

**Spanish American Literature Since Modernism**  
**Spanish 3304**

**Spring 2017**

**Professor:** Dr. Sara Potter

**Class:** MW 12:00-1:20pm, Old Main 211

**Office:** Liberal Arts 231

**Phone:** 915.747.7039 (email is best)

**Email:** sapotter@utep.edu

**Office Hours:** MW 1:30-3pm or by appointment

**Texts:** All of our texts will be scanned and posted on Blackboard OR available online at the library. 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:** Spanish 3304 is a survey of major Spanish American literary works from the end of the 19th century to the contemporary period. We are going to analyze various genres (poetry, narrative and essay), and study the principal literary movements from the period (*Modernismo, posmodernismo, vanguardia, etc.*). We will be reading works by a wide variety of authors (Darío, Martí, Agustini, Storni, Guillén, Saldaña, Vallejo, Borges, Rulfo, García Márquez, Peri Rossi, Valenzuela, and others), and the interactions between literature and other discourses (race, gender, sexuality, politics, culture, traditions, and violence).

**Course goals:** Students in this class are expected to work toward these three goals:

1. Developing the ability to read literature in Spanish in a culturally meaningful way.
2. Acquiring basic knowledge of 20th and 21st century Spanish American literature in its social and historical context.
3. Developing the ability to critically analyze works of literature in written and oral forms in academic Spanish.

**Course objectives:** Students will engage in close readings of texts and familiarize themselves with general trends, movements, and themes in Latin American literature during the specified period, considering historical and socioeconomic context as well as presentations of gender, race, class, and sexuality. They are also expected to constantly improve and develop their oral and written abilities in academic Spanish.

If literature is considered as a conversation (and in this class, we will be doing precisely that), it is important to pay attention to factors beyond the plot of the text itself. Questions to ask while reading include:

- Who is writing this text? Why? For whom is it intended? How is it received (critically, economically, politically)?
- When is it written? What is the political, economic, and social situation in the author's country at that time? Where is s/he while writing?
- What is it written in reaction to, and what reactions does it produce?

- What does that information tell us about what this text seeks to *do*, and about what it actually *does*? Does it seek to provoke, encourage, denounce, educate, persuade...?

While considering a movement or period, we will be considering similar questions:

- What are the general concerns of each movement?
- What questions does each movement ask – of themselves, of the country, of the continent? How do they respond to them?
- Who participates in these movements? Why?
- How do they interact with other movements? Are they a continuation of a previous movement, or a reaction to a previous or contemporary one?

How to find all this? Often, the introduction to the text will tell us, or a quick Google search is a good way to get a basic idea and lend focus to later, more serious research. (Even Wikipedia, the bane of professors everywhere, can be a helpful jumping-off point, though it is **not** acceptable to cite in any kind of academic work.)

### **Attendance:**

Attendance is extremely important in a class of this nature, as is punctuality. For these sixteen weeks, we are forming a community of readers, writers, and thinkers, and as such it is vitally important to be mentally and physically present. Part of this attendance grade involves a short and informal one-on-one meeting with me during the first three weeks of class (that is, by **Friday, February 3, 2017**). This is for all students, even if you have taken classes with me before—though if you happen to be taking more than one class from me this semester, only one meeting is necessary. 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, and anything else that is important for me to know. 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. If you are more than ten minutes late, it is considered an absence.

### **Course requirements and composition of the grade:**

- A) Close reading papers, 35% (15%/20%):** Students will produce 2 close reading papers with rewrites, 2-3 pages long, during the semester. These papers will each focus on one text discussed in class. Students are expected to closely read sections of the text and comment on formal issues, content and relationships between specific passages and the historical context. For these papers, students are expected to choose a reading from a work previously discussed in class at their discretion. If a student fails to turn in a paper on time, s/he will not be able to make it up under any circumstances. A student missing a close reading will lose a whole letter grade. Films may not be chosen for these papers. Paper grading will gradually become stricter as the semester progresses. The first draft will count for 70% of the grade; the second draft must show evidence of significant and careful rewriting and is 30%. If the second draft is not turned in along with the first draft, the student will receive a zero for the entire paper. Rubrics will be provided beforehand to make expectations as clear as possible.

