

Spanish 5301: Critical Approaches to Hispanic Literature Fall 2016

Professor: Dr. Sara Potter

Class: T 4:30-7:20pm, Quinn Hall 103

Office: Liberal Arts 231

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Email: sapotter@utep.edu

Office Hours: M-W 2-3pm or by appointment

Texts:

- *Textos de teorías y crítica literarias: Del formalism a los estudios poscoloniales*. Eds. Nara Araújo y Teresa Delgado. Barcelona: Anthropos Editorial/México, D.F.: UAMI, 2010. (Disponible en Bb en .pdf)
- Other articles and readings will be made available in .pdf form on Bb as well. Theoretical and critical texts will be in Spanish and English as much as possible; literary texts will all be in Spanish.

Objectives:

This class has two primary objectives. First, to provide a necessarily incomplete overview of and introduction to various schools of critical thought in the 20th and 21st centuries, including but not limited to Russian formalism, structuralism, reader-response criticism, feminism, queer theory, critical race theory, postmodernism, postcolonialism, and posthumanism. Second, we will be using the theories in conjunction with short primary texts from 20th-21st c. Hispanic literature in a workshop context to see what reading such a text within a theoretical framework can suggest or reveal that would not be possible with a close reading. That is, we are going to work on how to read theory as well as how to use it.

Grading

Participation	10%
Presentations	30%
Essays	30%
Review	10%
Final Exam	20%

Participation, Preparation, and Attendance (10%)

A graduate level seminar like requires a high level of participation from every student, every week. While I will occasionally give short introductory lectures and am happy to mediate discussions and answer questions as necessary, the majority of class time will consist of your questions, ideas, presentations, and work. This will lend itself to the kind of dynamic, stimulating intellectual interaction that will prove itself most helpful (and most interesting) during our short sixteen weeks together. (See “How to Read for Grad School” on Bb.) 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 9, 2016**). This is for all students, even if you have taken classes with me before. 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.

Late work will not be accepted except in extraordinary circumstances. If you are unable to come to class, you are responsible for finding out what you have missed from your classmates. If you miss an in-class quiz or assignment, contact me as soon as possible for a make-up. Except in *exceptional circumstances*, I will not accept late any work that has been assigned in advance (appearing on the syllabus).

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 26) through the last day for faculty to drop students (Friday, October 28), 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.)

Dates to keep in mind -- UTEP's 2016-2017 academic calendar:

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

- Wednesday, September 7: Census Day
- Friday, September 9: Last day for individual interviews with professor
- Friday, September 30: Graduation application deadline (for fall graduation)
- **Friday, October 28: Course Drop/Withdrawal Deadline**
- **Monday, December 5, 4pm-6:45pm: 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). 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.

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). 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.

Class Structure:

Each class will break down into three parts, with a break around the halfway mark. This is a rough outline/schedule that can be modified according to the needs of the class.

1. We begin with an overview of the theoretical movement of the week: trends, tendencies, evolutions, key figures/writers, debates, disputes, how it has responded to previous movements and inspired future ones, etc.
2. We move on to an in-depth discussion of the specific theoretical readings for that week. We will be addressing questions, doubts, observations, and working to get a solid grasp on the strengths and weaknesses of each text, what it is proposing, and where it may be useful to us as academic thinkers, readers, and writers.

3. The final hour will be devoted to a workshop of a particular chapter, theory, or theorist read in conjunction with (*not* applied to) a specific literary work. These will always be short pieces of Hispanic literature (poems, short stories). After talking about the theory as a tool in the second part of the class, we will then see how this particular theoretical or critical tool may be used to read and interpret a primary text, and how this differs from a close reading.

Explanation of Assignments:

Presentations (2) (30%, 15% each)

Each student will present two critical theories/schools/movements to the class and facilitate discussion about the representative readings assigned. These presentations will be done in pairs; you must sign up for one presentation on or before October 11 (week 8 in the semester) and one after that. You may not work with the same classmate twice. Presentations are worth 150 points; each section is worth 50 points. Rubrics for evaluation will be distributed on Blackboard.

1. Introduce the critical theory to the class, explaining the main ideas, important concepts, and essential terms. Your presentation should consider your theory in relationship to the other readings we have done and make observations about the ways in which it changes, develops, alters, etc., the critical discourses we have worked with up until your presentation. The presentation should also explain the relationship of the theory in question to the study of language, literature, and culture.
2. Facilitate class discussion of your theory as articulated through the assigned critical readings. For this section, you will write at least five discussion questions, which should be posted on our class Blackboard site or distributed by email (we will decide this together in class) at least 24 hours before our class meets. Technological issues are not an excuse for a late posting, so it is recommended to leave yourself extra time.
3. Present your own critical response to and evaluation of the critical method/theory. This will be in the form of a 2-3 page written response (MLA format). You are expected to incorporate this component of your work into the presentation, and invite your classmates to join you in this response during discussion. Due at presentation.

