

## SPAN 4320, Popular Culture in Spain and Latin America: Monsters in Latin America

### Spring 2019

**Professor:** Dr. Sara Potter

**Classroom:** Classroom Building C301

**Class Schedule:** TR 12:00-1:20pm

**Office:** Liberal Arts 231

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

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

**Office Hours:** TR 1:30-3:00pm or by appointment

### Texts:

- Cabiya, Pedro. *Malas hierbas*. Zemí Book, 2011.
- All other texts will be available in .pdf form on Blackboard.

### Optional but recommended:

- Braham, Persephone. *From Amazons to Zombies: Monsters in Latin America*. Lanham, MD: Bucknell UP, 2015.
- Lauro, Sarah Juliet. *The Transatlantic Zombie: Slavery, Rebellion, and Living Death*. New Brunswick, NJ: Rutgers UP, 2015.
- Moraña, Mabel. *El monstruo como máquina de guerra*. Madrid: Iberoamericana, 2017.

### Course Description

In this class, we aim to discuss different ways that the monster interfaces with, critiques, and informs our understanding of Latin American literatures and cultures. While the primary focus of the course will be Spanish-speaking Latin America, the course has a necessarily transatlantic nature to it as well, as it examines the exchanges and influences of ideas of monsters and monstrosity between Europe, Asia, and the Americas. The word *monster* has two meanings: first from the Latin *mostrum*, as a portent—it predicts something. The second comes from that word also, since the root of *mostrum* is *monere*, which means to warn and also to instruct. The English word *demonstrate* and the Spanish *demostrar* both come from *monere*. In addition to the idea of the monster as something that portents or predicts something, it is also a creature that grants and reveals meaning. Monsters are not, of course, in any way unique to Latin America, nor are many of the monsters we will talk about. What *is* unique is the ways in which they are created, invented, and reinterpreted by explorers, *cronistas*, conquerors, colonizers, scientists, artists, and politicians in order to shape what they called the New World. As a class, we will examine and interrogate how these particular monsters grant and reveal meaning in the creation of what is now Latin America.

### Course Objectives:

Students will familiarize themselves with various currents and movements in 20<sup>th</sup>-21<sup>st</sup> c. Latin American history, politics, and popular culture through the representation and mediatization of various monsters in theoretical, literary, and popular (non-canonical, non-literary) texts. This will be underpinned by a solid understanding of theory related to the monster in general and to specific monsters as well, keeping in mind the cultural and religious histories of these creatures in Latin America and beyond.

### Attendance, Late Arrivals, and Participation:

For the next 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 by the third week of the semester (that is, by **Friday, February 8, 2019**). This is part of your attendance grade and is required for all students, even if you have taken classes with me before. 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.

**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 (Monday, January. 28) through the last day for faculty to drop students (Friday, April 5), 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 two absences. (3 absences is 2% off; 4 absences is 4% off, etc.)

### Course Policies and Descriptions of Assignments:

- **Mini-pruebas** are given at the beginning of each class. They are multiple choice or short-answer questions that cover the most basic points of each day’s assigned readings (or films). **150 pts**
- **Reflections** are short (1 page or less), informal written responses to the assigned texts for a particular day. Some will be open-ended; others will have specific topics or questions to consider. These may prove useful ways to explore and develop ideas for presentations or essays. **200 pts.**
- **Midterm, Thursday March 14:** In-class, short answer/essay questions, open book/note. **200 pts.**
- **Presentation:** Each student will be tasked with researching and presenting a primary text to the class, providing greater context and facilitating class discussion. 10-15 minutes, visuals and/or handouts recommended. If music or film clips are used, they may not take up more than two minutes of the presentation. Any PowerPoint, Prezi, or other presentations must be emailed to me the day before your presentation as well as any handouts so that I can make copies for the class. Please limit your handout to one page. **200 pts.**
- **Final Exam:** This will be a 6-8 page research essay on the related text(s) that are chosen in consultation with the professor, though at least one primary text must come from the syllabus. You will be expected to consult academic resources (scholarly articles, book chapters, and books) to inform and support your arguments and analyses.
  - **Proposal + Preliminary Bibliography, Tuesday, April 2:** The proposal is a one-page (two sides, max 500 words) document in which you propose your argument (thesis statement), topic, and the text(s) you intend to analyze, as well as a minimum of three (3) academic resources (articles, etc.) that will support your argument. The bibliography (MLA format/style) is required but does *not* form part of the word count. **50 pts.**
  - **Outline, Tuesday, April 16:** This outline will include your thesis statement, itinerary or roadmap (how you plan to support your thesis in the paper that follows), and the topic sentences and sub-arguments for each paragraph. Also include any changes in/additions to the bibliography. **50 pts.**
  - **Taller de escritura, Thursday, May 9.** Bring the COMPLETE final essay (two printed copies) to class for a writing workshop. **50 pts.**
  - **Final Essay (+ versión del taller)** must be turned in either **in person** or **by email** to [sapotter@utep.edu](mailto:sapotter@utep.edu) by 11:59pm on **Tuesday, May 14.** **150 pts.**

