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Paradoxes of Global and Local Development in the Film *Verónico Cruz. La deuda interna*: A Hybrid Discussion Group in Spanish for Specific Purposes



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Abstract: The detrimental effects of neoliberalism accompany globalization. The paradoxes generated by the global-regional gap have revealed local cultures' double vulnerability to national and international development. Miguel Pereira fictionalizes this complex phenomenon in the film *Verónico Cruz. La deuda interna* (Argentina, 1988). Inspired by the autobiographical narrative of Fortunato Ramos, a rural teacher and artist, the film denounces the sociohistorical and economic inequality suffered by the Qulla culture in Jujuy. In the context of Latin American studies, rooted in Pereira's fiction, we propose a non-credit hybrid workshop in advanced Spanish for Specific Purposes (SSP) at the University of Ottawa, which was also presented at the II JEFE-VI Conference, Vienna University of Economics and Business-WU, 2019. This 16-hour discussion group is based on Michael S. Doyle and Bruce Fryer's studies, and it implements some principles of andragogy (Knowles) and suggestopedy (Lozanov). Through the themes explored (necessity, consumer needs, the vicious circle of poverty, globalization, technology), it aims to sensitize participants to the global economic development and its impact on the fragile Qulla culture in Jujuy, Argentina. To facilitate participants' examination of social inequality, it applies the neologism *minorí'ethage*. Students' self-assessment process is based on the entries in their learning contracts and diaries, as well as their in-class and online participation.

Keywords: andragogic-suggestopedic approach/enfoque sugestopédico-andragógico, globalization and local development/globalización y desarrollo local, Latin American Studies/estudios latinoamericanos, *minorí'ethage*/minoriedad, Qulla culture/cultura Colla, Spanish for Specific Purposes/español para fines específicos, *Verónico Cruz. La deuda interna*

1. Introduction

According to Martyn D. Barrett's *Competences for Democratic Culture* (2016), "Systematic marginalization and exclusion from democratic processes and intercultural exchanges can lead to citizens' civic disengagement and alienation" (18). Critical pedagogy has extensively studied these processes of exclusion generated inside so-called democratic societies, especially within the framework of globalization, (neo)liberalism, and schooling (Giroux 2006, 2018; Monzó and McLaren 2014). As McLaren (2015) claims, "To examine critically the relationship between education and the globalization of capital has never been so urgent" (9). Universities around the globe share the responsibility for advancing contextualized sustainable solutions to overcome the impact of global development on local communities. According to the University of Ottawa, "In the world's great universities, students, faculty, and staff are driven by a burning desire to make a difference" (University of Ottawa, Transformation 2030).

In the context of Latin American studies, we propose a non-credit hybrid workshop in advanced Spanish for Specific Purposes (SSP) at the University of Ottawa. It takes the form of a 16-hour non-credit hybrid workshop for advanced Spanish students who are interested in the Argentinian Qulla/Qolla culture and have reached level C1 Effective Operational Proficiency (Arnott 2017; Council of Europe 2001a, 2018; Council of Ministers of Education Canada 2010).

It is based on our previous flipped learning approach workshop (Fernández 2020b) and the results of our research on Miguel Pereira's film (Fernández 2021), *Verónico Cruz. La deuda interna* (Argentina, 1988). The program considers Michael S. Doyle and Bruce Fryer's research on curriculum in the field of Languages for Professions and Specific Purposes (LPSP) and SSP (Doyle 2017b, 2019; Fryer 2012) and their manual *Éxito comercial* (Doyle and Fryer 2018, 2019). Its syllabus is connected to Pereira's film, which presents the story of Verónico, a young orphan Qulla student from Chorcán (Jujuy), and his friendship with his urban teacher and guardian. The fictionalization—inspired by the autobiographical narrative of Fortunato Ramos, a rural teacher and artist from Jujuy—recreates the paradoxes generated by globalization and the culture's double vulnerability to national and international socioeconomic and political matters, thereby revealing the sociohistorical discrimination suffered by the local community.

To facilitate the acquisition of new vocabulary, the workshop's approach incorporates some holistic features of Malcolm S. Knowles's concept of andragogy, adult education, and Georgi Lozanov's suggestopedy, accelerated (world language) learning. The workshop aims to raise adult participants' awareness of the inequality generated by the global-local socioeconomic gap. Specifically, the objective is to sensitize participants to ongoing global economic development and its impact on the Qulla culture of Jujuy through the themes discussed (necessity, consumer needs, the vicious circle of poverty, globalization, and technology). It takes the form of a four-step discussion group: 1) opening the discussion group in SSP; 2) global/local matters in Pereira's movie; 3) recreating a case study; and 4) project presentations and self- and program assessments. To help students reflect on Verónico's fate in relation to the socioeconomic inequity recreated by Pereira, it applies—as a heuristic strategy—the neologism *minori'ethage*, also *minori'ethage* (Fernández 2020a, 2021, 2022). This neologism interrelates three notions: “minority (in this case, [Qulla]), ethics in connection with aesthetics (in a Bakhtinian perspective), and age; *minori'ethage* + *eth* + *age* = *minori'ethage(s)*.” According to the author, “its written stress mark intends to disrupt the grammatical convention and create a ludic pause, underlining the importance of ethics in the representation” (Fernández 2020a: 30). Fernández (2021) explains that “as a heuristic socio-critical tool, it helps to disclose the state of legal incapacity suffered by local childhood, emphasizing the school accountability” (forthcoming). The participants' self-assessment is understood as a continuous formative process that considers their learning contracts and diaries,¹ in-class and online participation, and their responses on the self-assessment questionnaire. This workshop was developed by the author² in Fall 2018, tested in winter-spring 2019, and presented at the *Jornadas de Español para Fines Específicos-Viena* (II JEFE-Vi), Vienna University of Economics and Business (Wirtschaftsuniversität Wien), Austria, in May 2019. The next section of this article introduces the workshop, and the third section presents its four-step structure. The fourth section discusses the testing experience, and the fifth section shares some remarks with our K–20 community.