- B) Final Analytical paper (20%):** Students are expected to write a 5-6 page final paper that discusses at least one text covered during the semester and one text not discussed in class. (This text must be approved by the professor.) This paper must have a specific topic.
- C) Film paper (15%).** Students must write 2 pages of analysis (not summaries) on one of the films shown in class. This paper will be due one week after the selected film is discussed and must not duplicate in-class discussion (though it can certainly use that as a springboard for your own analysis). These films will be screened in class or made available to watch online; the calendar will indicate when and how the film is to be watched.
- D) Class presentation (15%):** Students will choose one text during the semester, and create a 10 minute oral presentation. Students are expected to present on the author's biography (briefly), the historic and social context of the text and a short close reading of portions of the texts. Topics will be granted at the request of students on a first-come, first-served basis, and only one student can present a given author. Students are encouraged to choose their topic as early in the semester as possible. If a student does not have a text to present due to a late request, s/he will receive an automatic F on the assignment. Films and novels may not be chosen for presentations.
- E) Participation (15%):** While activities in class will be designed to encourage participation, initiative is essential. Class will generally consist of a short list of questions distributed along with the assigned texts, and students are expected to work in groups to give a short, five-minute presentation of the text(s) at hand. This must NOT be a summary of the plot, but rather an explanation of the issues of the text—movement, historical/political context, imagery, symbols, presentation of gender, race, class, and so on. These mini-presentations must be prepared to receive participation credit, but are not graded. You will receive a variety of feedback, however, intended to help you prepare for the longer ten-minute presentation.

In paired and group activities, students should have an open attitude and must cooperate and contribute in a friendly manner. Students are expected to raise their hand and volunteer answers on a regular basis. If a student misses the day of his/her presentation, there will be no make-up. In addition, a student that misses class regularly can expect his/her class participation grade to be affected, given that attendance is necessary to participate in class.

- **Short pop quizzes will be given regularly at the beginning of class on the texts assigned.**

**Grading Breakdown:**

Close Reading Papers:	35% (the first is 15%; the second is 20%)
Film Paper:	15%
Presentation:	15%
Participation:	15%

Final Paper:	20%
<b>Total:</b>	<b>100%</b>

### Grading Scale:

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

**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 (Friday, January 20) through the last day for faculty to drop students (Thursday, March 30), you risk being dropped from the course. **I will not do this without contacting you first;** students who simply stop coming to class will *not* be automatically dropped but will instead earn an F in the course. Once the last day for faculty to drop students 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/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. It is *extremely* important to be on time for class to take full advantage of the short 80 minutes we have together twice a week.

### Important dates to keep in mind:

#### UTEP's 2016-2017 academic calendar:

<http://academics.utep.edu/Portals/382/docs/UTEP%202016-17%20Academic%20Calendar.pdf>

### Final Exam Schedule:

<http://academics.utep.edu/Portals/382/201720/Final%20Examination%20Schedule%20Spring%202017.pdf>

- Wednesday, February 1: Spring Census Day
- Friday, February 3: Last day for one-on-one interviews
- March 13-17: Spring Break
- **Thursday, March 30: Spring Drop/Withdrawal deadline**
- Thursday, May 4: Last day of classes
- Friday, May 5: Dead Day
- **Friday, May 12, 1:00pm-3:45pm: Final Exam**

### On Technology In Class:

I strongly encourage the use of pen/pencil and paper (ideally a notebook), and to print out the readings to allow you to mark them up as needed (also strongly recommended, as active reading will be much more interesting and yield greater comprehension of the material). Numerous studies show that it aids focus, comprehension and memory for most (though not all) students. (This is just one: <http://www.npr.org/2016/04/17/474525392/attention-students-put-your-laptops-away>.) 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.

