

## **Spanish 4324: Literature of Mexico**

Formaciones y fragmentaciones: Interrogaciones de la identidad y la nación desde la Revolución mexicana hasta el presente

### **Fall 2018**

**Professor:** Dr. Sara Potter

**Class:** TR 12:00-1:20pm, Bell Hall 130A

**Office:** Liberal Arts 231

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

**Texts:** All texts will be posted on Blackboard or otherwise made available online or in the UTEP 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. Our primary text is *Anatomía del mexicano* (Roger Bartra, Plaza y Janés, 2002).

\*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](http://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:** In this course, we will engage in readings of the construction and fragmentation of *lo mexicano* and concepts of *mexicanidad* and *posmexicanidad* from the Revolution (1910-1920) to the present, both within and without the literary canon. 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, sexuality, and class. Readings will draw from narrative, *crónica*, essays, graphic novels, and films. Authors to be read include but are not limited to: Nellie Campobello, Mariano Azuela, Arqueles Vela, Xavier Villaurrutia, Samuel Ramos, Anita Brenner\*, Octavio Paz, Elena Poniatowska, Inés Arredondo, Amparo Dávila, Juan García Ponce, Carlos Fuentes, Carlos Monsiváis, José Luis Zárate, Bibiana Camacho, Sara Uribe y Heriberto Yépez.

**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 three weeks of class (that is, by **Friday, September 14, 2018**). This is for all students, even if you have taken classes with me before—though if you happen to be taking another class from me this semester as well, 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 to help you be successful. 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 and reflected upon), 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.

**Late work** drops a letter grade for each day past the due date. If you are unable to come to class, you are responsible for finding out what you have missed from your classmates. In-class pop quizzes cannot be made up, but I do drop the lowest quiz grade at the end of the semester. If you

know in advance that you will need to miss a workshop, exam, or other assignment on the syllabus, please contact me as soon as possible so that we can make arrangements accordingly.

**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 31) through the last day for faculty to drop students (Friday, November 2), 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: 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:**

**UTEP's Fall 2018 academic calendar:**

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

- Monday, September 3: Labor Day Holiday
- Wednesday, September 12: Census Day
- Friday, September 14: Last day for individual interviews with professor
- Friday, October 5: Graduation application deadline (for fall graduation)
- **Friday, November 2: Course Drop/Withdrawal Deadline**
- **Tuesday, December 11, 1:00pm-3:45pm: Final Exam**

**(The final exam schedule is here: <https://www.utep.edu/student-affairs/registrar/Scheduling/Final%20Exams%20Schedule/ExamScheduleFall2018.pdf>)**

**On Technology In Class:**

I strongly encourage the use of pen/pencil and paper (ideally a notebook) if at all possible, 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.

### **Composition of Grade:**

<b>Participation and Attendance:</b>	<b>10%</b>
<b>Midterm:</b>	<b>20%</b>
<b>Essays:</b>	<b>30% (2 with rewrites)</b>
<b>In-class presentations:</b>	<b>20%</b>
<b>Final exam:</b>	<b>20%</b>

## **Calendario del curso**

NB: Las fechas y las tareas en este calendario están sujetos a cambios según las necesidades y los ritmos del curso: por ejemplo, si tomamos un día para tener una sesión de orientación en la biblioteca, etc. Cualquier cambio será anunciado con anticipación por email.

### **Semana 1: Introducciones a la clase y a “lo mexicano”/ “la mexicanidad”**

Martes 28 agosto: Introducción a la clase, revisión del prontuario, actividades de conocimiento

Jueves 30 agosto:

- Roger Bartra, “Prólogo”, 11-21
- Preguntas de lectura

### **Semana 2: Sobre naciones, nacionalismo, y la Revolución**

martes 4 septiembre:

- Benedict Anderson, Introducción, *Imagined Communities*, pp. 48-59 o *Comunidades imaginadas* (el texto original y la traducción al español están en Bb; pueden leerlo en el idioma que prefieran)
- Contestar preguntas de lectura, con enfoque particular en los conceptos del nacionalismo y lo mexicano (y cómo estos conceptos dialogan entre sí)

jueves 6 de septiembre: ¡Viva la Revolución!

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

### **Semana 3: La Revolución y *Los de abajo***

martes 11 septiembre

- *Los de abajo*, 2a parte, pp. 35-59 (I-XIII)
- “Unidad e imitación”, Antonio Caso (en Bartra), pp. 55-61

jueves 13 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
- \*\*Hablar del Ensayo 1\*\*

### **Semana 4: La Revolución y sus productos textuales**

martes 18 de 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*? ¿Cómo se representa la muerte y la violencia en los dos textos?)

jueves 20 septiembre

- *Cartucho* pp. 85-124 (de Parte II, “Las tripas del general Sobarzo” hasta Parte III, “Mi hermano y su baraja”).
- Preguntas (A considerar: ¿Cómo se comparan las representaciones de masculinidad y feminidad en *Cartucho* y *Los de abajo*? ¿La representación de/la reacción a la muerte de Villa?)

