

## **Spanish 5317: Contemporary Latin American Poetry: Tracing Roots Forward and Backward, from *Modernismo* to the Present**

**Spring 2019**

**Professor:** Dr. Sara Potter

**Class:** R 4:30-7:20, Classroom Building C302

**Office:** Liberal Arts 231

**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 poems and critical readings are on Blackboard in .pdf format.

### **Recommended:**

- Mike Gonzalez and David Treece, *The Gathering of Voices: The 20th Century Poetry of Latin America*
- Jill S. Kuhnheim, *Beyond the Page: Poetry and Performance in Spanish America*
- Eduardo Milán, *Justificación material: ensayos sobre poesía latinoamericana y Resistir. Insistencias en el presente poético*
- Octavio Paz, *Los hijos del limo*
- William Rowe, *Hacia una poética radical: Ensayos de hermanéutica cultural*
- Susan Stewart, *Poetry and the Fate of the Senses*
- Guillermo Sucre, *La máscara, la transparencia: Ensayos sobre poesía hispanoamericana*

### **Course description:**

This class is an intensive survey of contemporary Latin American poetry with attention to inspirations, influences, and aesthetic clashes in various movements from *Modernismo* to the present. Poets to be studied include but are not limited to Paz, Darío, Huidobro, Vallejo, Neruda, Villaurrutia, Pizarnik, Orozco, Guillén, Morejón, and Storni. Course discussions will continually address intersecting constructions and presentations of gender, sexuality, race, and class.

### **Course objectives:**

Students will learn the main tropes, movements, and themes of Latin American poetry and will produce critical written analysis of poetry within and outside the canon. By the end of the course, they will have a basic understanding of the metrics of Spanish language poetry, a firm grasp on the major currents and evolutions of poetic movements in Latin America during the period covered and be able to discuss those movements with consideration to historical, political and social context.

### **Attendance, Late Arrivals, and Participation:**

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 three weeks of class (that is, by **Friday, February 18, 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**

- Weekly Mini- Presentations: 30%
- Critical Presentation 20%
- Short Essays: 30%
- Research Essay: 25%

### **Course Policies & Description of Assignments**

**Weekly Mini-Presentations:** For each class session during which you do not have a critical presentation, you are responsible for preparing a 5-10 minute presentation on each poem assigned in which information is presented on the author, the text, its context, and a close reading of the poem itself (metrics, tropes, linguistic devices, etc.). You may choose to work as a group to facilitate the process, but presentations will depend on the luck of the draw, so it is important for everyone to come prepared.

**A Note on Metrics:** We will not be putting particular emphasis on metrics, but it is still recommended to review the basics for those who are unfamiliar. Antonio Quilis's classic *Métrica española* is a good start (see Bb), and there are a few books on reserve in the library to consult as well should this become necessary.

**Critical Presentations:** Each student is responsible for at least one critical presentation. The critical presentation requires you to lead class discussion of a single critical article or chapter and write a 2-3 page response to the article, critic, and critical tradition in question. These will be scheduled by the second class meeting.

**Papers:** You will write two short essays (4-5 pp. max) with revisions 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, January 20) through the last day for faculty to drop students (Thursday, March 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.* After March 30, your course grade will drop two percentage points per absence once you have reached three absences. Punctuality is important in a class that meets only once a week, and repeated or excessive late arrivals or departures will negatively impact your grade as well.

### **Important dates to keep in mind:**

#### **UTEP's Spring 2019 Academic Calendar:**

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

### **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 (HOOP). 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.