2. Presenting the Workshop and its Approach

2.1 Revealing Inequality through Fiction

With the new millennium, the *Common European Framework of Reference* (Council of Europe 2001a) included the preparation for democratic citizenship as one of its educational objectives “To promote methods of modern language teaching which will strengthen independence of thought, judgement and action, combined with social skills and responsibility” (4). This workshop's theme is the impact of the global economy on the Qulla culture, Jujuy (Argentina). As represented by the filmmaker, the fictional local reality is affected by both the Argentinian national economy and the global one. The movie opens with some descriptive (long) shots, familiarizing the viewers with the local landscapes of rural Jujuy; for instance, its timeless deserted salt flats, the Altiplano area, and vivid, multicolored rocky mountains, with the bleating

of the sheep as the background score. Such descriptive, slow-paced, and poetic long shots, with the sound of nature serving as the background music, are followed by some medium and close shots in which a Qulla couple—Verónico's pregnant mother and his father—labor on a barren land parcel while complaining about its lack of productivity. Verónico is born that evening, but his mother dies in childbirth; neither is a doctor available to assist her nor does she have access to a hospital. Verónico's father leaves the newborn baby in his poor, elderly mother's care as he sets out to find work somewhere else to support them. He ends up working in a metallurgical plant in the capital city of the province (San Salvador de Jujuy). When his grandmother dies, Verónico goes to live with his teacher; together, they go to the city to look for his father, Cástulo Cruz. It appears that Cástulo was part of a steelworkers' union at the plant, and due to his interest in the union, he became a victim of the dictatorship.

It is noteworthy that not only is the film inspired by the autobiographical narrative of Ramos, as mentioned before, but the character of Verónico's father is played by him. As Cástulo, Ramos plays his Kena (traditional flute) at the beginning of the film. This Andean musical instrument symbolizes cultural inheritance,³ and Verónico—despite not knowing his father—plays it skillfully some years later in the classroom, catching the attention of his peers and teacher. Pereira's film recreates the inequity between the urban San Salvador de Jujuy, the capital city of the province, and rural Chorcán (in the Humahuaca Department). Further, it denounces the abuse of power by the dictators, who set a neoliberal economic model for Argentina and called for the Malvinas War in 1982 (between Argentina and the United Kingdom). Moreover, the movie reveals the danger that a teacher who is unable to anticipate the damage of school indoctrination can cause. It sets the agenda for debates on global/local development and the importance of ethics, and political, educational, and communitarian leadership. Pereira's fictional reality reveals the lack of intercultural fairness and justice in Argentina and consequently denounces its inequality.

2.2 The Workshop Approach

According to the *CEFR*, "Language use, embracing language learning, comprises the actions performed by persons who as individuals and as social agents develop a range of competences, both general and in particular communicative language competences" (2001a: 9). Therefore, communicative language competencies (linguistic, sociolinguistic, and pragmatic) and general competencies (general knowledge, know-how, and existential) are involved and developed by language users or students in the context of second-language environments. As mentioned, both Malcolm S. Knowles's andragogy (i.e., adult education) (Knowles 1977, 1986, 1990; Knowles et al. 2005), and Georgi Lozanov's suggestopedy (i.e., accelerated world language learning) (Lozanov 1978, 2005; Lozanov and Gateva 1988), approach the learning process from a holistic and personalized perspective, in which general and specific competencies are considered for the learning process along with the participants' individual attributes.⁴ Knowles (1977) defines andragogy as "the art and science of helping adults learn" (38). For Loeng Svein (2012), Knowles "was the one who made the term Andragogy known in the English-speaking world" (251).⁵ From Knowles, the workshop implements 1) the use of learning contracts; 2) the personalization of learning objectives; 3) the development of contextualized solutions by means of group discussions.

Lozanov (1978) explains suggestopedy/suggestopedia/suggestopaedia as the pedagogic application of suggestology, which is "the science of suggestion" (1).⁶ According to Lozanov (1978), suggestopedy particularly "denotes education and instruction in which the laws and principles of suggestology are taken into account" (1). To facilitate the learning of new vocabulary, the workshop considers, from Lozanov's studies, 1) the quality of the relaxing environment; 2) the use of breathing techniques and background music; and 3) the implementation of story

reading and ludic activities. Our intention in applying these techniques matches the views of Lozanov. From the International Centre for Desuggestology (Vienna, Austria), Lozanov (2005) expresses that “the so-called ‘techniques’ used in Suggestopaedia (classical art, aesthetics, songs, laughter, games, games in games, etc.) are not decisive by themselves. What is decisive is communication in the spirit of love, respect for man as a human being” (8). Following the recommendations of Knowles, Lozanov, and the *CERF*, the workshop takes place in a naturally well-lit and equipped classroom, ensuring an appropriate learning environment—cozy and relaxing, with classical music playing in the background throughout the SSP lessons. Specifically, from Lozanov and Gateva’s suggestions (1988: 70–77), it integrates some music samples by the two famous composers of the First Viennese School, Joseph Haydn (1732–1809) and Wolfgang Amadeus Mozart (1756–91), to facilitate participants’ psychorelaxation (i.e., “the state of mind where reserve capacities are revealed and tapped” [Lozanov and Gateva 1988: 70]).⁷ Given the global/local nature of the workshop, we decided to incorporate some Qulla instrumental music by Ramos to enhance participants’ (inter)cultural competence. Other than this setting, they have access to study spaces and group study rooms, a well-equipped conference room, and the media center laboratory at the University of Ottawa’s Morisset Library.

2.3 Reference Material and Specific Vocabulary

Concerning the workshop resources and material, of the available reference manuals on SSP, we selected the seventh edition of *Éxito comercial* by Doyle and Fryer (2018), which is also available as an e-book (2019), because it provides students and instructors (as facilitators) with well-organized general guidance and a variety of content. Conveniently, definitions of specific vocabulary related to business, leadership, and ethics are treated as part of a process throughout the manual (Doyle 2017a). The material includes a brief section on the Argentinian case, among others. In terms of the vocabulary related to the local culture, we took into account Gullermina Espósito’s research results on the Qulla culture of Jujuy (2014, 2019) and Citro et al.’s (2017) analysis of Qulla music in Jujuy as a cultural inheritance (2017). To increase the variety of new vocabulary related to the Qulla culture of Jujuy, it includes digitized realia available on Ramos’s official Facebook page (Ramos, “Fortunato-Ramos-Oficial”).

