas: Sentimentalismo, género y nación en *Aves sin nido* de Clorinda Matto de Turner” (cv)

**Oct 7           response paper #1 due by 3pm**

**unrest, revolution, utopias: 1920-1940**

**indigenismos and revolution**

Oct 11           Mariátegui, *7 ensayos*, selections (cv)  
Halperín Donghi, “Maturity of the Neocolonial Order,” 159-207 (r)  
*Amauta* images (in class)

Oct 13           *Boletín Titikaka* n. 25, Dic 1928 (cv)  
*Boletín Titikaka*, woodcuts (xilografías) (in class)  
Monasterios, “Uncertain Modernities” (cv)  
Laso, Borda, Gúzman de Rojas (in class)  
Sabogal, Codesido, Egas, Guayasamín, Camino Brent (in class)  
Barnitz, “The Andean Countries” (cv)

Oct 18           Icaza, *Huasipungo*, selections (cv)  
Soriano Saljkelsvik, “El precio de la palabra: La voz indígena en *Huasipungo* de Jorge Icaza” (cv)

Oct 20           Icaza, *Huasipungo*, selections (cv)

**Oct 21           response paper #2 due by 3pm**

Oct 25           Válcárcel, *Tempestad en los Andes*, selections (cv)

Oct 27           Izcue, works (in class)  
Majluf y Wuffarden, “Elena Izcue: El arte precolombino en la vida moderna” (cv)

**representation, recognition, markets: 1950-2000**

**novela, testimonio, cine**

Nov 1           J.M. Arguedas, *Los ríos profundos*, i-v

Nov 3           *Los ríos profundos*, vi-viii

**Nov 4           response paper #3 due by 3pm**

Nov 8           *Los ríos profundos*, ix-x

- Nov 10      *Los ríos profundos*, xi
- Nov 15      Barrios de Chungara y Viezzer, “*Si me permiten hablar...*” (cv)
- Nov 17      José Eustasio Rivera, *La vorágine* (selections)  
José María Arguedas, “La agonía de Rasu-Ñiti”  
Maneiro, *Benko enuuru* (selections)
- Nov 21      Topic for essay due by 3pm**
- Nov 22      Guerra, *El abrazo de la serpiente* (cv)
- Dec 6      essay due by 12pm**