### **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>.

### **Grading Scale:**

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

### **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/](http://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](mailto: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](mailto: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.

Calendario del curso:

Este calendario podría cambiar según las necesidades del curso. Si hay algún cambio, les aviso en clase, por email y/o por Blackboard.

## **Semana 1: Introducción al curso y al Modernismo**

### **miércoles 18 enero**

La introducción al curso, las expectativas y el fondo/arco histórico del curso. Introducción al Modernismo en Latinoamérica.

Para trabajar en clase:

- “El cisne”, Rubén Darío (*Prosas profanas*, 1896)
- “Si ves un monte de espumas”, José Martí (*Versos sencillos*, 1891)

## **Semana 2: La búsqueda de identidad intelectual y continental: El Modernismo**

### **lunes 23 enero: (Más) poesía y Modernismo**

- “Sonatina”, Rubén Darío (*Prosas profanas*, 1896)
- “La duquesa Job”, “Para entonces”, Manuel Gutiérrez Nájera (*Poesías*, 1896)
- “The Spanish-American *Modernismo*,” Cathy L. Jrade, 817-830

### **miércoles 25 enero: El Modernismo y el ensayo**

- “Nuestra América”, José Martí (1891) (9 pp.)
- “A Roosevelt”, Rubén Darío (*Cantos de vida y esperanza*, 1905)
- \*\*Hablar del Ensayo 1

## **Semana 3: El posmodernismo\* latinoamericano: Muera el cisne, que viva...¿el búho?**

### **lunes 30 enero:**

- “Tuércele el cuello al cisne”, Enrique González Martínez
- “El vampiro”, Delmira Agustini
- “Tú me quieres blanca”, Alfonsina Storni
- \*Hablabremos de las complicaciones a la hora de definir el posmodernismo en varios países y varias épocas

### **miércoles 1º de febrero: La poesía afro-antillana**

- “Pequeña oda a un negro boxeador cubano”, Mujer nueva”, Nicolás Guillén
- “Mulata antigua”, “Majestad negra”, Luis Palés Matos

## **Semana 4: Las vanguardias latinoamericanas / \*Comienzan las presentaciones**

### **lunes 6 febrero:**

- Arte poética, Pablo Neruda
- Arte poética, Vicente Huidobro

- Manifiesto: El ultraismo, Jorge Luis Borges\*
- En todos estos textos, ¿cuál es el rol del poeta, de la poesía? ¿Cómo se coinciden? ¿Qué diferencias hay entre las definiciones del rol o la función/la responsabilidad del poeta – lo que debe ser y hacer?

### **miércoles 8 febrero:**

- *Trilce* I, II, IV, César Vallejo
- “Esquina”, “Silabario”, Germán List Arzubide
- Actual No. 1, Manifiesto del estridentismo: Manuel Maples Arce\*
- “Nocturno rosa”, Xavier Villaurrutia
- “Dibujos sobre un puerto”, José Gorostiza

### **Semana 5: El regionalismo**

#### **lunes 13 febrero:**

- “A la deriva”, Horacio Quiroga
- “Los fugitivos”, Alejo Carpentier
- Enfoque: las presentaciones de la civilización y la barbarie, la presentación psicológica de los personajes, la representación de la naturaleza

#### **miércoles 15 febrero: El regionalismo y la Revolución Mexicana**

- “El apóstol”, Ricardo Flores Magón
- “4 soldados sin 30-30”, Nellie Campobello (de *Cartucho*)
- “El llano en llamas”, Juan Rulfo
- \*\*Entregar Ensayo 1

### **Semana 6: Los precursores del Boom y el realismo mágico/lo real maravilloso**

#### **lunes 20 febrero:**

- “Un sueño realizado”, Juan Carlos Onetti
- “Leyenda del volcán”, Miguel Ángel Asturias
- “El torturador”, Severo Sarduy

