

Spanish 3300: Critical Introduction to Hispanic Literature Spring 2018

Professor: Dr. Sara Potter

Class: TR 1:30-2:50pm, Liberal Arts 208

Office: Liberal Arts 231

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Email: sapotter@utep.edu

Office Hours: TR 10:30-11:30am or by appointment

Texts:

- Aproximaciones, 7th edition, ISBN 0073385379
- *Crónica de una muerte anunciada*, Gabriel García Márquez (disponible en .pdf)
- Others will be on Bb in .pdf format

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, theater, and film. 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, theater, and film) and appreciate not only the intricacies of an individual text, but also the role that literature plays in letting us better appreciate the complex nature of who we are as human beings in the present, since storytelling is, quite literally, what 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 actively as a community of intellectuals, readers, and thinkers.

In all cases, but most particularly for those who are Spanish majors and minors, 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%* (Designated days will count 2x as much.)
Class participation	10%* (Designated days will count 2x as much.)
Homework (includes reading quizzes)	15%
Unit Tests (2 at 15% each)	30%
Essays: (2 w/revisions)	20% (1 st version is 70% of total grade; 2 nd is 30%)
Final theater project/presentation:	20%

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 makes noise. Any student caught doing otherwise (texting, checking email, Facebook, 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 physically and psychologically present. Part of this attendance grade involves a short, informal one-on-one meeting with me during the first three weeks of class (that is, by **Friday, February 2, 2018**). 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 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, difficult, or uncomfortable ideas.

Attendance policy: If you are absent an excessive number of times during the drop period—four consecutive absences or six sporadic ones—from the first day after the end of late registration (January 22) through the last day for faculty to drop students (March 29), you risk being dropped from the course. **I will not do this without contacting you first; students who simply stop showing up will not be automatically dropped but will earn an F in the course.** Once that day has passed, your course grade will drop two percentage points per absence once you have reached four absences. (4 absences is 2% off; 5 absences is 4% off, 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.

Important dates to keep in mind (see [Academic Calendar](#)):

- Friday, February 2: Last day for one-on-one interview
- **Thursday, March 29: Course Drop Deadline**
- **Friday, March 30: César Chávez Day – No Classes**
- **Final Exam Week: May 7-11, 2018**

Academic Dishonesty

Academic dishonesty is prohibited and is considered a violation of the UTEP Handbook of Operating Procedures (HOOP). 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 the words or ideas of another person's as one's own. 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 at <http://hoop.utep.edu> for the complete University policy on academic dishonesty. You may also consult with the Assistant Dean of Students at the Student Union Building West, Room 102, or by calling 915-747-5648.

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 CASS.

A Note on Campus Carry:

Those who have a Concealed Handgun License (CHL) may now legally have their guns in our classroom as long as they are kept concealed. Open carry remains prohibited on campus. In other words, none of us should ever see (or be able to tell that there is) a gun at UTEP, but if you feel someone is intentionally letting their gun be visible, **call campus police (915-747-5611) or 911**. I recommend you **leave your cell phone on SILENT** not only to minimize disruption to our normal learning environment but also to make sure-- in the very unlikely event of an active shooter-- that Miner Alerts can be received without tipping off an active shooter that could be in the building. For more information on campus carry, see <http://sa.utep.edu/campuscarry/>; for more information on overall campus safety, see <http://admin.utep.edu/emergency>.

Course Calendar

NB: Calendar is subject to change. If it does, there will be ample notice via in-class announcements and email. Unless specifically indicated otherwise, the assignments listed are to be completed *before* the beginning of that class period.

Semana 1

16 enero: No hay clase

- Para el jueves 18:
- Leer *Aproximaciones* pp. 2-3 y 10-18
- Hacer 1-4 de la Práctica (*Aprox.* pp. 19-22, solo los ejercicios en español)

18 enero: ¡Bienvenid@s!

- Introducción al curso y al prontuario.
- Actividades de conocimiento
- Por qué leemos (y por qué no)
- El arte de contar historias y por qué las contamos
- Narrativa como comunicación
- Discutir *Aproximaciones* pp. 2-3, 10-18
- Entregar los ejercicios de ayer (pueden ser escritos a máquina o a mano, pero deben ser legibles)
- Actividades con microcuentos (hojas repartidas)

Semana 2

Unidad I: El cuento

23 enero: Los cuentos morales

- 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 (pdf)
- Hacer la Práctica, 5, 6c y 6d (Aprox pp. 22-24) más las preguntas sobre el cuento en Aprox. pág. 41 (El cuento: Guía general para el lector) **NB: Podría ser útil fotocopiar la página o copiar las preguntas de, ya que las vamos a usar con cada cuento que leemos.**
- ¿Qué cuentos morales conocen ya? ¿Cuál fue la moraleja, y cómo se la comunicó?

