

Spanish 4324
Literature of Mexico: Fronteras, migraciones y revoluciones
Fall 2019

Professor: Dr. Sara Potter
Class: TR 12:00-1:20pm, Quinn Hall 202
Office: Liberal Arts 231
Campus Mailbox: Liberal Arts 137
Phone: 915.747.7039 (email is best)
Email: sapotter@utep.edu
Office Hours: TR 1:30-3:00pm or by appointment

Texts: Some texts must be purchased or obtained from the library (i.e. novels), while others (articles, films, short stories) will be posted on Blackboard or otherwise made available online. 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.

- *Los de abajo*, Mariano Azuela
- “La fiesta de las balas”, Martín Luis Guzmán
- *Cartucho*, Nellie Campobello
- *¡Viva México!*, dir. Sergei Eisenstein
- *A la sombra de la Revolución Mexicana*, Héctor Aguilar Camín y Lorenzo Meyer
- *Sleep Dealer*, dir. Alex Rivera (2009)

*If you have not done so already, please make sure you can access online books and journal articles from the UTEP library (lib.utep.edu). There is a signup process that can take a day or two to be approved, so please do this as soon as possible to ensure that you have access to these important resources. For more information please visit the following page:
<http://libanswers.utep.edu/a.php?qid=57186>.

Class description: This course focuses on the roles that revolutions, migrations, and borders have played in the construction of Mexico as a nation and of what it means to be a Mexican, as reflected in short stories, novels, films, plays, and graphic novels from the 1910 Mexican Revolution to the present. Students will first examine and question what constitutes the canonical discourses of national identity and history and then contrast these discourses with non-canonical texts that question and problematize these idealized constructions, with a continuing focus on presentations of race, gender, class, sexuality, religion, and issues of dis/ability. Authors to be read include but are not limited to: Nellie Campobello, Mariano Azuela, Arqueles Vela, Xavier Villaurrutia, Samuel Ramos, Octavio Paz, Elena Garro, Elena Poniatowska, Inés Arredondo, Amparo Dávila, Remedios Varo*, Juan Rulfo, Carlos Fuentes, Alex Rivera*, and Edgar Clément.

Course objectives: Students will familiarize themselves with major literary, philosophical, and theoretical currents and conversations in Mexican intellectual circles and engage in critical verbal and written analysis of each text in written and spoken Spanish, all the while considering

the historical, social, and political context in which each text was produced. Issues and presentations of gender, race, and class will be considered constantly over the course of the semester.

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. 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 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.

Course Outcomes:

Students will produce written texts and oral presentations that demonstrate ever-increasing mastery of the above objectives. Students will also have a solid working knowledge of critical theory as it relates to Mexican literature and the development of *lo mexicano* and *mexicanidad* as social and political constructs and have a broad critical vocabulary for discussing audiovisual media as well as textual analysis.

Attendance, Late Arrivals, and Participation:

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 four weeks of class (that is, by **Friday, September 20, 2019**). This is for all students, even if you have had me before—though if you happen to be taking another class from me this semester as well, only one meeting is necessary. I am more than 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.

Participation means that you are awake, pay attention to the lecture/discussion, and contribute to class discussion by coming prepared (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, and participating actively in small group work. It is important to me to create an environment in which we are 'comfortable being uncomfortable;'

that is, in which it is safe to take intellectual risks and to explore new or difficult or uncomfortable ideas.

On assignments and late work: If you are unable to come to class, you are responsible for finding out what you have missed from your classmates. Except in *exceptional circumstances*, I will not accept late any work that has been assigned in advance (appearing on the syllabus). If you know you will be absent on an exam date or on the day of a writing workshop, please let me know in advance.

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, August 28) through the last day for faculty to drop students (Friday, October 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 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. It is *extremely* important to be on time for class in order to take full advantage of the short 80 minutes we have together twice a week.

Important dates to keep in mind:

Fall 2019 Calendar:

<https://www.utep.edu/student-affairs/registrar/Academic%20Calendars/academic-calendar.html>

- Wednesday, September 11: Census Day
- **Friday, November 1: Course Drop Deadline (W/D)**
- **Thursday, November 26: No class (Thanksgiving)**
- **Tuesday, December 10, 1pm-3:45pm: Final Exam**

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.

