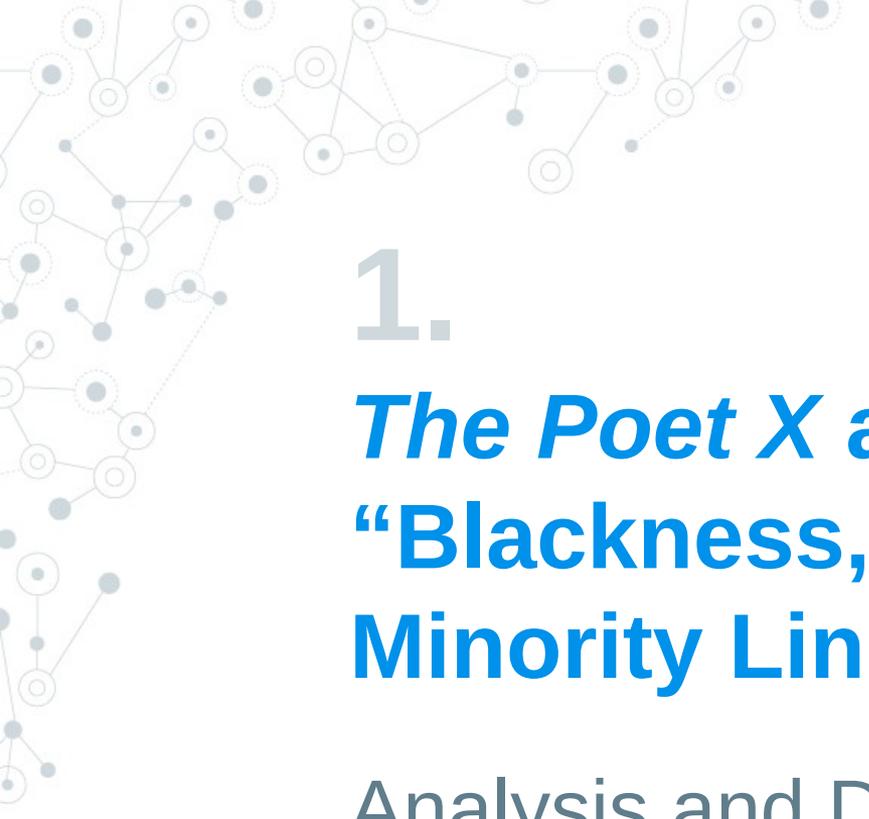


A decorative graphic in the top-left corner consisting of a network of interconnected nodes and lines. The nodes are represented by small circles, some of which are solid blue, some are hollow blue, and some are grey. The lines are thin and grey, creating a web-like structure that extends from the top-left towards the center of the slide.

Racism, Stereotypes, Culture Clash, and Religion: A Poetry Reading

Analysis of Experiences through *The Poet X* and
Poetry

A decorative graphic in the bottom-right corner, mirroring the one in the top-left. It features a network of interconnected nodes and lines. The nodes are small circles, some solid blue, some hollow blue, and some grey, connected by thin grey lines.