### **Semana 5: Villa lloró: Otras representaciones, otras perspectivas**

martes 25 septiembre

- 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 27 septiembre

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

### **Semana 6: En las secuelas de la Revolución: Reacciones vanguardistas**

martes 2 octubre: Risas estridentistas

- Manuel Maples Arce, Actual No. 1 (8 pp.)
- Árqueles Vela, “La señorita, etc.” (9 pp.)
- Germán List Arzubide, “Switch” (2 pp.)
- Preguntas (A considerar: ¿A qué responde el movimiento estridentista? ¿Cuáles son los objetivos del estridentismo según el manifiesto? ¿Cómo aparecen (o no) en el poema de Maples Arce y la novela\* de Vela?)

jueves 4 de octubre: Los Contemporáneos

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

- “Nocturno en que nada se oye”, Xavier Villaurrutia (2 pp.)
- “De las ventajas de no estar a la moda”, Salvador Novo (2 pp.) – en la biblioteca de UTEP (online en *Viajes y ensayos I*)
- “Nota autobiográfica”, Gilberto Owen (2 pp.)
- Preguntas (Para considerar: reacciones a y continuaciones de las inclinaciones revolucionarias y/o estridentistas, presentaciones de género (esp. masculinidades))

### **Semana 7: Vanguardismo a continuación y El mesías cósmico**

martes 9 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
- **\*\*Recibir las preguntas para el midterm\*\***

jueves 11 octubre:

- Recibir Ensayo 1 (corregido)

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

### **Semana 8: Representaciones visuales del país en ¡Que viva México!**

martes 16 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 y el examen parcial

jueves 18 octubre:

- **Examen parcial en clase**
- Traer dos libritos azules + lápiz / pluma

### **Semana 9: De México eterno al rancho grande: La comedia ranchera**

martes 23 octubre

- Mirar *Allá en el rancho grande* (dir. Fernando de Fuentes, 1936, 98 min.) en clase

jueves 25 octubre

- Leer “Función corrida”, Carlos Monsiváis, pp. 261-295
- Preguntas, Monsiváis y la película (considerar: la importancia de la comedia ranchera)

### **Semana 10: Cine ¿mexicano? más algunos complejos**

martes 30 octubre

- **Entregar Ensayo 1, versión 2 (todas las versiones)**
- Ver *Los olvidados* (1950, Luis Buñuel) en clase

jueves 1º de noviembre

- Leer “El complejo de inferioridad”, Samuel Ramos (en Bartra), pp. 109-120
- Leer “Los hijos de la Malinche”, Octavio Paz (en Bartra), pp. 159-178
- Preguntas (Para pensar: evoluciones y cambios en el discurso entre Ramos y Paz; cómo sus ensayos se comparan con los ensayos anteriores)

### **Semana 11: La generación de medio siglo**

martes 6 noviembre

- “Estío”, Inés Arredondo; “El gato”, Juan Garía Ponce; “El huésped”, Amparo Dávila
- Preguntas (¿A qué o a quiénes se refieren con esta generación? ¿Cuáles eran sus preocupaciones principales? ¿Cuáles se ven reflejadas en estos cuentos, y cómo?)

jueves 8 noviembre: \*\*Taller de escritura, Ensayo 2\*\*

### **Semana 12: El año en el que el mundo explotó: Tlatelolco 1968**

martes 13 noviembre

- Comenzar *Rojo amanecer* en clase (dir. Jorge Fons, 96 min.)

- Preguntas para contestar mientras ven la película

jueves 15 noviembre

- **Entregar todas las versiones de Ensayo 2**
- **\*\*Evaluación en clase (50 minutos—no hay que preparar nada, pero es esencial asistir)**
- En clase: terminar *Rojo amanecer* (dir. Jorge Fons, 96)

### **Semana 13: Saltos temporales: De NAFTA/TLCAN y el Crack**

Martes 20 noviembre

- Recibir el ensayo 2 (corregido)
- El manifiesto del Crack (5 pp.)
- “Las furias de Menlo Park”, Ignacio Padilla (7 pp.)
- Preguntas. Para pensar: ¿cómo se compara el manifiesto del Crack con Actual No. 1 (el manifiesto estridentista)? ¿Qué observaciones hacen sobre el estado del país, en términos intelectuales, literarios y en general?

jueves 22 noviembre: ¡Feliz día de acción de gracias! (No hay clase, obvio.) ☺

### **Semana 14: Los desaparecidos de Tlatolco a Tamaulipas**

martes 27 noviembre

- Leer *Antígona González*, Sara Uribe (2012)
- Se recomienda familiarizarse con la obra *Antígona* de Sófocles también
- Comparaciones: la narrativa fragmentada de *Cartucho* (Campobello) y el enfrentamiento con la memoria y el trauma en obras y épocas previas

jueves 29 noviembre: Atando cabos y estableciendo contextos con *Antígona González*

### **Semana 15**

martes 4 diciembre: Ciencia ficción mexicana

- **\*\*Entregar la revisión del ensayo 2\*\***
- “El viajero”, José Luis Zárate
- “El video juego”, Bibiana Camacho
- Preguntas. Para pensar: ¿cómo se define o describe la ciencia ficción? ¿Qué posibilidades narrativas y/o filosóficas permite que no son posibles en otros géneros?
- **\*\*Repartir preguntas para el examen final\*\***
- Comenzar *Sleep Dealer* (dir. Alex Rivera, 90 min.) en clase

jueves 6 diciembre

- “La condición postmexicana”, Roger Bartra, pp. 303-310
- ¿Cómo se comunican (o no) *Sleep Dealer* y esta condición de la que habla Bartra? ¿Qué preocupaciones se ven ahí presentes y cómo se dirige cada texto a estos problemas?
- Atar cabos sueltos; repaso para el examen final

### **Semana 16**

**Martes 11 diciembre, Examen final: 1:00-3:45pm**