#### **miércoles 22 febrero:**

- “Deutsches Requiem”, “El Aleph”, “Las ruinas circulares”, Jorge Luis Borges

### **Semana 7: El Boom**

#### **lunes 27 febrero:**

- La autopista del sur, Julio Cortázar
- Un señor muy viejo con unas alas enormes, Gabriel García Márquez

#### **miércoles 1º de marzo:**

- La muñeca reina, Carlos Fuentes
- La culpa es de los Tlaxcaltecas, Elena Garro

- La excavación, Augusto Roa Bastos
- Para pensar: las características del Boom, cómo surgió y cómo transformó el campo literario y otras instituciones

### **Semana 8: El Pos-Boom**

#### **lunes 6 marzo:**

- Dos palabras, Isabel Allende
- La bella durmiente, Rosario Ferré

#### **miércoles 8 marzo:**

- La lluvia, Arturo Usler Pietri
- **\*\*Entregar Ensayo 2\*\***

13-17 marzo: Descanso de primavera

### **Semana 9: De dictadores y dictaduras**

#### **lunes 20 marzo:**

- Los censores, Luisa Valenzuela
- Decir sí, Griselda Gambaro

#### **miércoles 22 marzo: Representaciones cinematográficas**

- *La historia oficial*, dir. Luis Puenzo, 1985 (en clase)

### **Semana 10: De testimoniales y tensiones**

#### **lunes 28 marzo:**

- El testimonio polifónico: selecciones de *Hasta no verte, Jesús mío* y *La noche de Tlatelolco*, Elena Poniatowska

#### **miércoles 30 marzo:**

- “Me llamo Rigoberta Menchú y así me nació la conciencia” (introducción y selecciones del texto)
- *Testimonio*, Subalternity, and Narrative Authority, John Beverley

### **Semana 11: Basta de los señores muy viejos con alas enormes: de Macondo a McOndo**

#### **lunes 3 abril:**

- El manifiesto de McOndo, Alberto Fuguet
- La gente de látex, Naief Yehya

#### **miércoles 5 abril:**

- Amor a la distancia, Edmundo Paz Soldán
- La mujer químicamente compatible, Jordi Soler

- Solo hablamos de la lluvia, Rodrigo Soto

## **Semana 12: El Crack mexicano y otras aventuras noventeras**

### **lunes 10 abril:**

- El manifiesto del Crack
- El ladrón de los niños, Ricardo Chávez Castañeda

### **miércoles 12 abril:**

- El emboscado, Pedro Ángel Palou
- El androide y las quimeras, Ignacio Padilla
- El posmanifiesto (1996-2016)

## **Semana 13: De ciencia ficción, cyberpunk y fronteras internacionales y espaciales**

### **lunes 17 abril:**

- Las últimas horas de los últimos días, Bernardo Fernández (BEF)
- Ruido gris, Pepe Rojo
- CF 101 (en clase)

### **miércoles 19 abril:**

- *Moebius*, dir. Gustavo Mosquera, 1996 (en clase)

## **Semana 14: Tendencias que quedan para definirse en narrativa y poesía**

### **lunes 24 abril:**

- Discutir la película de Mosquera
- Quizás, quizás, quizás, Norma Yamille Cuellar

### **miércoles 26 abril:**

- La poesía de hoy: Herbert, Yrigoyen, Guzmán (Bb)
- Comparar con lo que vimos al principio del s. XX--¿cambios? ¿Preocupaciones?

## **Semana 15: Visiones de apocalipsis y esperanza**

### **lunes 1º de mayo:**

- *Con Z de zombie*, Pedro Valencia
- *Juan de los muertos*, dir. Alejandro Brugués, 2011

### **miércoles 3 mayo:**

- Atar cabos, repasos, preguntas e impresiones finales

## **Semana 16:**

## **Examen final, viernes 12 de mayo, 1-3:45pm**