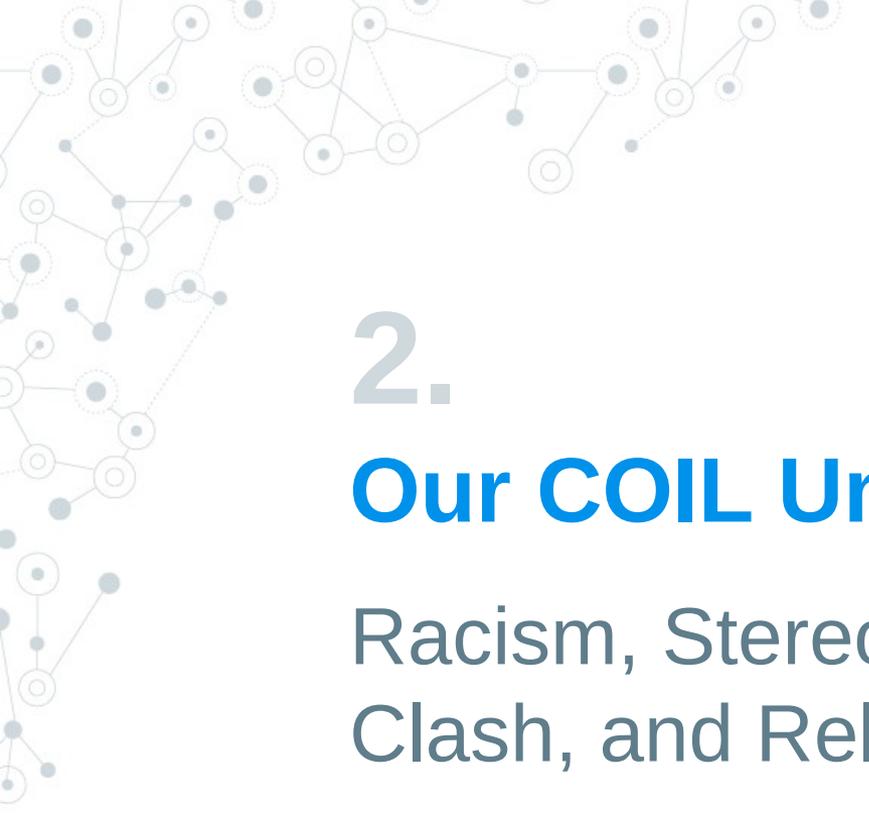
1.

The Poet X and
“Blackness, Latinidad and
Minority Linked Fate”

Analysis and Discussion

The Poet X and “Blackness, Latinidad and Minority Linked Fate”

- Xiomara does not specifically comment on her skin color or identity as an Afro-Latina
 - Focus more on Latina identity and culture
 - Poetry about her hair and appearance compared to others
- Marginalized as both Latina and Afro-Latina
 - Within family: has to do chores and housework, not allowed to date, attending church and confession
- Friends from multiple groups and ethnicities
 - Afro-Latinxs (Caridad), African Americans (Father Sean), Whites (poetry group)
- Not necessarily a “Minority Linked Fate”
 - Not held to a specific fate as an Afro-Latina or minority
 - Members from minorities share experiences and commonalities that unite them

A decorative graphic in the top-left corner consisting of a network of interconnected nodes and lines. The nodes are represented by circles of varying sizes and colors (grey, white, blue), connected by thin grey lines. The network is dense and extends from the top-left towards the center of the slide.

2.

Our COIL Un-Essay: Poetry

Racism, Stereotypes, Culture
Clash, and Religion

Link to Our Poetry Recital, Written Poetry, and Rubric

Poetry Recital -

<https://youtu.be/MZfAEidWMFQ>

Written Poetry -

<https://docs.google.com/document/d/1p74GyuFskfoHhJ08cRkDqosjsz7jldhzFU0HBoFupSA/edit?usp=sharing>

Rubric -

https://docs.google.com/document/d/12eMK9P4gGmolfywfHlIKbeKgoe8b_nZRWBGdocAv5sA/edit?usp=sharing

A decorative network diagram in the top-left corner, consisting of various sized grey circles connected by thin grey lines, some with dashed borders.

3.

Socio-Historical Context

The Poet X: Socio-Historical Context.

- 21st century novel telling a (very much) 21st century story.
- Harlem, NY. :Xiomara as a transcultural, cosmopolitan and borderless individual
- “Neither here nor there”
- Growing up in NY as a child of Dominican immigrants
- Struggle with family, faith and self-acceptance (21st century awareness)
- Communities as closed groups
- Trying to break conventions
- Need to get out
- You vs. The environment

A decorative network diagram in the top-left corner, consisting of various sized grey circles (nodes) connected by thin grey lines (edges). Some nodes are solid grey, while others are hollow with a grey outline. The network is dense and irregular, extending from the top-left towards the center of the page.

