

Spanish 3300: Critical Introduction to Hispanic Literature Fall 2015

Professor: Dr. Sara Potter

Class: M 6:00 – 8:50 pm, Physical Science Building 222A

Office: Liberal Arts 231

Phone: 915.747.7039 (email is best)

Email: sapotter@utep.edu

Office Hours: T 3-5pm, W 3-4pm, or by appointment

Texts:

- Aproximaciones, 7th edition, ISBN 0073385379
- All others will be made available in .pdf form on Blackboard. It is your responsibility to obtain these texts and to read them carefully before each class. If there are any problems finding a text, or with the format, *please* let me know immediately. Showing up to class and informing me that the text could not be found is not acceptable.

Course Description:

This course serves as a broad critical introduction to Hispanic literature. We will cover a wide range of genres, time periods, themes, and authors, covering poetry, short stories, essays, a novel, and two films. The primary goal of this course is to help students understand the nature of literature within the context of the Spanish-speaking world. In achieving this goal it is hoped that students will become academically and personally engaged with the various genres and forms addressed (poetry, *cuento*, essay, novel, and film) and appreciate not only the intricacies of an individual text, but also, and perhaps more importantly, the role that literature plays in letting us enter into and better appreciate the complex nature of who we are as human beings in the present. After all, storytelling is one of the things that makes us human.

Course Objectives:

Students will develop the skills of critical and analytical reading and writing of the narratives addressed in this course, with particular emphasis given to the processes of close reading and academic writing. We will always be thinking of *literature as a conversation* that takes place in a particular social, political, historical, and cultural context, and one in which we participate.

In all cases, but most particularly for those who are Spanish majors, the essays and in-class presentations will evaluate the student's ability to do the following:

- The student must demonstrate evidence of a careful and attentive reading through the analysis and/or synthesis of assigned texts.
- The student must consider the text in terms of its historical, cultural, political, and social context and be able to explain how it fits into the greater literary and intellectual conversation.
- The student should be able to identify connections between and across texts and historical events.
- The student will be able to present his or her ideas in a well-organized manner, with a clear thesis statement and supporting paragraphs with good transitions and a conclusion. This, evidently, will be done in clear, correct academic Spanish.

Composition of the Grade:

Attendance:	5%
Class participation/quizzes	10%
Tarea	10%
Exams (3)	45%
Final project	
Presentation	15%
Written	15%

Grading Scale:

A = 100-90 B = 89-80 C = 79-70 D = 69-60 F = 59-0

On Technology In Class:

Personal computers, iPads, tablets, etc., are allowed in class as long as they are used only for class-related activities (reviewing texts, taking notes, etc.). Please turn off or silence all cell phones, beepers, or anything else that goes off, beeps, or otherwise makes noise. Any student caught doing otherwise (texting, checking email, etc.) will be asked to put away the distracting device and will lose participation points as well.

Attendance (5%) and Participation (10%)

Attendance is extremely important in a class of this nature, as is punctuality. For these sixteen weeks, we are forming a community of readers and writers, and as such it is essential to be here. Part of this attendance grade involves a short, informal one-on-one meeting with me during the first three weeks of class (**Friday, September 11, 2015**). I am happy to work with your schedules to make this possible, as these meetings are a place for you to tell me about yourself, your studies and interests, your expectations, hopes, and/or concerns for the class, etc.

Each class is worth 5 points, as is that first meeting with me. Certain days (such as writing workshops, exams, or in-class presentations) will count double. If you are here but arrive late (10 minutes or less), you earn 3 attendance points for the day. Attendance means that you arrive to class on time. Participation means that you are awake, pay attention to the lecture/discussion, and contribute to class discussion by coming prepared (that is, with your texts and with the homework/reading complete), asking relevant and productive questions about the readings, engaging with and thoughtfully responding to other students' comments or questions, and participating actively in small group discussions or writing workshops. It is important to me to create an environment in which we are 'comfortable being uncomfortable,' in which it is safe to take intellectual risks and to explore new or difficult or uncomfortable ideas.

Attendance policy: If you are absent an excessive number of times during the drop period—from the first day after the end of late registration (August 28) through the last day for faculty to drop students (October 30)—you risk being dropped from the course. You will be dropped from a class after you have been absent three class periods in a row; alternatively, you will be dropped after you have accumulated a total of four sporadic absences prior to the drop date. (See below for official excuses.) Once the last day for faculty to drop students has passed, I will not drop you, but your course grade will drop two percentage points per absence once you have reached three absences. (That is, 3 absences is 2% off; 4 absences is 4%, etc.)