<b>Calendario del curso</b>
<b>Semana 1: Poesía sobre sí misma, poesía para construir naciones</b>
<p><b>24 enero: Ars poetica 1 y el Yo poético</b> Introducción al curso, recursos para leer la poesía en español.</p> <ul style="list-style-type: none"> <li>• Arte poética, Vicente Huidobro</li> <li>• Arte poética, Jorge Luis Borges</li> <li>• Yo persigo una forma..., Rubén Darío</li> <li>• Espergesia, César Vallejo</li> <li>• Epitafio para un poeta, Octavio Paz</li> <li>• Entrevista de prensa, Rosario Castellanos</li> </ul>
<b>Semana 2: ¿Propaganda y/o arte?</b>
<p><b>31 enero: Poesía cívica y nacional</b></p> <ul style="list-style-type: none"> <li>• Silva a la agricultura de la zona tórrida, Andrés Bello</li> </ul>

<ul style="list-style-type: none"> <li>• La suave patria, Ramón López Velarde</li> <li>• Manos de obreros, Gabriela Mistral</li> <li>• Piedra de sol, Octavio Paz</li> <li>• A Roosevelt, Rubén Darío</li> <li>• <i>Brotherston</i> 27-42 (Bb)</li> </ul>
<b>Semana 3: El Modernismo y el posmodernismo*</b>
<b>7 febrero: El modernismo y cómo apartarse del cisne</b> <ul style="list-style-type: none"> <li>• El cisne, Rubén Darío</li> <li>• Musa traviesa, José Martí</li> <li>• Dos patrias, José Martí</li> <li>• Tuércele el cuello al cisne, Enrique González Martínez</li> <li>• Carta lírica a otra mujer, Alfonsina Storni</li> <li>• Palabras a Delmira Agustini, Alfonsina Storni</li> <li>• El vampiro, Delmira Agustini</li> <li>• Lo inefable, Delmira Agustini</li> <li>• <i>How to Strangle a Swan</i>, González y Treece, 1-32</li> </ul>
<b>Semana 4: Vanguardia</b>
<b>14 febrero: “Sólo los eunucos no estarán con nosotros”: Erupciones vanguardistas</b> <ul style="list-style-type: none"> <li>• <i>Altazor</i> (selecciones), Vicente Huidobro</li> <li>• Flores aritméticas, Manuel Maples Arce</li> <li>• Círculos violeta, Magda Portal</li> <li>• Muerte sin fin, José Gorostiza</li> <li>• <i>Espantapájaros</i> 1, Oliverio Girondo</li> <li>• Unruh, Introducción (1-29)</li> </ul>
<b>Semana 5: Barroco, neobarroco</b>
<b>21 febrero: De Narcisos y diálogos entre poetas. Entregar Ensayo #1</b> <ul style="list-style-type: none"> <li>• Este que ves..., Sor Juana de la Cruz</li> <li>• Muerte de Narciso, José Lezama Lima</li> <li>• Primer encuentro con Lezama, Enrique Verástegui</li> <li>• En la humedad cifrada, Coral Bracho</li> <li>• Envuelto en una paz apocalíptica, Osvaldo Lamborghini</li> <li>• Narciso en pose de idilios, Eduardo Espina</li> <li>• Stewart, “The Emergence of a Nocturne Tradition,” 280-291</li> </ul>
<b>Semana 6: Del romanticismo / neorromanticismo a la poesía pura</b>
<b>28 febrero:</b> <ul style="list-style-type: none"> <li>• Noche rústica de Walpurgis, Manuel José Othón</li> <li>• Noche de insomnio y de alba, Gertrudis Gómez de Avellaneda</li> <li>• En esta noche, en este mundo, Alejandra Pizarnik</li> <li>• Muerte sin fin, José Gorostiza</li> <li>• Poesía vertical 3 y 7, Roberto Juarroz</li> <li>• Paz, <i>Los hijos del limo</i>, 65-87</li> </ul>
<b>Semana 7: Ars poetica 2 y poesía de lenguaje / pura</b>
<b>7 marzo: Islandia</b> (selecciones), María Negroni

- Densos velos te cubren, poesía, Olga Orozco
- Un poeta, Hacia el poema (Puntos de partida), Octavio Paz
- Blue-Green Superfund Roundelay, Rodrigo Toscano
- *Trilce* XXXII, César Vallejo
- Picaporte para azucar al órgano de la risa, Heriberto Yépez
- Rowe, “La lectura del tiempo en *Trilce*”, 65-76
- Paz, “Revolución /Eros/Metaironía”, 147-60.