To facilitate the learning process, the variety and volume of input are diversified by including extra didactic material and realia, such as online general and learning platforms, and bilingual and monolingual dictionaries, both general and specific. Some examples are as follows: *Economipedia.com*, *Diccionario de la Real Academia Española* online, *Cambridge English–Spanish Dictionary* online, the *Concise Oxford Spanish Dictionary*—online/offline (App version), *Diccionario económico* (by *Economipedia.com*), *Google Dictionary/Translator*, and *Reverso Dictionary/Translation*. Participants can also count on some reference books and videos on the topic available at the Morisset Library (Arts and Science and Media Centre). It features a collection of more than 50,000 online videos and 10,000 DVDs, including Pereira’s film *Verónico Cruz. La deuda interna*. The film is available online, courtesy of the Instituto Argentino para el Desarrollo Económico (IADE). Concerning the online reference sources, the instructor, in the beginning of the activity, provides a list of references (in progress); some examples on the list are Instituto Argentino para el Desarrollo Económico (IADE), *El Economista*, *América Latina*; *Economipedia-Educación financiera, economía y finanzas, Argentina*. The reference list is updated online throughout the workshop by the participants and shared in their collective online folder, which includes some documents presenting the Quebrada de Humahuaca/Humahuaca Canyon as a UNESCO World Heritage Site (UNESCO 2003).

Regarding the relevance and selection of the specific vocabulary to be introduced during the four steps of the discussion group, half of it corresponds to samples from the short bilingual vocabulary lists offered by Doyle and Fryer throughout *Éxito comercial* as “Breve vocabulario útil,” the español-inglés vocabulary section (568–86), and some material related to globalization (3–5),

numbers and currencies (respectively, 7–9 and 543–47). It also integrates some other sections on Argentinian culture, such as a general introduction to Argentina (414–20) and its Group of Twenty (G-20) and MERCOSUR (86–89) memberships. The other half of the program's specific vocabulary is related to the local culture as represented by Pereira's film and Ramos's autobiographical narratives. Moreover, it includes some vocabulary on the Qulla culture of Jujuy (Espósito 2014: 186–297)—specifically, concerning Pachamama (motherland) as culture, patrimony, and communitarian bond—and on Qulla music as a cultural inheritance (Citro et al. 2017).

Doyle and Fryer's bilingual vocabulary lists are presented in Spanish and English. Given the Canadian bilingualism in the capital region and its legacy at the University of Ottawa, the instructor/facilitator provides the French version. The process of learning the vocabulary includes a set of ludic and improvisation activities (Bingo, opinion cards, talk-show #ZonaColla, Face D-Dice, etc.), considering the recommendations of Georgi Lozanov and Evagelina Gateva in *The Foreign Language Teacher's Suggestopedic Manual* (Lozanov and Gateva 1988).

3. The Discussion Group Gatherings

3.1 First Gathering: Opening the Discussion Group in SSP

As recommended by Lozanov and Knowles, the instructor meets the candidates individually during office hours before starting the training, to get to know them, verify their proficiency level in Spanish (C1), and explain the characteristics of the program, especially in terms of the approach. Hence, the instructor explains to them the use of learning contracts, personalization of objectives, the ludic aspect of the program, use of background music, the goal of achieving consensus through group discussion, and prolonged breathing pauses. They need to be familiar with these aspects of the workshop to facilitate the teaching-learning process. The facilitator introduces a common folder to them, which is available via Dropbox. It contains the syllabus, a model for the learning contract and diary, the PowerPoint for the first session, some reference material covering a part of the content, a link to the movie, and a list of useful resources (see section 2.3 above). Participants need to visit the folder, reflect on their objectives in relation to those of the workshop, and write these down in their learning contracts. The contracts and diaries are placed in individual folders, one per participant, via Dropbox. These pre-session assignments take about 1.5 hours and the first session of class, described below, takes 2.5 hours.

In the first gathering, the facilitator invites participants to spontaneously introduce themselves by sharing their interests, academic background, and objectives in relation to the discussion group workshop (20 minutes), with classical music (by Joseph Haydn) being played in the background. Afterward, the facilitator shares a PowerPoint presentation of ten slides containing some data and images based on Doyle and Fryer (2019: 3–5, 414–20; 86–89), Espósito (2014: 186–297), and Citro et al. (2017), as mentioned earlier. Following the recommendations for the andragogical approach, the instructor asks participants if they have anything to add from their previous experiences (as students or tourists) or research findings (conducted at home) or any observations that they would like to share. Then, following the suggestopedic approach, the instructor invites the participants to sit in a comfortable pose and relax by breathing deeply (five times). Collectively, they watch a brief video on YouTube of Ramos playing local music in the colorful landscape of Jujuy. This music also serves as the background as their subsequent activity, a reading of “Verónico Cruz,” Ramos's short story that inspired Pereira's film. The instructor reads the story aloud, with proper intonation and pauses, interspersed by discussions of another five PowerPoint slides to facilitate comprehension (40 minutes). At this point, the participants are given a 10-min break to refresh themselves. Next, the facilitator asks the participants whether they feel that they can empathize (or not) with the protagonist's fate. There are no right or wrong answers, and the facilitator strives to provide an encouraging environment that will foster participation. The facilitator presents the term *minoríethage* (by sharing another PowerPoint

slide) to help the participants analyze the story of Verónico recreated by Pereira from Ramos's narrative (20 minutes). Then, participants work in small groups (three or four members each) to reflect on the story "Verónico Cruz" in relation to the local, national, and global context, followed by a collective discussion on the matter (30 minutes).