Late arrivals and early departures also carry penalties for purposes of dropping or lowering the course grade: two late arrivals equal one absence, two early departures equal one absence, and one late arrival plus one early departure equal one absence. If you arrive late, it is your responsibility to tell me at the end of the class period that you were indeed present so that I do not accidentally mark you absent.

Exceptions to the above-stated policies are only made under these circumstances: (1) a medical emergency requiring hospitalization, (2) jury duty or (3) official UTEP business such as athletics, debating team, or band. Documentary proof of official UTEP business or jury duty must be provided ten calendar days before the fact; documentary proof of hospitalization must be provided on the day you return to class.

Important dates to keep in mind:

(The Fall 2015 Calendar: <http://academics.utep.edu/Default.aspx?tabid=75421>)

- Monday, September 7: Labor Day (no classes)
- Wednesday, September 9: Census Day
- Friday, September 11: Last day for one-on-one interview
- Friday, September 18: Last day to select Pass/Fail option
- Monday, October 26: Midterm grades distributed
- **Friday, October 30: Course Drop Deadline**
- **Monday, December 7, 7:00-9:45pm: Final Exam**

Academic Dishonesty

Academic dishonesty is prohibited and is considered a violation of the UTEP Handbook of Operating Procedures (HOP). It includes, but is not limited to, cheating, plagiarism, and collusion. Cheating may involve copying from or providing information to another student, possessing unauthorized materials during a test, or falsifying research data on laboratory reports. Plagiarism occurs when someone intentionally or knowingly represents another persons' words or ideas as ones' own. This most frequently happens when someone quotes part of a text written by someone else, either verbatim or paraphrased, without proper citation. Collusion involves collaborating with another person to commit any academically dishonest act. Any act of academic dishonesty attempted by a UTEP student is unacceptable and will not be tolerated. Violations will be taken seriously and will be referred to the Dean of Students Office for possible disciplinary action. Students may be suspended or expelled from UTEP for such actions. Please consult the Handbook of Operating Procedures (admin.utep.edu/hoop/) for the complete University policy on academic dishonesty. You may also consult with Dr. Catie McCorry-Andalis, the Assistant Dean of Students, by calling 915-747-5648 or emailing cmandalis@utep.edu.

Students with Disabilities

If you have or believe you have a disability, you may wish to self-identify. You can do so by providing documentation to the Center for Accommodations and Support Services (CASS, <http://sa.utep.edu/cass/>) located in the Student Union Building East, Room 106. They may be reached by phone (915-747-5148) or e-mail (cass@utep.edu). If you have a condition that may

affect your ability to exit safely from the premises in an emergency or that may cause an emergency during class, you are encouraged to discuss this in confidence with me and/or the CASS.

Course Calendar

*NB: Work listed under “tarea” is to be completed *before* the beginning of that class period. Any changes will be posted on Blackboard and communicated via email and in class.