25 enero

Las historias sobre las costumbres nacionales y locales: El *costumbrismo*

- Buscar una definición para el costumbrismo: ¿cómo difiere entre España y América Latina? ¿Cuándo y dónde fueron escritos los textos de hoy? ¿Cómo se refleja el costumbrismo allí?
- Ricardo Palma, “La camisa de Margarita”, Aprox. 46-50
- Mariano José de Larra, “Vuelva usted mañana”, Aprox. 401-411
- Hacer la Práctica, Ej. 7, Aprox. pág. 24

Semana 3 – Recuerden que el viernes 2 de febrero es la fecha límite para las entrevistas

30 enero: Historias regionalistas

- Emilia Pardo Bazán, “Las medias rojas”, Aprox. 50-53

- Juan Rulfo, “El llano en llamas” (pdf)
- Hacer la Práctica / Cuestionario, #1 y 9 (+ la guía de siempre)
- Hablar del regionalismo, naturalismo y romanticismo

1o de febrero

Historias sobre el horror, la psicología y lo sobrenatural 1

- “Las vampiras”, Clemente Palma
- “El almohadón de plumas”, Horacio Quiroga
- Hablar de lo gótico latinoamericano

Semana 4

6 febrero: Historias sobre el horror, la psicología y lo sobrenatural 2

- “Thanatopia”, Rubén Darío (pdf)
- Horacio Quiroga, “La gallina degollada” (cuento) (pdf)
- Horacio Quiroga, “La gallina degollada” (novela gráfica) (pdf)
- Hablar de la narrativa Modernista más lo fantástico / lo gótico / el horror

8 febrero: Historias de otras perspectivas (femeninas):

- Isabel Allende, “Dos palabras” (Bb)
- Ángeles Mastretta, “La tía Daniela” (Bb)

Semana 5

13 febrero: Examen I

Identificaciones, respuestas breves y ensayo corto (2-3 párrafos). En clase.

Unidad II: Poesía

15 febrero: Introducción a la poesía

- ¿Qué es? ¿Por qué escribirla? ¿Por qué la leemos (o no)? ¿Qué valor tiene memorizarla?
- Introducción a la poesía escrita en español (Aprox. 138-173—no espero que lo lean todo para esta clase, sino que lo lean poco a poco según las épocas y estilos que trabajamos).
- Leer “Arte poética”, Vicente Huidobro (en Aproximaciones)
- Hablar del Ensayo 1

Semana 6

20 febrero

El romance medieval en la poesía española

- “Romance del Conde Arnaldos”, Aprox. 176

El soneto

- Luis de Góngora, Soneto CLXVI, Aprox. 185
- Sor Juana Inés de la Cruz, “A su retrato”, “A una rosa”, Aprox. 190-191

22 febrero

El romanticismo y la poesía romántica

- José de Espronceda, “Canción del pirata”, Aprox. 193
- Gustavo Adolfo Bécquer, Rima XI, Rima LIII, Aprox. 199

Semana 7

27 febrero

La poesía moderna y contemporánea 1: España y América Latina

- Juan Ramón Jiménez, “Yo no soy yo”, Aprox. 214
- Gabriela Mistral, “Meciendo”, Aprox. 215
- César Vallejo, “El momento más grave de la vida”, Aprox. 218
- Federico García Lorca, “Canción de jinete”, Aprox. 224

1o marzo

La poesía moderna y contemporánea 2: España y América Latina

- Nicolás Guillén, *Mulata* (Bb)
- Nancy Morejón, “Mujer negra” (Bb)
- Pablo Neruda, “Me gustas cuando callas”, “Poema XX” (Bb)
- Alejandra Pizarnik, “La enamorada”

Semana 8

6 marzo

Taller de escritura: Ensayo 1 (Comparación: Poesía)

8 marzo

Entregar Ensayo 1 + los materiales del taller

DESCANSO DE PRIMAVERA: 12-16 marzo

Semana 9

20 marzo

Unidad III: Novela: Crónica de una muerte anunciada, Gabriel García Márquez

- Hablar del Boom en Latinoamérica
- Leer *Crónica de una muerte anunciada* pp. 6-22 (partes 1 y 2)
- Recibir los ensayos corregidos

22 marzo

- Leer *Crónica* pp. 23-31 (parte 3)
- Leer Aprox. pág 35, “El “Boom” literario en Hispanoamérica”

Semana 10

27 marzo

- Leer *Crónica* pp. 32-40 (parte 4)

29 marzo

- Leer *Crónica* pp. 41-50 (parte 5)

Semana 11

3 abril: Examen: Crónica de una muerte anunciada

UNIDAD IV: El teatro

5 abril:

- Sergio Vodanovic, “El delantal blanco”
- Griselda Gambaro, “Decir sí” (pdf)
- Hablar de los proyectos finales, recibir sus obras y sus grupos

Semana 12

10 abril

- Paloma Pedrero, “Resguardo personal”
- Charo González Casas, “Talgo con destino a Murcia” (pdf)

12 abril

- Miguel de Cervantes, “El juez de los divorcios”

Semana 13

17 abril

- Emilio Carballido, “El censo”
- Osvaldo Dragún, “Historia del hombre que se convirtió en perro”

19 abril

- Demetrio Aguilera Malta, “El tigre” (pdf)
- Antón Arrufat, “La repetición” (pdf)

Semana 14

24 abril

- Federico García Lorca, *Bodas de sangre*, Actos I-II

26 abril

- Federico García Lorca, *Bodas de sangre*, Acto III
- En casa: ver la adaptación filmica de Carlos Saura (enlace en Bb)

Semana 15

1º de mayo

Ensayo: Grupos teatrales

3 mayo

Taller de escritura: Trabajo final

Semana 16

Presentaciones finales: 7-11 mayo (según el horario)

Entregar el ensayo individual