### Semana 8: Poesía visual

#### 14 marzo:

- Matin, Vicente Huidobro
- *Blanco*, Octavio Paz
- Li-po y otros poemas, José Juan Tablada
- Palabra e hilo, Cecilia Vicuña
- PALABRARmas, Cecilia Vicuña
- Estoy doblemente tranquilo, Juan Luis Martínez
- El pájaro de oro, Rogelio Saunders

### Semana 9: Poesía indígena e indigenista

#### 28 marzo

- Lo comprende mi corazón, Con flores escribes..., Nezahualcóyotl
- In xóchitl, in cuícatl, Ernesto Cardenal
- Cerbatanero, Miguel Ángel Asturias
- Runa kamaj (Aliento del hombre--*Jailli*), Anónimo
- Canción quechua, Gabriela Mistral
- Canto a nuestro padre creador Tupac Amaru, José María Arguedas
- T'uykuq, Odi González

### Semana 10: Poesía afrolatina

#### 4 abril: **Entregar Ensayo 2**

- Sotto voce, Candelario Obeso
- Negro soy, José Artel
- Proclama a la vejez, Teresa Martínez de Varela
- Arenita azul, anónimo (texto y clip de YouTube)
- La canción del bongó, Nicolás Guillén
- Majestad negra, Luis Palés Matos
- Mujer negra, Nancy Morejón
- Lienhard, 40-66

<b>Semana 11: “Lo personal es lo político”, o Poesía política 2</b>
<b>11 abril</b> <ul style="list-style-type: none"> <li>• Habanera, Mario Benedetti</li> <li>• Elegía de Tlatelolco, Carlos Montemayor</li> <li>• Bajo la lluvia ajena, Juan Gelman</li> <li>• Mujer negra, Nancy Morejón</li> <li>• Crucé la frontera, Rigoberta Menchú</li> <li>• Tercer mundo, Cristina Rivera Garza</li> </ul>
<b>Semana 12: Poesía urbana</b>
<b>18 abril:</b> <ul style="list-style-type: none"> <li>• Urbe, Manuel Maples Arce</li> <li>• Declaración de odio, Efraín Huerta</li> <li>• Las calles, Arrabal, Jorge Luis Borges</li> <li>• Salmo, Enrique Verástegui</li> <li>• Poema sin límites de velocidad, Lima I-III, Carlos Oliva.</li> <li>• Ves la ciudad, Pedro Montealegre</li> </ul>
<b>Semana 13: Dentro y fuera del clóset: Poesía LGBTQ+</b>
<b>24 abril</b> <ul style="list-style-type: none"> <li>• ¿Quién dijo que era simple? Gabriela Mistral</li> <li>• Via crucis, Cristina Peri Rossi</li> <li>• <i>Poemas de amor y desamor</i> (selecciones), Nancy Cárdenas</li> <li>• Nocturno de los ángeles, Xavier Villaurrutia</li> <li>• Tema del cisne hundido (1 y 2), Néstor Perlongher</li> <li>• Autoepitafio, Reinaldo Arenas</li> <li>• Canto animal, Aleyda Quevedo Rojas</li> </ul>
<b>Semana 14: Poesía virtual, cyberpoesía y poesía técnica</b>
<b>1o de mayo</b> <ul style="list-style-type: none"> <li>• <i>Escrituras spam</i>, Charly Gardín</li> <li>• ciclópea, Luis Correa-Díaz</li> <li>• Lexografía AEIOU, Karen Villeda</li> <li>• Sumergir, Tina Escaja*</li> <li>• Artículo: La poesía cibernética latinoamericana (todavía) in print: un recorrido desde los años 50 y 60 hasta finales de la primera década del 2000</li> <li>• *Un poema que han encontrado Uds., escrito/publicado por un/a poeta latinoamerican@ en los últimos 5 años. Favor de mandar el texto del poema a la clase y a mí por email por lo menos 48 horas antes de la clase.</li> </ul>
<b>Semana 15: Entregar trabajos finales, lunes 8 de mayo antes de las 6:45pm</b>