The participants are then invited to play Bingo in small groups (three or four members). They need to collaborate with their peers to organize the game and discover the correct pronunciation of the new words; for instance, they may use their electronic devices to check the pronunciation online. The game should take about 25 minutes, and the facilitator monitors it. The bingo cards are first written on a whiteboard and then converted into a JPG image by the facilitator; they are also available in the common folder. Thus, the participants select one and move it into their individual folders before starting the game. They play on their electronic devices and each group receives a small bag with a set of Bingo words. The Bingo cards contain four items each, words or expressions from *Éxito comercial* (Doyle and Fryer 2019) or related to the Argentinian Qulla culture (Espósito 2014) and Pereira's film. Two samples of Bingo cards follow: Card sample 1: bienes (m) [goods/assets; biens/actifs]; elaborar [to manufacture; fabriquer]; Zafra [harvest; récolte]; Quebrada de Humahuaca [Humahuaca Canyon]. Card sample 2: mercancía [merchandise/goods; merchandise/produits]; mano de obra [labor/manpower; main-d'œuvre]; necesitamos hacer números [we need to do the math; nous devons/on doit, (en) faire le calcul/l'analyse financière]; Pachamama ["Madre Tierra; Mother Earth; Terre-Mère"]. The translations are provided to facilitate their identification, and they appear within brackets in a different font, lighter color, and small size.

In the last five minutes of the session, the facilitator invites participants to continue the practice during the week. They need to reflect on their experience and keep a brief record by writing some comments in their learning diaries via Dropbox. They may reflect freely or use the following questions as a framework: 1) How do you feel about your learning experience during the first gathering? 2) Have you learned new words? 3) In what way can you relate to or empathize with Verónico's fate? Moreover, they may adjust their personal objectives and propose adjustments to their contracts via Dropbox. Finally, they need to start considering the closure activity of the workshop, which is related to the socioeconomic context of Chorcán (56 km from the city of Humahuaca, which is the capital of the Humahuaca Department of the Province of Jujuy). The description of this activity is available in the common folder via Dropbox. This homework should take about one hour. Thus, the first gathering requires a total of about five hours of student work (1.5 hours presession, 2.5 hours in class, and 1 hour post-session).

3.2 Second Gathering: Global/Local Matters in Pereira's film

To start the second gathering, while listening to the classical music (Mozart) being played in the background, the participants are presented with a multiple-choice questionnaire of 16 items in Spanish; it is to be collectively completed during the movie projection via Quizizz (www.quizizz.com). This guidance is structured in three moments, which correspond to the beginning, middle, and end of the movie. Some examples follow, to facilitate the reading, in English. Here are some sample questions for the first part of the film: (1) Where is the setting for this movie? Options: (a) In the southern province of Ushuaia, (b) In the northern province of Tucuman, (c) In the eastern province of Buenos Aires, (d) None of these options. (2) Who is Verónico? Options: (a) A Qulla orphan, (b) A Qulla orphan and student, (c) A Qulla teacher, (d) None of these options. Some question samples for the second part of the film are as follows: (3) What does Verónico do for a living? Options: (a) Farming, (b) Dairy farming, (c) Shepherding, (d) None of these options. (4) What does Verónico's father do for a living once he arrives in the city? (a) Steelworker, (b) Union worker, (c) Day laborer, (d) None of these options. The following are some sample questions for the last part of the film: (5) Why does the teacher feel overwhelmed at the end? Options: (a) Because he realizes that Verónico is a marine now, (b) Because Verónico

participates in the Malvinas War, (c) Because he feels responsible for Verónico's fate, (d) None of these options. The participants have only 20 seconds to select an option for each question (a, b, c, or d), and if the option chosen is (d), they have to explain their answer aloud. The film projection and questionnaire completion take 1.5 hours. At this point, a 10-min break is allowed for participants to refresh themselves.

In small groups (three or four members), participants analyze some themes of the movie (15 minutes). They need to justify their opinions by selecting one illustrative example from the film. At this point, the environment plays some classical music (Mozart) in the background. The theme to be discussed by the first group is related to a comparison between old and new technologies. The second group discusses the theme of importation of goods into small towns and rural areas. The third group discusses urban and rural settings in terms of development. The final group concentrates on workers' migration from undeveloped to more modernized settings. The groups elaborate on the matter and find a suitable scene example from Pereira's film, illustrating their opinions. Next, they share their views in an open-circle discussion, which leads to a larger debate on global/local development and its impact on Verónico's fate. Thus, they are invited to debate this point in an open group discussion (30 minutes). Once again, participants are urged to practice some prolonged breathing pauses while listening to background music (Mozart). Then, the facilitator returns to the neologism *minoritiethage* and explains how it disarticulates the intertwined relationship of the two protagonists—the urban teacher and the local student (10 minutes). This aspect intends to increase participants' intercultural sensitivity by reflecting on the intersectionality embodied in Verónico (an orphaned minor, belonging to a Qulla minority, trapped in a threatening environment). It reveals how, through his syllabus and praxis, despite himself, the teacher contributes, to the increased inequity between the core and the periphery and neglects teaching alternatives to improve local conditions. Next, in the context of this fictional reality, through a discussion (timing: 20 min), the participants try to determine socioeconomic solutions that could improve Verónico's fate.

At this stage of the critical thinking activity, the facilitator takes a few minutes (5 minutes) to explain the homework. Altogether, this second gathering takes four hours, 2.5 in class—as presented above—and 1.5 hours at home, as follows. Participants adjust their learning contracts (10 minutes) and write an entry in their learning diaries on their second gathering experience (20 minutes). They may reflect freely, or they may consider the following questions: 1) How do you feel about your learning experience during the second gathering? 2) In what way do you think that the film represents the connection between global development and local *minoritiethage*? 3) Can you empathize with the teacher's feeling of being overwhelmed? Furthermore, they work on their final assignment: a sustainable project to develop Chorcán, inspired by the film but contextualized in the current context of the Humahuaca Department, Jujuy (immersed in a global society). In order to do so, participants conduct some research (30 minutes) and share their notes with their teams, via Skype, WhatsApp, Facebook, Zoom, etc. (30 minutes). The facilitator collaborates online, if required, and offers assistance during office hours.

3.3 Third Gathering: Recreating a Case Study

This third session takes a total of four hours, 2.5 in class and 1.5 hours post-session at home. The gathering begins with an open-circle discussion on participants' diaries and contracts (20 minutes). The idea is to share how they navigate through the workshop, welcome others' comments, and observe themselves as members of the learning community. In this way, they learn what they have in common and empathize with others in the group. Then, while listening to some background music (Haydn), participants are invited to practice a combination of two relaxation techniques (deep breathing and progressive/muscle relaxation). Next, they individually return to their learning contracts and diaries (10 minutes) to reflect on their open circle experience, adjust their contracts, and add some comments in their learning diaries. This

activity presents the participants with an opportunity for self-assessment and the facilitator, who monitors the activity, with an opportunity for class assessment.