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/) 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.

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Students with Disabilities

If 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. I am happy to do what I can to support you.

Composition of Grade:

Participation and Attendance:	15%
Midterm:	20%
Essays:	25% (2 with rewrites; 10% and 15%)
In-class presentations:	20%
Final exam:	20%

Calendario del curso

Semana 1: Introducciones a la clase y a los conceptos principales

martes 26 agosto: Introducción a la clase, revisión del prontuario, actividades de conocimiento

jueves 28 agosto:

- Roger Bartra, “Prólogo”, 11-21
- Benedict Anderson, Introducción, *Imagined Communities*, pp. 48-59
- Contestar preguntas de lectura, con enfoque particular en los conceptos del nacionalismo y lo mexicano (y cómo estos conceptos dialogan entre sí)

Semana 2: Orientaciones bibliotecarias e históricas

martes 3 septiembre:

Orientación **en la biblioteca** (Sala 204B) con la bibliotecaria Marissa Testerman

jueves 5 septiembre:

- Leer Aguilar Camín y Meyer, pp. 11-45 (Cap. I: Por el camino de Madero, 1910-1913)
- Responder a preguntas de lectura (enviar por email antes de la medianoche)

Semana 3: La Revolución y Los de abajo

martes 10 septiembre:

- *Los de abajo*, Mariano Azuela, 1a parte, pp. 2-34 (I-XXI)
- Preparar respuestas a las preguntas de lectura

jueves 12 septiembre:

- *Los de abajo*, 2a parte, pp. 35-59 (I-XIII)
- Preguntas
- **Hablar del Ensayo 1**

Semana 4: La Revolución y la(s) novela(s) resultante(s)

martes 17 septiembre:

- Terminar *Los de abajo*, 3a parte, pp. 60-67 (I-VI)
- “La novela de la Revolución Mexicana”, Juan Bruce-Novoa, pp. 36-44
- Preguntas

jueves 19 septiembre:

- “La fiesta de las balas”, Martín Luis Guzmán (pp. 5-21 de *El águila y la serpiente*)
- Leer Aguilar Camín y Meyer, Cap. II: Las revoluciones son la Revolución: 1913-1920, pp. 49-84
- Preguntas

Semana 5: Otras novelas de la Revolución, o, Villa lloró: Otras representaciones, otras perspectivas

martes 24 septiembre:

- *Cartucho*, Nellie Campobello, pp. 45-84 (Parte I + Parte II hasta e incluso “El general Rueda”)
- Preguntas (A considerar: ¿Cómo cumple esta novela (o no) con las normas de la novela de la Revolución según Bruce-Novoa? ¿Qué semejanzas y diferencias ves entre este texto y *Los de abajo*? ¿Qué contribuye el texto histórico de Aguilar Camín y Meyer a la interpretación de las dos novelas?)

jueves 26 septiembre:

- *Cartucho* pp. 85-124 (de Parte II, “Las tripas del general Sobarzo” hasta Parte III, “Mi hermano y su baraja”).
- Preguntas

Semana 6: Atando cabos + Ensayo 1

martes 1º de octubre

- Terminar *Cartucho* pp. 125-161
- Preguntas (A pensar: ¿Cómo se organiza el texto en el sentido narrativo? Es decir, ¿quién cuenta las historias y desde qué punto(s) de vista? ¿Qué recursos son empleados para cobrar autoridad textual y narrativo?)

jueves 3 octubre

****Taller de escritura**** – traer dos (2) copias impresas del borrador completo del Ensayo 1

Semana 7: En las secuelas de la Revolución: Reacciones vanguardistas y filmicas

martes 8 octubre: Risas estridentistas y reflexiones contemporáneas

- Manuel Maples Arce, Actual No. 1 (8 pp.) y “Urbe: Super-Poema Bolchevique en 5 Cantos” (9 pp.)
- “Fonógrafos” y “Nocturno en que nada se oye”, Xavier Villaurrutia (2 pp.)
- Preguntas (A considerar: ¿A qué preocupaciones y deseos responde el movimiento estridentista? ¿Cuáles son los objetivos del estridentismo según el manifiesto? ¿Cómo aparecen (o no) en el poema de Maples Arce? ¿Qué diferencias vemos en la poesía del Contemporáneo Xavier Villaurrutia y en los objetivos de los Contemporáneos?)