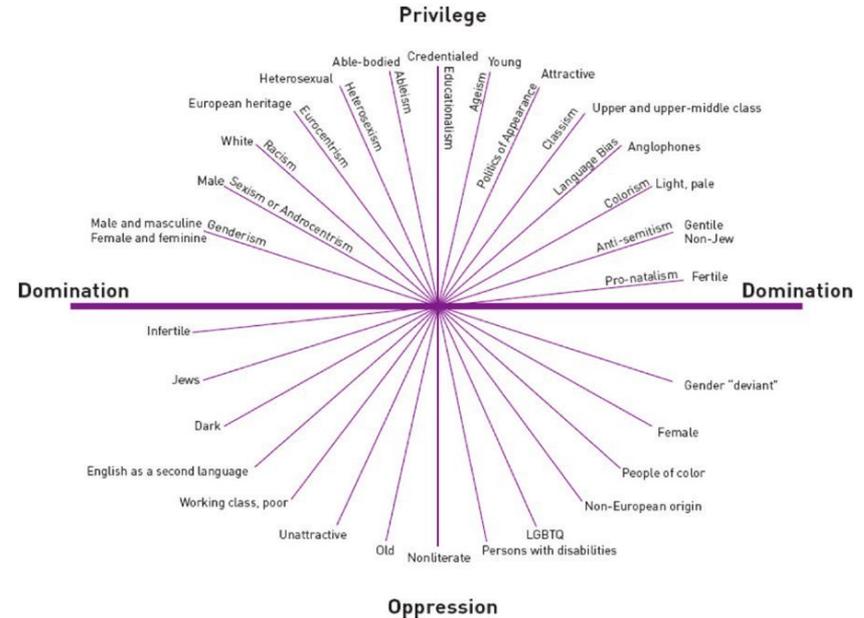
4.

Glossary of Terms

Glossary: Intersectionality

- **Intersectionality** is the method of analyzing the relationships along multiple parts of identity, such as race, ethnicity, language, heritage or immigration status.
- This term was coined by Crenshaw, opposing what is considered the default individual in America, as Lorde puts it “this norm is usually defined as white, thin, male, young, heterosexual, Christian, and financially secure” (Lorde 1984, p. 2)

For instance, in *The Poet X*, Xavier/Twin is Latino, black, a first-generation immigrant and gay.



Glossary: Mestiza

- **Mestiza** is a term used by Gloria Anzaldua to refer to the “product of the transfer of the cultural and spiritual values of one group to another.”
- In this sense, Anzaldua says that “being tricultural, monolingual, bilingual, or multilingual...and in a state of perpetual transition, la mestiza faces the dilemma of the mixed breed: which collectivity does the daughter of a darkskinned mother listen to? (Anzaldua, p. 100).
- This dilemma may remind us of Xiomara’s situation, perhaps not as related to her mother’s color of skin, but to her religion: should Xiomara listen to her mother and her family’s tradition, or to what she wants as an American Afro-Latina in the 21st century.



Glossary: Mestiza Consciousness

- **Mestiza consciousness** was another term popularized by Gloria Anzaldua that describes the dual reality of a biracial person or someone who has a "dual or multiple personality... a product of the transfer of the cultural and spiritual values of one group to another... sandwiched between two cultures... la mestiza undergoes a ... a struggle of borders, an inner war" (p.100).
- In addition, Anzaldua talks about the importance of being flexible and open-minded, as "the new mestiza copes by developing a tolerance for contradictions, a tolerance for ambiguity... she has a plural personality, she operates in a pluralistic mode- nothing is thrust out... nothing rejected" (p. 101).
- In *The Poet X*, Xiomara portrays a mestiza consciousness. She is both a Latina and black. As a result, she is in a liminal space between her native culture, Latina, governed by her mom's rules, and the American culture.