Participants are invited to play a board game, namely, opinion cards. In small groups (three or four members), students play cards to form sentences (20 minutes). The cards apply the vocabulary of the Bingo game (from the previous gathering)—enacting the principle of repetition to facilitate memorization—and incorporate some new words. As guidance, participants have at hand a brief document offering some pointers on expressing one's opinion, underlining the use of indicative/subjunctive moods, and some examples related to the matching possibilities of the game. In this game, participants need to form sentences expressing their opinions. In the beginning, each student holds four cards, and the remainder of the set is placed face down upon the table. In turn, they take one extra card from the pile to try to create sentences. However, to take one new card, they need to relinquish one from the set that they already have, thereby ensuring that every participant holds four cards to form a new phrase. They score two points for a correct sentence formed by combining four cards and one point for a sentence constituted by three cards. If the sentence is incorrect, they lose a point. Three samples of possible combinations in Spanish are as follows:

- The first example is a three-card combination for a point. Card 1: De ninguna manera creo que; card 2: se pueda desarrollar una economía durable; card 3: sin armonía entre la importación y la exportación de bienes.
- The second example is a four-card sentence for two points. Card 1: En mi opinión; card 2: es extraño que en la región de la Quebrada de Humahuaca; card 3: hayan minas internacionales; card 4: sin una rigurosa protección ambiental.
- The third example is an incorrect combination, due to the inappropriate use of indicative/subjunctive moods, for a one-point penalty. Card 1: Sin embargo, hay necesidades básicas; card 2: *que no hayan sido atendidas; card 3: para el buen desarrollo de los niños en Jujuy.

The facilitator monitors the game and helps only when necessary or if participants ask.

After the board game, participants consult a PowerPoint presentation, available in the collective folder, on giving one's opinion in a formal situation (15 minutes). This presentation includes the vocabulary from the Bingo and opinion cards. The revision facilitates the vocabulary acquisition process and leads to the *Éxito comercial* manual, which presents a photo of a warning sign, "Agua contaminada, aléjese," set in a contaminated environment, a beach shore, and invites students to respond to a questionnaire as follows: "¿Cuál es el precio del progreso? La contaminación del medioambiente constituye un peligro bien documentado. ¿Cómo será el medioambiente en el año 2025? . . . ¿A usted le preocupa personalmente este tema?" (Doyle and Fryer 2019: 496). Participants answer these questions in small groups (10 minutes). The facilitator presents the context and characteristics of the role-playing activity. The facilitator interacts with the small groups to help participants review the structures and vocabulary. Then, the groups are given a 10-minute break.

Then, they are invited to play a role in representing a TV talk-show, #ZonaColla. Participants engage in a debate on global and local development in relation to the workshop vocabulary. Concerning the empiric context, the Humahuaca Department is affected by the lithium market. Due to mining exploitation, the region is in danger of contamination, and access to water is compromised (Heredia et al. 2020; Roth 2019). Regarding the fictional context and problem for the talk-show improvisation, there is a project in progress to open a Canadian-Argentinian plant near Chorcán, which is related to lithium exploitation. Role descriptions are as follows: 1) the presenter of the TV talk-show #ZonaColla; 2) the Canadian CEO of a mining company, who is completely in favor of the mining development project and argues that it will lead to new job

opportunities; 3) an Argentinian government representative, who is also in favor of the mining project, but recommends further studies; 4) a local NGO representative, who is steadfastly against the mining project due to the high risk of contamination; and 5) an unemployed neighbor, Cástulo Cruz, who is desperate for a job because he and his son (Verónico) are suffering from starvation. The rest of the participants acts as 6) the talk-show audience, and they get to vote in favor or against the mining project development via Kahoot (www.kahoot.com) after the debate is over. The participants organize themselves. The total timing of the activity is about 40 min. The facilitator observes their progress and adjusts the plan for the final gathering accordingly.

During the last part of the session (30 minutes), the participants that have been divided into small groups work on their final assignment, which is to be presented in the following and final gathering, as explained before. It needs to be a sustainable project to develop Chorcán, inspired by the fiction but contextualized in the empiric context of Chorcán (situated in the Humahuaca Department and immersed in a global society). The facilitator monitors the activity and offers help when required. During the week, each group continues organizing the presentation at home; additionally, a 30-minute collaborative meeting needs to be held online via Skype, WhatsApp, Facebook, Zoom, etc. with the facilitator. Moreover, each participant should allocate about 20 minutes to prepare for the upcoming group presentation. Finally, they adjust their learning contracts (10 minutes) and add some entries to their learning diaries (30 minutes). As usual, there are no right or wrong answers to these personal reflections, and participants may either reflect freely or consider the following questions: 1) How do you feel about your learning experience in the third gathering? 2) Think of three new words that you find meaningful in the context of the Qulla culture and add one entry to your diary. 3) In what way do you think mining development affects the Humahuaca Department in Jujuy? 4) What do you think of the new lithium-dependent technologies?

3.4 Fourth Gathering: Project Presentations and Assessments

This final gathering takes about three hours in class and includes the self and workshop assessments. It starts with some deep breathing and muscle relaxation techniques, while listening to some Qulla music from Fortunato Ramos (available on YouTube). Then, participants are invited to share their projects in a 20-minute presentation format. They may offer their group presentations (three or four members) in one or two modalities (face-to-face and/or distance). Once the presentations are delivered, the class engages in an open-circle discussion (20 minutes) to give feedback on the points presented in each one of the (three) development projects and, by consensus, find a new option (fourth one). The idea is to offer a collective, suitable project that responds to the characteristics of the local context of Chorcán. After this, a pause is offered (10 minutes).

At this point, participants engage in a comprehensive view of the workshop by means of a board game, namely, Face D-Dice (20 minutes). They play in small groups (three or four members), and the objective is to enjoy the game and answer questions related to the workshop content. Taking turns, they throw a die, and according to its face, they answer a question (after choosing from two closed envelopes). They score or lose points based on the (in)correctness of their response. The points they score or lose are directly established by the face value. Some question samples in Spanish follow.