Essays (3) (30%, 10% each)

You will write three short essays (5-6 pages, double spaced, Times New Roman 12, 1" margins, MLA format) over the course of the semester (on weeks 4, 8, and finals week). Each essay requires to you practice reading a primary text through the lens of a particular type of theory. Essay prompts will be posted on Blackboard. Options for theories and primary texts are as follows. The first one must be on reader response theory; for the last two essays, you may choose the theory. For the final essay, you will also choose the primary text. The first two essays and the review will be workshopped in class; directions will be posted online.

Reseña (1) (10%):

Escribir una reseña de un libro de teoría literaria escogido por el/la estudiante, 1000-1500 palabras. Para entregar en la semana 12.

Each student will write a review of a book of literary theory on a title of the student's choosing. The title must be approved by me and may be in Spanish or English. As the North American

academy is increasingly bilingual, I would challenge students to write the review in the language in which they are least comfortable in order to get used to academic writing in both languages. If in doubt, write it in Spanish. Please consult the reviews in peer-reviewed academic journals to help guide you in terms of tone, structure, and organization. This will be submitted during week 12 of the semester.

Writing Schedule:

September 13: Reader Response Criticism, “Borges y yo”

October 11: Feminismo: Castellanos, “Poesía no eres tú”/Valenzuela, “De noche soy tu caballo”

November 8, Review: Please choose your book by October 8.

December 6, Essay 3: Postmodernism: Please choose your text by November 6.

Examen (20%)

The course will conclude with a final in-class exam which is intended to give you the opportunity to synthesize your responses to the critical theories over the course of the semester. This will be in-class and open book; you may choose one of two essay questions which will be distributed the week before.

Calendario:

NB: This syllabus may change depending on the needs of the class. Any changes will be given with sufficient notice via email.

Semana 1, 23 agosto

- **Sesión de orientación en la biblioteca (Sala 204B)**
- Introducción a la clase: metas, expectativas, revisión del prontuario

Semana 2, 30 agosto: Formalismo y la Nueva Crítica

- ¿Qué es la literatura?, Terry Eagleton (9 pp.)
- “El arte como artificio”, Víctor Shklovski (TTCL 19-30)
- *Optativo: “El formalismo ruso”, Selden 43-63
- “En esta noche, en este mundo”; Alejandra Pizarnik (Bb, 1 pág.)

Semana 3, 6 septiembre: Estructuralismo y narratología

- “Estructuralismo y crítica literaria”, Genette, 139-154 (TTCL)
- “Teorías estructuralistas”; Selden 67-88
- “Continuidad de los parques”, Julio Cortázar

Semana 4, 13 septiembre: Fenomenología & Teoría de la recepción (Reader-Response Criticism)

- Ensayo 1
- Is There a Text in This Class?/¿Hay un texto en esta clase?, Stanley Fish
- Iser: EL proceso de lectura, TTCL
- Pierre Menard, autor del Quijote, Borges

Semana 5, 20 septiembre: Marxismo I

- Marx & Engels, “Manifiesto comunista: Burgueses y proletariados”, 23 pp.

- Maples Arce, “Urbe: Super-poema bolchevique en 5 cantos”

Semana 6, 27 septiembre: Psicoanálisis

- Freud, “La deformación onírica” de *La interpretación de los sueños*
- Freud, “Das Umheimliche” (traducido como “Lo siniestro” o “Lo ominoso” en español y “The Uncanny” en inglés)
- Gorriti, Quien escucha su mal oye

Semana 7, 4 octubre: Postestructuralismo

- Barthes, La muerte del autor
- Foucault, ¿Qué es un autor?
- Sábato, *El túnel* (selecciones)

Semana 8, 11 octubre: Feminismos

- Ensayo 2
- Showalter, “La crítica feminista en el desierto” (TTLC)
- Castillo, “Towards a Latin American Feminist Literary Practice” de *Talking Back*
- TBA

Semana 9, 18 octubre: Estudios de género

- Butler, selecciones de *Gender Trouble (El género en disputa)*
- Halberstam, “Masculinidad femenina”
- Poniatowska, *Hasta no verte, Jesús mío* (selecciones)

Semana 10, 25 octubre: Postcolonialismo I

- Fanon, “The Wretched of the Earth” / “Los condenados de la tierra”
- Said, “Crisis” TTLC
- TBA

Semana 11, 1º de noviembre: Postmodernismo I

- Jameson
- Baudrillard
- “La señorita, etc.”, Árqueles Vela

Semana 12, 8 noviembre*: Postmodernismo II

- Reseña
- Bourdieu
- Sarlo
- “Ya no hay lugar”, Bernardo Fernández (BEF)

Semana 13, 15 noviembre: Teoría crítica racial

- Anzaldúa, “La conciencia de la mestiza”
- hooks, “Devorar el otro”
- “No basta”, Gloria Anzaldúa

Semana 14, 22 noviembre: Posthumanismo

- Manifiesto cyborg, Donna Haraway
- Ch. 2, *How We Became Posthuman*, N. Katherine Hayles
- “Ruido gris”, Pepe Rojo

Semana 15, 29 noviembre: Postcolonialismo II

- Spivak, ¿Puede hablar el subalterno? (selecciones)
- Fernández Retamar, “Calibán”
- Nancy Morejón, Mujer negra

Semana 16, 6 diciembre: Examen/Trabajo final