

## Spanish 5321

20<sup>th</sup> & 21<sup>st</sup> c. Spanish American Novel, Fall 2019

Tecnología y ciencia en la literatura latinoamericana antes y después del Boom

**Professor:** Dr. Sara Potter

**Class Location:** Classroom Building C203

**Time:** W 6:00-8:50pm

**Office:** Liberal Arts 231

**Campus Mailbox:** Liberal Arts 137

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

**Email:** [sapotter@utep.edu](mailto:sapotter@utep.edu)

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

### Texts:

All texts are available in .pdf format on Blackboard or are available as e-books in the UTEP library (as indicated by the asterisk).

- *El donador de almas*, Amado Nervo, México, 1920
- *Ifigenia*, Teresa de la Parra, Venezuela, 1924\*
- *Mosko-Strom*, Rosa Arciniega, Perú, 1928
- *Macunaíma*, Mario de Andrade, Brasil, 1928 (en castellano)
- *Cartucho*, Nellie Campobello, México, 1931
- *El señor presidente*, Miguel Ángel Asturias, Guatemala, 1946
  
- *La mujer habitada*, Gioconda Belli, Nicaragua, 1988
- *El hombre, la hembra y el hambre*, Daína Chaviano, Cuba, 1998
- *Virtus*, Eve Gil, México, 2008
- *Distancia de rescate*, Samantha Schweblin, Argentina, 2014
- *La mucama de Omicunlé*, Rita Indiana, República Dominicana, 2015
- *Fruta podrida*, Lina Meruane, Chile, 2016
- *La lesbiana, el oso y el ponqué*, Andrea Salgado, Colombia, 2017

### Secondary Texts include:

- “El manifiesto cyborg” (en inglés o en español), Donna Haraway
- *Metropolis*, dir. Fritz Lang, 1927

All texts (articles, book chapters) will be posted on Blackboard in .pdf format. 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 is an intensive survey of the Latin American novel from 1920-1940 and then jumping into the end of the 20<sup>th</sup> century and moving into the 21<sup>st</sup>, from 1992-present. We will be paying attention to the various literary, historical, intellectual, and political conversations that surround, influence, and provoke the movements and moments in which these works were produced. Authors to be studied include Neruo, de Parra, Arciniega, Andrade, Campobello, Bernardo Núñez, Belli, Gorodischer, Gil, Meruane y Salgado, among others.

**Course objectives:**

Students will learn the main tropes, movements, and themes of the Latin American novel and will produce critical written analysis of texts within and outside the canon. By the end of the course, they will have a firm grasp on the major currents and evolutions of narrative movements in Latin America during the periods covered and be able to discuss those movements with consideration to historical, political and social context. They will also be familiar with the basics of literary theory and how such texts can be put into productive dialogue with the novels in the course.

**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 important to be 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**). 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 so forth.

**Grade Distribution**

- Attendance, Participation, and Questions: 15%
- Critical Presentation 30%
- Short Essays: 30% (15% each)
- Final Research Essay: 25%

**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.

**Critical questions** are an extremely important part of participation for this course. For the purposes of this class, they will work in this way: for each week that you do *not* do a critical presentation, you are required to send two discussion questions about the readings to the person who is doing the presentation and to me at least 48 hours before each class starts. These questions are not graded—either they are sent and received on time or not—but it will be noted how thoughtful and well-constructed the questions are, since these will help your classmates prepare their critical presentations as they consider how to address these questions. If you know you will not be able to attend a particular class, please send along your questions anyway, as they form a significant part of your participation grade.

**Critical Presentations:** Each student is responsible for at least one critical presentation. This requires you to give a short presentation and to lead class discussion of the critical articles assigned for a particular day, focusing on the ways in which the articles, critic(s), and/or critical(s) tradition in question interact and dialogue with the primary text. A signup sheet will be passed around on the first day. It will be necessary to meet with me a week before your presentation to discuss your angle on the materials assigned. This is **not** meant to be a regurgitation or summation of the material, but rather to focus on two or three major critical and/or theoretical points that are most important to your analysis and discuss how it enriches your understanding and interpretation of the works on the syllabus. Your classmates' questions are to be considered and addressed while preparing this presentation.

**Papers:** You will write two very short essays (4-5 pp. max) and one longer research paper (15-20 pp.) over the course of the semester. I encourage you to think about both of these short papers as groundwork for your research paper, though this is not a requirement.

**Attendance policy:** If you are absent an excessive number of times during the drop period—two consecutive absences or three sporadic ones—from the first day after the end of late registration (Friday, August 30) through the last day for faculty to drop students (Friday, November 1), 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 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 three absences. (3 absences is 2% off; 4 absences is 4% off, etc.)

#### **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/](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 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. I am happy to do what I can to support you.

### **Course Calendar:**

**NB:** This calendar is subject to change. Any changes or modifications will be announced via Blackboard and email.

#### **Semana 1, miércoles 28 agosto**

Introducción a la clase, revisión del prontuario, discusión de expectativas, etc.

- Ver *Metropolis*, dir. Fritz Lang, 1927 (en clase)

#### **Semana 2, miércoles 4 septiembre: Raíces tecnológicas y teóricas**

- **\*\*Orientación en la biblioteca: Salón 204B\*\***
- “El manifiesto cyborg”, Haraway (en inglés o en español)
- Introducción + Cap. 1, *Lo posthumano*, Braidotti (biblioteca)

#### **Semana 3, miércoles 11 septiembre:**

- *El donador de almas*, Amado Nervo
- Hablar también de Haraway + Lang

#### **Semana 4, miércoles 18 septiembre: Distopías urbanas anteriores...**

- *Mosko-Strom*, Rosa Arciniega
- “Terrores vanguardistas”, López Parada

#### **Semana 5: miércoles 25 septiembre: ...y más recientes**

- *Virtus*, Eve Gil

#### **Semana 6, miércoles 2 octubre: Tecnologías de revolución 1**

- **Ensayo #1**
- *Cartucho*, Nellie Campobello
- “Carbines and Cartridge Belts,” Esch (biblioteca)

#### **Semana 7, miércoles 9 octubre: Tecnologías de revolución 2**

- *La mujer habitada*, Gioconda Belli
- “Riddled by Bullets,” Esch (biblioteca)

#### **Semana 8, miércoles 16 octubre: Tupi or not tupi: vanguardista y antropofagia**

- *Macunaíma*, Mario de Andrade

#### **Semana 9, miércoles 23 octubre:**

- *Huasipungo*, Jorge Icaza

#### **Semana 10, miércoles 30 octubre:**

- *El hombre, la hembra y el hambre*, Daína Chaviano

#### **Semana 11, miércoles 6 noviembre:**

- **Ensayo #2**
- *Distancia de rescate*, Samanta Schweblin

**Semana 12, miércoles 13 noviembre:**

- *La mucama de Omuncunlé*, Rita Indiana

**Semana 13, miércoles 20 noviembre:**

- *Fruta podrida*, Lina Meruane

**Semana 14, miércoles 27 noviembre:**

- *La lesbiana, el oso y el ponqué*, Andrea Salgado

**Semana 15, miércoles 4 diciembre: Atando cabos**

- Mini-presentaciones sobre los trabajos finales

**Semana 16: Entregar ensayo final**

**Fecha límite: miércoles 11 diciembre antes de la medianoche, por email**