- Die face 1. Envelope a: Define “globalización”; envelope b: ¿Qué significa G-20?
- Die face 3. Envelope a: Define “círculo vicioso de la pobreza”; envelope b: Da tres ejemplos de bienes de primera necesidad.
- Die face 6. Envelope a: Nombra los países que integran el MERCOSUR; envelope b: Nombra los países relacionados al Triángulo del litio.

After this ludic activity, the facilitator invites participants to return to the first gathering's PowerPoint and make connections between the vicious circle of poverty, globalization, and technology (10 minutes). Then, a second break (10 minutes) is given. After this, they complete their self- and workshop assessments, as follows.

The final part of the fourth gathering takes 50 minutes, with 20 minutes being allocated for the self, another 20 minutes to the workshop assessment completion, and the remaining 10 minutes to close the workshop. As mentioned before, participants keep track of their progress through the workshop by means of their in-class/online participation and their comments in the learning contracts and diaries. These two personalized learning tools are shared online with the facilitator (via their personal folders). They are also invited to complete a self-assessment questionnaire (20 minutes), as follows: In the context of this discussion group workshop, 1) To what degree have you reached your learning goals? 2) To what extent has the workshop sensitized you to the impact of global economic development on the Qulla culture of Jujuy? 3) Have you learned specific vocabulary in Spanish? 4) Have you had enough opportunities to reflect on your learning experience though the four gatherings? 5) Have you improved your communicative competence in Spanish? The same four-option scale applies to the five questions: 0–25% indicates “not much”; 25–50% is “a bit”; 50–75% indicates “sufficiently”; and, 75–100% is for “optimally.” The participants write comments expressing some of the strategies implemented to navigate the different sessions of the workshop. Subsequently, they participate in a focus group to assess the workshop (20 minutes). To guide the discussion, they receive a checklist with the following points on the program: workshop aims, content, structure, in-class/online assignments, approach, length, resources, relevance, originality, and suggestions for improvement. The facilitator observes and takes notes or records their suggestions to upgrade the program. To conclude the workshop, in the last 10 min, the facilitator thanks the participants for volunteering, acknowledges their progress in SSP, and shares a list of the workshop's top-ten moments. The idea is to personalize the closure in a comfortable environment.

4. Testing the Workshop

4.1 On the Four Gatherings

The SSP discussion group took place for five weeks (one preliminary meeting and four gatherings) during the end of the winter term and the beginning of the spring term, 2019 in a hybrid modality at the University of Ottawa. Regarding the testing experience and the workshop participants, the 12 volunteers were at the Effective Operational Proficiency level (C1). Given the fact that they had all previously met the facilitator (individually, during office hours), they were adequately prepared. All of them seemed motivated and eager to engage in their learning process. They had consulted the online common folder and were familiar with the content and general characteristics of the workshop. They had personalized their learning by establishing their objectives in relation to those of the program, as required. They were curious about the idea of working while some classical and local music played in the background. All of them introduced themselves adequately. They shared their learning objectives, interests, and academic background. Most of them had already read the corresponding PowerPoint presentation, which improved the quality of their collective interaction. They completed the presentation by relating the content to some previous experiences either as students of Latin American studies or Spanish language, or as tourists in Argentina. However, none of the participants had visited Jujuy; they had barely known about the Qulla culture before the workshop. Nevertheless, they expressed that the culture interested them.

Considering that the majority were in the process of achieving their bachelor's degree or were pursuing their studies at the master's level, they appreciated the deep-breathing relaxation techniques. With respect to the short video, they enjoyed Ramos's music and Jujuy landscapes.

Most of them, 10 out of 12 participants, commented on the cultural meaning associated with the Kena music in the beginning of the film. Concerning Ramos's short story, which inspired the film, they found it overwhelming in terms of Verónico's suffering from poverty and dying of tuberculosis in his childhood. With regard to the film, they found the neologism *minori'ethage* useful for analyzing Verónico's fate in relation to the referential context. As for the local, national, and global contexts, their collective discussion on the matter suggested an advanced level of argumentation in terms of associations between economic and social inequalities. Some participants brought in the Canadian context by commenting on the poor conditions in the First Nations communities and the pipeline projects affecting them. In general, their understanding of the specific vocabulary and its pronunciation were optimal. They enjoyed playing Bingo and collaborated with their peers. Nonetheless, one of the four groups (composed of three members) took more time to get organized and required help from the facilitator. The first session ambience was appropriate and comfortable. They continued with their practice during the week (via Dropbox).

Regarding the second gathering, all of the participants appreciated the movie, *Verónico Cruz. La deuda interna*. Its corresponding guidance questionnaire was completed collectively via Quizizz. Their verbal interactions and collaboration were adequate for the required level (C1), and their thematic analyses of the movie were satisfactory. The group discussing the old and new technologies had succeeded in selecting a representative scene in which Don Domingo's old radio and the police agent's new Brazilian radio are portrayed. The second group discussion was about the foreign-made Argentinian plastic flags (in a Crown colony of the United Kingdom, now a Special Administrative Region of China) that are offered by the police agent to celebrate the FIFA World Cup (1978); in the scene, Verónico asks the teacher what the label "made in Hong Kong" means. The third group chose Verónico's visit to the provincial capital, San Salvador de Jujuy, and how he describes the wonders that he saw in the city to his classmate and friend, Juanita. The last group discussion was about Verónico's father having to leave Chorcán to earn a living; at first, he worked in the sugar cane fields (rural setting) and then in a metallurgical production plant in the city; as they explained, he turns out to be another victim of the dictatorial government due to his union activities. With regard to the open-circle discussion on global/local development and its impact on Verónico's fate, they participated actively, engaging in intense debate. Once again, they all enjoyed the background music (Mozart) and the breathing relaxation techniques. They had also applied the neologism *minori'ethage* properly. For instance, they had a good understanding of the referential context and found solutions to change Verónico's destiny, all of which involved leaving the threatening environment caused by the dictatorship. For example, they came up with the following: 1) Verónico is adopted by the teacher and both leave the country; 2) Verónico's father does not leave Chorcán to work in the city but, instead, leaves the country with Verónico and his mother (grandmother of Verónico); or, 3) Verónico's grandmother leaves the country with him.