	Tarea:
Semana 1: lunes 24/08	<ul style="list-style-type: none"> • Introducción al curso y al sílabus. • Actividades de conocimiento • Por qué (no) leemos • Introducción a la literatura (arte, comunicación, información (Aprox. 2-3)) • El arte de contar historias y por qué las contamos • Narrativa como comunicación • Los elementos principales de la narrativa (Aprox 10-18) • Actividades con microcuentos (hojas repartidas)
Semana 2: lunes 31/08	<p>Los cuentos morales: Los <i>exemplos</i> españoles y el <i>Conde Lucanor</i></p> <ul style="list-style-type: none"> • Aprox. pp. 24-25 (El género narrativo, El Cid, El Conde Lucanor) • Aprox. 42-45 “Lo que sucedió a un mozo que casó con una muchacha de muy mal carácter” • “La tigresa”, Bruno Traven (Bb)
Semana 3: lunes 07/09	Labor Day -- No hay clase
Semana 4: lunes 14/09	<p>Las historias sobre las costumbres nacionales y locales: El costumbrismo</p> <ul style="list-style-type: none"> • Buscar una definición para el costumbrismo: ¿cómo difiere entre España y América Latina? ¿Cuándo fue escrito cada texto que vamos a leer? • Ricardo Palma, “La camisa de Margarita”, Aprox. 46-50 • Mariano José de Larra, “Vuelva usted mañana”, Aprox. 402-410
Semana 5: lunes 21/09	<p>Repartir Examen I (take home—para entregar el 23/09)</p> <p>Las historias sobre la violencia rural</p> <ul style="list-style-type: none"> • Emilia Pardo Bazán, “Las medias rojas”, Aprox. 50-53 • Ana María Matute, “Pecado de omisión”, Aprox. 79-83 • Juan Rulfo, “No oyes ladrar los perros”, Aprox. 68-72
Semana 6: lunes 28/09	<p>Historias sobre el horror, la psicología y lo sobrenatural</p> <ul style="list-style-type: none"> • Horacio Quiroga, “La gallina degollada” (cuento y novela gráfica, en Bb) • Julio Cortázar, “La noche boca arriba”, Aprox. 61-68 • Jorge Luis Borges, “Deutsches Requiem”, Bb
Semana 7: lunes 05/10	<p>Historias de otras perspectivas (femeninas):</p> <ul style="list-style-type: none"> • Ámparo Dávila, “El huésped” • Elena Poniatowska, “El recado,” “Esperanza, número equivocado” (Bb) • Isabel Allende, “Cuentos de Eva Luna” (Bb)
Semana 8: lunes 12/10	<p>Examen II (en clase—80 minutos)</p> <p>Introducción a la poesía: ¿Qué es? ¿Por qué escribirla? ¿Por qué la leemos (o no)?</p>

	Introducción a la poesía escrita en español (Aprox. 138-173—para consultar—no espero que lo lean todo para esta clase, sino las que entran, poco a poco). Actividades de aplicación con poemas cortos
Semana 9: lunes 19/10	El romance medieval en la poesía española <ul style="list-style-type: none"> • “Romance del Conde Arnaldos”, Aprox. 176 El soneto <ul style="list-style-type: none"> • Luis de Góngora, Soneto CLXVI, Aprox. 185 • Sor Juana Inés de la Cruz, “A su retrato”, “A una rosa”, Aprox. 190-191 El romanticismo y la poesía romántica <ul style="list-style-type: none"> • José de Espronceda, “Canción del pirata”, Aprox. 193 • Gustavo Adolfo Bécquer, Rima XI, Rima LIII, Aprox. 199
Semana 10: lunes 26/10	La poesía moderna y contemporánea 1: España y América Latina <ul style="list-style-type: none"> • Antonio Machado, “Proverbios y cantares: XXIX” Aprox. 212 • Juan Ramón Jiménez, “Yo no soy yo”, Apr. 214 • Gabriela Mistral, “Meciendo”, Apr. 215 • César Vallejo, “El momento más grave de la vida”, 218 • Federico García Lorca, “Canción de jinete”, 224
Semana 11: lunes 02/11	La poesía moderna y contemporánea 2: España y América Latina <ul style="list-style-type: none"> • Nicolás Guillén, “Sensemayá”, 230 • Pablo Neruda, “Oda al tomate” (Apr. 233), “Poema XX” (Bb), “Walking Around” (Bb) • Bruna Beber. “La joven literatura” • Julián Herbert. “McDonalds” Evaluación escrita en clase, 50 min —no tienen que preparar nada, pero es esencial estar aquí.
Semana 12: lunes 09/11	Examen III (en clase – 80 minutos) Introducción al drama – Discusión del proyecto final
Semana 13: lunes 16/11	<ul style="list-style-type: none"> • Jacinto Benavente, “El nietecito” • Paloma Pedrero, “Resguardo personal” • Sergio Vodanovic, “El delantal blanco” • Griselda Gambaro, “Decir sí”
Semana 14: lunes 23/11	<ul style="list-style-type: none"> • Entre Pancho Villa y una mujer desnuda, Sabrina Berman • Película: <i>Entre Villa y una mujer desnuda</i> (en clase) • Discusión comparativa al final
Semana 15: lunes 30/11	<ul style="list-style-type: none"> • Ensayar las presentaciones en la clase; taller de escritura en la primera hora sobre el análisis escrito
Semana 16: lunes 07/12	<ul style="list-style-type: none"> • Presentaciones en el escenario (tal y como sea posible en el espacio) • Entregar el análisis de la obra y del proceso