Glossary: Liminal Space

- A **liminal space** could be defined as a place of transition, in this case, a threshold between two identities, realities, or cultures that are part of a whole.
- Xiomara feels like she does not belong to any of her two realities and to both at the same time.
- She is stuck between the reality that is her home and family, and the outside world she navigates.
 - Religion, purity and tradition vs. hip-hop, “forbidden relationships” and “forbidden hobbies” (poetry)

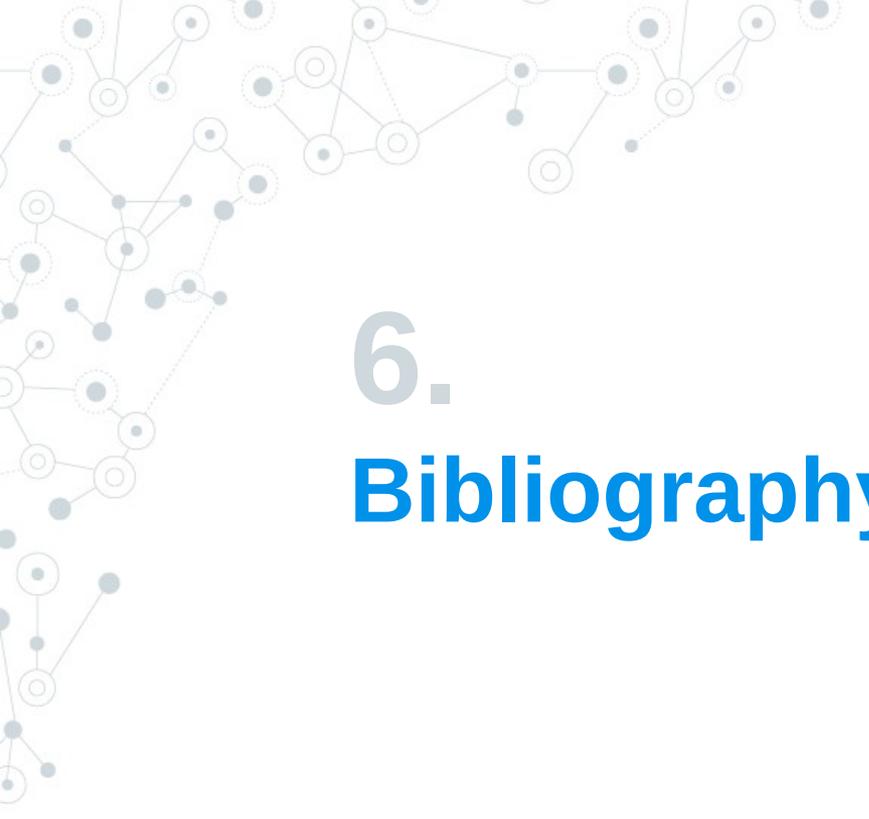


A decorative network diagram in the top-left corner, consisting of various sized grey circles connected by thin grey lines, some with dashed outlines.

5. Post-Project Conclusions

Post-Project Conclusions

- America and Spain have both similarities and differences
 - Same school year, familial relationships (not formal with elders)
 - Many parts of Spain are religious, while America is diverse in the scope of faith
 - America is less accepting of differences in opinion and likes/dislikes
- Entire group had similar interpretations and takeaways from book, despite different cultural backgrounds
 - Saw religion and her family's expectations as extremely limiting and confining for Xiomara
 - Xiomara truly found her voice and was able to express herself through poetry
 - Did not think negatively about religion or her Afro-Latina identity but instead used poetry to embrace it
 - Often saw Xiomara and other characters, such as Xavier, hiding themselves and parts of their identity to please others
- Un-essay project specifically - entire group able to relate to Xiomara's experiences in some way, even though not all of us were Hispanic or Latina



6. Bibliography

Sources Cited

Anzaldúa, G. (1999). “La Conciencia de la Mestiza-Towards a New Consciousness”. In *Borderlands: The new mestiza = La Frontera*

(Second Edition, pp. 99–120). San Francisco, CA: Aunt Lute Books.

Crenshaw, K. (1989). “Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics,” *University of Chicago Legal Form: Vol. 1989, Article 8* (pp. 139-167).

Gadoin, I., & Ramel, A. (2013). Liminality - Introduction. *The Hardy Review*, 15(1), 5–10.

<http://www.jstor.org/stable/45301764>

Lorde, A. (1984). “Age, Race, Class and Sex: Women Redefining Difference”. In *Sister Outsider* (pp. 114-123). Berkley, CA: Crossing Press.

Credits

Special thanks to all the people who made and released these awesome resources for free:

- Presentation template by [SlidesCarnival](#)
- Photographs by [Unsplash](#)