### Grade Distribution

<b>Mini-pruebas:</b>	<b>15%</b>
<b>Reflections:</b>	<b>15%</b>
<b>Midterm:</b>	<b>20%</b>
<b>Presentation:</b>	<b>20%</b>
<b>Final Project:</b>	<b>30%</b>
<b>Total:</b>	<b>100%</b>

### Important dates to keep in mind:

UTEP’s Spring 2019 Academic Calendar:

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

### **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**. Please **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. It is important to me to provide accommodations as needed and I am happy to work with you and with CASS to make this possible.

## Calendar

NB: The course calendar is subject to change. Advance notice will be given in class, over email, and on Blackboard. Unless specifically indicated, all readings and assignments are to be prepared/completed by the beginning of the class day that they are listed on.

### Semana 1

martes 22 enero: Monstruos 101

- introducción al curso, repartir/revisar el prontuario
- actividades de conocimiento

jueves 24 enero: Algunas bases histórico-teóricas

- Monster Culture (Seven Theses), Jeffrey J. Cohen, pp. 3-25
- **Reflexión 1: ¿Qué es un monstruo?**

### Semana 2

Unidad I: Ansiedades de la independencia y de la modernidad\* (1810-1898)

martes 29 enero

- “El matadero”, Esteban Echeverría (Argentina, escr. 1838-1840, pub. 1871)
- Braham Ch. 1. The Immanence of Monsters: From Iberia to the New World, pp. 25-51
- **Reflexión 2: ¿Qué ansiedades sociales se ven reflejados en “El matadero”?**

jueves 31 enero

- *La vorágine*, José Eustacio Rivera (Colombia, 1924), pp. 15-56 (del Prólogo hasta “Don Rafo apareció en el umbral”)
- “Monstruosidad y modernidad”, Mabel Moraña, pp. 115-118
- **Reflexión 3: ¿Qué relación hay entre lo monstruoso y lo moderno / la civilización y la barbarie? (Puede ser según Moraña, según Rivera o los dos—Uds. deciden)**

### Semana 3

martes 5 febrero

- *La vorágine*, Rivera, pp. 56-107 (de “Venía del hato” hasta “Y esa risa sin rostro y sin alma, sin labios que la corrigieran, sin ojos que la humanizaran, me pareció vengativa, torturadora, y aun al través de los días que corren, me repite su mueca desde ultratumba y me estremece del pavor”)
- **Reflexión 4: ¿Cómo es el lenguaje que se usa para establecer la monstruosidad en el texto de Rivera?**

jueves 7 febrero

- *La vorágine*, Rivera, pp. 107-159 (de “Más tarde, cuando la comitiva...” hasta “¡Usted es alguien! Ya seremos buenos amigos”)
- **Reflexión 5: ¿Cómo es el lenguaje que se usa para establecer los elementos (personajes, lugares, características) civilizados/modernos?**