jueves 10 octubre: Construcciones anteriores de la Revolución en el cine

***Entregar todas las versiones del Ensayo 1* (borrador del taller + revisiones)**

- Ver *¡Vámonos con Pancho Villa!*, dir. Fernando de Fuentes (en clase)
- ****Hablar del examen parcial****

Semana 8: El mesías cósmico

martes 15 octubre:

- Terminar *¡Vámonos...!* y hablar de la película
- Leer “La Revolución Mexicana en el celuloide”, Tuñón, 12 pp.

jueves 22 octubre: Examen parcial

En el salón de clase. Favor de traer dos libros azules y un lápiz/bolígrafo. Se permite usar apuntes y textos.

Semana 9: Representaciones visuales y antropológicas del país 1

martes 22 octubre:

- Leer Selecciones de *La raza cósmica*, José Vasconcelos, pp. 63-73 (Bartra)
- Leer “El mesías mexicano” de *Ídolos tras los altares*, Anita Brenner, pp. 75-93 (Bartra)
- Preguntas

jueves 24 octubre:

- Mirar *¡Que viva México!* en clase (dir. Sergei Eistenstein, 90 min.)

Semana 10: Representaciones visuales y antropológicas del país 2

martes 29 octubre:

- Leer “Eistenstein’s *¡Que viva México!*: “Prologue,” Prehistory, Anthropological and Nationalist Discourses”, Masha Salazkina (17 pp.)
- Leer “México eterno”, Antonin Artaud (Bartra), pp. 101-105
- Preguntas sobre la película / el capítulo de Salazkina / Artaud: representaciones visuales y estéticas de “lo mexicano”
- *Discutir Ensayo 2

jueves 31 octubre:

- Leer “Naturalización y ciudadanía en el México posrevolucionario”, Yankelevich pp. 113-155
- Preguntas

Semana 11: De México eterno al rancho grande: La comedia ranchera

martes 5 noviembre

- Mirar *Allá en el rancho grande* (dir. Fernando de Fuentes, 1936, 98 min) en casa (hay varios enlaces en Bb)
- Leer “Función corrida”, Carlos Monsiváis, pp. 261-295
- Preguntas, Monsiváis y la película (considerar: la importancia de la comedia ranchera)

martes 7 noviembre:

****Taller de escritura**** – traer dos (2) copias impresas del borrador completo del Ensayo 2

Semana 12: Arriba la juventud: antes y después del 1968

martes 12 noviembre: Los rebeldes sin causa (¿o no?)

- Ver *Los caifanes* (dir. Juan Ibáñez, 1966, en clase)

jueves 14 noviembre:

- **Entregar Ensayo 2**
- Ver *El grito* (dir. López Arretche, 1968, en casa)
- Terminar *Los caifanes*
- Preguntas y comparaciones

Semana 13: Desatándose de la capital

martes 19 noviembre:

- Leer Herrera, *Señales que precederán al fin del mundo*, Cap. 1-4 (pp. 11-69)

martes 21 noviembre:

- Herrera, *Señales* Cap. 5-9 (pp. 73-119)

Semana 14: Migraciones y fronteras virtuales post-TLCAN 1

martes 26 noviembre:

- Leer “Llegar a la orilla”, Guillermo Lavín
- Leer “Virtual Reality...”, Goodman 163-176

martes 28 noviembre: No hay clase. ¡Feliz Thanksgiving!

Semana 15: Migraciones y fronteras virtuales post-TLCAN 2

martes 3 diciembre

- Ver *Sleep Dealer* (dir. Rivera, 2008) en casa
- Leer “Disembodied and Deportable Labor,” Sisk 41-58

jueves 5 diciembre: Atando cabos y repaso para el examen final

Semana 16: Examen final

martes 10 de diciembre, 1:00-3:45pm, en el salón de clase.