During the third gathering, the 12 participants took part in an open-circle discussion related to their learning diaries and contracts, which unfolded successfully (this aspect was developed further in the last gathering). They shared personalized comments on their learning experience, exchanged feedback, and related to their peers, which reinforced their sense of collectively being a learning community. They enjoyed the music and relaxation techniques (deep breathing and progressive/muscle relaxation). They took some time to reflect on their open-circle experience by adding some entries to their diaries. In small groups, they organized the board game easily, in which they participated actively. The facilitator did not need to offer them help to organize the game or work on the new vocabulary. They showed self-directed skills during the game and even good timing (all working at the same pace in a collaborative basis). All of them correctly focused on the corresponding grammar revision. They were deeply engaged in the discussion about water pollution, offering evidence of their high level of engagement with the topic. The role-playing activity was very successful; compared with the previous gatherings, and in general, the level of

argumentation was highly improved. In terms of the landscape of Jujuy and protection of the environment, they all showed some concern about mining exploitation in the region. The final result in relation to the Kahoot vote was against the opening of the new mining development. In general, they organized themselves very well throughout the gathering, and the facilitator's intervention was hardly required. Each of the three small groups (of four members) brought a draft copy of the final presentation to share their progress with the facilitator, who worked with them. They were all committed to presenting their final assignment during the following and last gathering. One group stayed with the facilitator after the session; as this group was working on a radio program format for their project, they tested the quality and adequacy of the sound in the classroom.

The fourth and final gathering started with some relaxation techniques (featuring some background music by Ramos), which set the mood for the presentations. The three groups had 20 minutes each to share their project. The group that prepared the radio program offered an international training on the Qulla culture in Chorcán, the concept of Pachamama, and how it is affected by global mining. The second group presented an eco-tourism project to develop Chorcán, supported by a PowerPoint presentation that included a small video (by them). The third group prepared an eco-NGO project to support the local community. The three presentations were satisfactorily delivered and provided proof of participants' engagement within their groups. They expressed different types of arguments and applied specific vocabulary when expressing their ideas. They engaged in an open-circle discussion, commenting on the points presented in the projects. The feedback was precise and detailed. By consensus, they created a fourth option combining and readapting the same package, i.e., a global research and educational organization, described as an eco-NGO, based in Chorcán. It would be in charge of eco-tourism projects and feature a radio station (environmental education). The last consensus demonstrated critical thinking, problem-solving skills, and creativity while finding a new solution. The collective idea was very well developed in terms of contextualization, justification, and originality. Overall, they responded successfully to the objective. Regarding the board game, Face D-Dice, they responded satisfactorily to the different questions on the workshop content and had fun doing so. It was observed that recreating a traditional assessment questionnaire as a board game facilitates the learning process in terms of motivation and new vocabulary acquisition. By returning to the first gathering's content (PowerPoint presentation), the workshop participants had a chance to revisit the vocabulary one more time. They successfully made connections between the vicious circle of poverty, globalization, and technology, in which they displayed a deeper level of argumentation and higher-skilled interaction than during the three previous gatherings.

4.2 On the Self- and Program Assessment

The entries in the participants' learning diaries gave proof of a continuous process of self-reflection. From the very beginning, they applied an inductive approach to the particular fictional universe recreated by Pereira (inspired by Ramos), leading them to examine the Qulla context in Jujuy today. A profound level of argumentation was achieved by all the participants through the writing process. The different entries evidenced the participants' awareness of the ongoing global economic development and its impact on this Qulla culture. The comments related to the first gathering were mostly on their objectives for the workshop and showed engagement with the group. Four participants were a bit concerned about the correct way of writing their journals. The learning contracts were also of concern for five participants. The entries connected to the second gathering were focused on the content itself, and there were no remarks about the adequacy of their output. All the participants made an insightful analysis in relation to Verónico in the context of *minori'ethage* and empathized with the characters trapped in their marginalized environment and being imposed a new neoliberal model by the dictatorship. Most of their comments reflected on Verónico's compulsion to work during his childhood, his poverty

and lack of access to services. They criticized the conditions that affected Verónico's father in the metallurgical plant in the city. Using the fictional universe as a point of departure, their discussion centered around the current conditions in the Humahuaca Department and Chorcán. By the third gathering, given the fact that students were working on their final projects, they had increased their ability to effectively engage in argumentation. Now, their entries showed concern about contamination in the context of global development and especially due to mining exploitation (such as for lithium). Their comments applied the new vocabulary, according to the different gatherings, for instance, in relation to the ludic activities based on specific vocabulary. Although it was not the target of the workshop, the competence of the written production of the 12 participants was seen to have improved in terms of grammar, coherence, and cohesion, which reflects the capacity of psychorelaxation to facilitate foreign language learning and acquisition (Lozanov and Gateva 1988). Finally, as the learning contracts were being continuously revised and adjusted, they evidenced self-direction and self-motivation.

Concerning their self-assessment questionnaires, the answers to question 1—To what degree have you reached your learning goals?—was “optimally” in 11 cases (91.7%) and “sufficiently” in one case (8.3%). This participant expressed that he would have liked to have had more spare time to dedicate to the workshop, but because of having to complete his bachelor's and part-time work, he had to prioritize his responsibilities. The answers to questions 2, 3, and 4 were “optimally” in all the cases (100%). Finally, for question 5, two participants (16.7%) answered “sufficiently” (both mentioned not having enough time to dedicate to the workshop due to their bachelor studies and jobs, as mentioned for question (1), and the other ten participants (83.3%) answered “optimally.” According to their comments, the strategies implemented to navigate the different sessions of the workshop were cooperating with peers, asking peers and the facilitator for clarifications, preparing themselves for every gathering by consulting the online common folder, planning their schedule to dedicate some time to the workshop, linking the new vocabulary to previous knowledge, and reflecting on self-learning and others' feedback. On the subject of the focus group to assess the workshop, they participated actively in the discussion, in which they offered constructive and detailed feedback; for instance, they appreciated the relevance of the content, the online resources, and the originality of the ludic activities. They mentioned the value of relaxation techniques and background music in helping them cope with their anxiety and improve their focus throughout the workshop. In terms of their suggestions for improvement, to compensate for their lack of time (as expressed earlier), the group suggested that gatherings 1 and 3 could be delivered online and gatherings 2 and 4 in class. They suggested that the four gatherings could be recorded and made available for those who cannot be present or for practice purposes. We do agree with these two recommendations, which could certainly be implemented. Furthermore, in the context of the COVID-19 pandemic, this workshop could be adjusted and held fully online to respect social distancing.