### Semana 4

martes 12 febrero

- *La vorágine*, Rivera, pp. 159-211 (de “Aquella noche incendiaban la sombra los relámpagos...” hasta “¡Quién nos hubiera dicho que nuestros destinos describían la misma trayectoria de crueldad!”)
- **Reflexión 6: ¿Qué importancia tiene la naturaleza en la novela hasta ahora? ¿Ha cambiado o evolucionado desde el principio?**

jueves 14 febrero

- *La vorágine*, Rivera, pp. 211-261 (de “Durante los días empleados en el recorrido de la trocha...” hasta “¡La noche, el motor, la tempestad!”)
- **Reflexión 7: ¿Cómo son las representaciones de género (las varias formas de ser masculino/femenino) y cómo contribuyen a la historia?**

### Semana 5

martes 19 febrero

- *La vorágine*, Rivera, pp. 261-293 (de “Asomándome a la ventana del corredor, ...” hasta el final más el Epílogo (cuatro frases) en la pág. 293).
- Moraña, “Monstruosidad y nación”, pp. 118-128
- **Presentación #1: Diálogos entre Rivera y Moraña**

jueves 21 febrero

- Ver 1ª parte de *Doña Bárbara* (dir. Fernando de Fuentes, 1943) en clase (138 min.)
- Leer Braham Cap. 2, “Anthropology, Anthropophagy, and Amazons (pp. 53-87), particularmente las secciones “Ethnography and *Regionalismo*” y “*Doña Bárbara, La vorágine, and the Vagina Dentata*”

### Semana 6

martes 26 febrero

- Terminar *Doña Bárbara* (dir. de Fuentes, 1943) y hablar de la película + Braham
- **Reflexión 8: ¿Qué impacto tiene Braham en tu forma de leer/entender *La vorágine* o *Doña Bárbara*?**
- **Presentación #2: Diálogos entre *Doña Bárbara* (película) y Braham**

jueves 28 febrero:

UNIDAD II, Otros devoradores: Los/las vampiros/as del Modernismo a finales del s. XX

- “Thanatopia”, Rubén Darío (Nicaragua, escr. 1893, pub. 1925 en *Impresiones y sensaciones*)
- “El vampiro”, Delmira Agustini (Uruguay, 1910, de *Cantos de la mañana*)
- “Spanish American *Modernismo*,” Cathy Jrade pp. 817-830
- **Presentación #3: Thanatopia, Darío**
- **Presentación #4: El vampiro, Agustini**
- **Reflexión 9: ¿Cuáles son las preocupaciones principales del Modernismo según Jrade y cómo se ven realizadas (si es que las ven Uds.) en uno de los dos textos?**

### Semana 7

martes 5 marzo

- Braham, Cap. 5, “Vampires in the Age of Mechanical Reproduction” (esp. lo que tiene que ver con Quiroga y el cine)
- Clemente Palma, “Las vampiras” (Perú, escr. 1906, pub. 1913 en *Cuentos malévolos*, 2a ed.)
- Horacio Quiroga, “El vampiro” (Uruguay, 1927, de *Más allá*)
- **Presentación #5: “Las vampiras”, Palma**
- **Presentación #6: “El vampiro”, Quiroga**
- **Reflexión 10: La influencia del cine en “El vampiro” de Quiroga O La representación del deseo en “Las vampiras” de Palma**

jueves 7 marzo

- Margo Glantz, “Las metamorfosis del vampiro” (México, 1980, de *Intervención y pretexto*)
- *¡Vampiros en la Habana!* (Cuba, 1985, dir. Juan Padrón) (72 min, en clase)

## Semana 8

martes 12 marzo

- *Cronos* (México, 1993, dir. Guillermo del Toro) (92 min, en casa\*)
- **Presentación #7: ¡Vampiros en la Habana!**
- **Presentación 8: Cronos**
- **Reflexión 11: ¿Qué preguntas deben estar (o crees que van a aparecer) en el examen parcial?**
- Repaso para el examen parcial

jueves 14 marzo: **Examen parcial**

\*Descanso de primavera: 18-22 marzo\*

## Semana 9

UNIDAD III: Los muertos vivos: Esclavitud, rebeldía y debates sobre lo (pos)humano

martes 26 marzo:

- Ver *Santo contra la magia negra* (México, dir. Alfredo B. Crevenna, 1973, 93 min., en clase)
- Lauro & Embry, "A Zombie Manifesto," 24 pp.
- **Reflexión 12: ¿Qué es un zombie?**

jueves 28 marzo

- Terminar *Santo*, hablar de la película + Lauro & Embry
- **Reflexión 13: ¿Cuáles son algunas formas de entender el zombie según Lauro & Embry? ¿Qué tipo(s) de zombi/zombii/zombie han observado Uds.? (Da ejemplos concretos.) (Q Reflexiones para el trabajo final)**
- **Presentación 9: Lauro & Embry**

## Semana 10

martes 2 abril: **Propuesta + Bibliografía preliminar**

- Leer Alejo Carpentier, Prólogo, *El reino de este mundo*, 3 pp.
- Ver *I Walked With a Zombie* (dir. Jacques Tourneur, 1943, 68 min., en clase)

jueves 4 abril

- Leer Lauro, "Slavery and Slave Rebellion: The (Pre)History of the Zombi/e", pp. 27-63
- Braham, "The Monstrous Caribbean," pp. 1-4, 38-47
- **Reflexión 14: ¿Cuáles son las representaciones e implicaciones del zombie caribeño?**
- **Presentación 10: Lauro**
- **Presentación 11: Braham + Carpentier**

## Semana 11

martes 9 abril

- Pedro Cabiya, *Malas hierbas*, (2010), pp. 17-67 (escanear la advertencia al lector y el índice)
- **Reflexión 15: Tus preguntas y reflexiones sobre el libro, particularmente su estructura y/o ideas para el trabajo final**
- **Presentación 12: Fondo histórico + esta sección del libro**

jueves 11 abril

- Leer Cabiya, pp. 69-107
- **Reflexión 16: Tema abierto**
- **Presentación 13**

## Semana 12

**martes 16 abril: Bosquejo**

- Cabiya pp. 161-204
- **Presentación 14**

jueves 18 abril

- Cabiya pp. 205-248
- **Presentación 15**
- **Reflexión 16: Atando cabos novelísticos y teóricos**

## Semana 13

**martes 23 abril** Del drama al zomcom: representaciones cinematográficas del zombie caribeño

- Ver *Juan de los muertos* en clase (1h 32 min.)
- Leer “Apocalipsis revolucionario en *Juan de los muertos*, de Alejandro Burgués”, de Maribel Cedeño Rojas, pp. 276-295
- **Reflexión 17:** El género *zomcom*, lo (pos) apocalíptico, las revoluciones zombificadas

jueves 25 abril

- Terminar *Juan de los muertos*
- Moraña, “Zombis”, pp. 168-175
- \*\*Investigar sobre la revolución cubana y los otros conflictos que menciona Juan en su monólogo
- **Reflexión 18:** preguntas/observaciones sobre Moraña + Brugués + Cedeño Rojas
- **Presentación 17: Juan de los muertos**

## Semana 14

**martes 30 abril:** Otras historias contemporáneas

- “El hijo del coronel”, Roberto Bolaño
- “El hombre que fue Valdemar”, Norma Lazo
- **Presentación 18: Bolaño**
- **Presentación 19: Lazo**

jueves 2 mayo

- “La ira dentada”, Javier González Cárdenas
- *Con Z de zombie*, Pedro Valencia, Acto I
- **Reflexión 19:** ¿Cómo se lee el zombie mexicano contemporáneo en estos textos? ¿Cómo se encaja (o no) con los textos secundarios que hemos visto a lo largo del semestre?
- **Presentación 20: González Cárdenas**

## Semana 15

**martes 7 mayo**

- *Con Z de zombie*, Acto II
- **Reflexión 20:** ¿Qué es un monstruo?
- **Presentación 21: Valencia, Con Z de zombie**

**jueves 9 mayo: Taller de escritura, ensayo final**

## Semana 16

**martes 14 mayo: entregar el ensayo final + documentos relacionados antes de las 11:59pm**