5. Final Remarks

In the field of LPSP, Doyle's (2017a) question opens a reflection, “What is the greater-good point of LPSP-Business Language Studies if it does not help prepare learners to make the world a better place in which to live and work?” (270). In LAS studies, discussion groups represent a purposeful teaching strategy for creating an appropriate environment to raise students' awareness of the impact of globalization on local communities. The present workshop, for instance, launched a discussion about the current Humahuaca Department, which is a part of the Lithium Triangle/Triángulo del litio.⁸ Unfortunately, in the pursuit of new sources of energy or to create new types of technologies, this landscape is being exploited by international corporations, and the Qulla people are at risk. They suffer the side-effects of mining pollution now and will probably continue to do so for centuries to come. The presence of several mines is a fact in the Jujuy province today. However, as mentioned above, Quebrada de Humahuaca/Humahuaca Canyon

in Jujuy, northwest Argentina, is a UNESCO World Heritage Site since 2003 and a part of the Adoption of Retrospective Statements of Outstanding Universal Value since 2013 (UNESCO 2003, 2013). Undoubtedly, mining exploitation threatens these environments (see, for example, Heredia et al. 2020).

A better world requires continuous top-down and bottom-up educational actions to counterbalance inequities and inequalities from a critical perspective to transform marginalized realities. As Lourdes Sánchez-López (2019) stated, “curricular transformations never happen in a vacuum, as they are always dictated by the larger contexts that shape them” (491). Considering their adaptability and feasibility, we maintain that non-credit activities (in any modality: face-to-face with or without videoconferencing, hybrid, blended, online, etc.) have the potential to meaningfully complement formal education. In an ever-changing teaching-learning environment, for instance, they can contribute to sensitizing the international K–20 community to social inequity and inequality at local and global scales. Finally, education can and must make a difference; thus, we need to continue engaging in critical teaching-learning perspectives to advance ethical solutions for the well-being of every local setting in our global society. Ultimately, this is a question of citizens’ accountability for global justice.

6. Conclusion

In the context of Latin American studies and through the short story and film, this non-credit workshop in SSP has proved to sensitize participants to global economic development and its impact on the fragile Qulla culture in Jujuy. Moreover, as the participants engaged in continuous interaction throughout the learning experience, they were able to improve their advanced communication competence in Spanish, specifically in terms of forming and dissecting arguments, which happen to be meaningful transversal skills. This workshop may inspire other teaching-learning experiences from diverse sociocultural and socioeconomic perspectives. We, therefore, echo Doyle (2019) by expressing, “it is hoped that a positive, can-do attitude will prove to be contagious. . . . But if [it] is lacking, then it too must be instilled by a more enlightened academic leadership genuinely committed to prioritizing learner and societal needs” (484). The results of this experience will be transferred to our next online workshop in SSP, which will involve analyzing a corpus of documentaries and poetry on tree cultivation and cultural values from an ecocritical perspective.

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NOTES

¹ In this case, the learning contract (Knowles 1986: 38–47, 220–223) features two parts. The first part describes the participants’ objectives in relation to those of the workshop and contains a program outline, their observations, and signature. The second part is connected with the participants’ previous experience in Spanish (including SSP) and personal interests. Each participant may adjust the contract format to their choice. The learning diary is a self-reflective method, which complements the contract. It takes the form of a journal that each participant holds and updates throughout the workshop. The learning contract and the diary are shared with the facilitator online and are part of the final assessment.

² The instructor has previously taught ESP 1991, ESP 1992, ESP 2991, ESP 3991, and ESP 3992 (3 credit-unit courses) at the same university.

³ For a case study of indigenous music as a cultural heritage in the context of northern provinces of Jujuy and Formosa (Argentina) from a local-global perspective, see Citro et al. (2017).

⁴ A Google Scholar search may provide evidence of the current pertinence and different applications of andragogy and suggestopedia/suggestopedia around the globe. For instance, for a recent article on suggestopedia, see Colliander and Fejes (2020), and for andragogy, see Note et al. (2020).

⁵ According to Loeng (2012), andragogy was a term applied by Alexander Kapp in *Plato's Educational Ideas* (1833) and by Eugen Rosenstock-Huessy in *Andragogy* (1925). Loeng (2012) explains that "Kapp's metaphysical idealism in the Platonic mode was far from Rosenstock-Huessy's vision of adult education . . . Dualism, metaphysical idealism and rationalism were not theories Rosenstock-Huessy favoured for. For Alexander Kapp, they were fundamental" (250).

⁶ It may be observed that Lozanov problematized the concept of suggestion not as a means of manipulation but, rather, to facilitate choice/a variety of choice(s). As he claimed, "This extension of the personality's freedom to choose is realized through the organized utilization of the paraconscious contents of the mind which give shape and 'volumeness' to the integral conscious-unconscious communicative process and may create a disposition favorable for tapping the reserve capacities of the personality" (Lozanov 1978: 1). In the field of behavioral economics, Daniel Kahneman (2011), in collaboration with Amos Tversky, studied suggestion as a "priming effect" (122) "in which your thoughts and behavior may be influenced by stimuli to which you pay no attention at all and even by stimuli that you are unaware of" (128).

⁷ Lozanov and Gateva (1988) argued that "Numerous and extensive experiments in the Suggestology Research Institute have proved . . . that the most suitable conditions to put into practice the purpose of Suggestopedya—revealing the reserve complex of the personality under the conditions of concentrative psychorelaxation—are brought about by classic art" (70).

⁸ Roth (2019) expresses, "Between 2015 and 2018, investment in lithium exploration and production in Argentina increased by 928%, according to the Ministry of Mining."

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